Migration and Shifting Sexual Boundaries in Tayeb Salih's *Seasons of Migration to the North* and V. S. Naipaul's *Half a Life*

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Abstract

This paper reads Tayeb Salih's Seasons of Migration to the North and V. S. Naipaul's Half a Life to examine how the representation of Sudano-Indian migration to Britain carries undertones of sexual conquest, violence and exploitation of women as a form of revenge for colonialism in India and Sudan. While examining the autobiographical links between the male protagonists, Mustafa Sa'eed and Willie Chandran, and the two authors, the paper argues that the different shifts in their sexual adventures largely contribute to their failures in Britain as colonial migrants. Using the Postcolonial theory and Psychoanalysis, this paper indicts the failures in social responsibilities of male migrants and returnees like Sa'eed, Chandran and others to their homelands. This will be done by comparing the successful developmental projects run by female returnee migrants like Ana, Sarojini and others. It hypothesises that colonial and neo-colonial male migrants in the two novels fail like Frantz Fanon's bourgeoisie because their emasculation stem from the lack of parental love which provokes sexualised conflicts in their migratory processes. Contrarily, the paper celebrates the success of educated migrant female characters which aligns with Gayatri Spivak's interrogation of the "subaltern stereotype" that decolonises inhibitive cultural paradigms. Emancipated female migrants set their societies on an irreversible course toward competitiveness and equal opportunities. Through their post-colonial imagination, new boundaries are redrawn across which characters overcome the traumas of continuity and discontinuity, the clash between modernism and traditional belief systems with regard to issues of sexuality and female public performance. The successes of female characters articulate the postcolonial theory's amplification of the place of

subaltern voices within India and Sudan. It concludes that the shift in sexual boundaries caused by migration evinces male emasculation and celebrates the freedom and autonomy of diasporic consciousness in female migrants in the novels, thereby signalling the apocalypse of inhibitive patriarchal cultural values.

Keywords: migration, sexuality, subaltern, returnee, postcolonial, boundary, diaspora.

Introduction

> Kurtz is the unscrupulous white man who exploits Africa in the name of the civilising mission, while Mustafa Sa'eed is the opportunist black who destroys European women in the name of the freedom fight. (ii)

The above quote is a description of Mustafa Sa'eed by the writer Wail S. Hassan (2003) in his biography of Tayeb Salih, part of which appears in the introductory section of *Seasons of Migration to the North.* This paper will compare Mustafa's sexual escapades to those of Willie Chandran in *Half a Life* to argue that both protagonists sexually exploit women when they migrate to England as a form of vengeance and counter discourse to British colonial exploitation of resources in India and Sudan. The activities of the two protagonists reveal biographical undertones of the experiences of both authors. Naipaul is a West India from Trinidad of Hindu caste who migrated on a scholarship to England, studied and wrote for several English tabloids before settling as a prolific writer. His relationship with his mother and three marriages was not a good one, causing his divorces and love for prostitutes. His protagonist, Willie Chandran, who is a Hindu migrates from India to England on a scholarship, studies in the London College of Education and writes for the BBC and later becomes a writer. Willie's sexual exploitation of his girlfriends, prostitutes and women in London end with his marriage to Ana, a Portuguese Mozambican, with whom he migrates to Africa, lives for eighteen years and divorces her in the end and migrates to

Germany. In the same light, Tayeb Salih, a Muslim from Marawi where the River Nile flows in Sudan migrated to study on a scholarship in Khartoum and later to London. He worked as a writer and journalist for the BBC Arabic programme and other Arabic journals and served as a UNESCO envoy for the Golf States. He married a Scottish woman. His protagonist, Mustafa Sa'eed, migrates from Khartoum to Cairo and London where he studies Economics in Oxford University on a scholarship and ends up as a professor. Mustafa Sa'eed publishes several books on Economics and also writes for the BBC and several tabloids. He promises marriage to four British women, kills three through false marriage promises and stabs the fourth to death. Serves seven years in prison and returns to Wad Hamid in Sudan where no one knows him, marries Hosna Bint Mahmoud, bears two children and later disappears from their world though suspected to have drowned in the Nile floods. Through the different migrations of the central characters, the post-colonial condition reveals undertones of exploitation and disillusionment that characterises travel writing, one described by Bill Ashcroft (2009) as:

> The panoramic perspective of travel writing is a technique for aestheticising landscape that becomes reproduced in the social descriptions of the traveller. The traveller develops techniques that may be found also in the description of interiors or in accounts of the surveillance of the body itself. (231)

Ashcroft discusses the need to see beyond the horizon, to discover that utopia about other societies to assess the damage caused in post-colonial societies by imperialism. This damage is lamented by Willie Chandran that "at one time I suppose we would have been a very rich and prosperous community [...] but when the Muslims conquered the land we all became poor. Things became worse when the British came. There was law, but the population increased" (7). Therefore, as the son of a Hindu priest in the

temple, Willie attributes the poverty of his family and the Hindu caste in general to Islamic imperialism and the later British colonisation of India. Thus, poverty and hardship push Willie to migrate to England to improve the social condition of his family. In the same light, Mustafa benefits from free primary, secondary and university studies in Oxford with the hope of returning to help his community in Sudan. Ironically, his deep hatred for colonialism transforms him into a sex monster as he explains that "the white man, merely because he has ruled us for a period of our history; will for a long time continues to have for us that feeling of contempt the strong have for the weak. Mustafa Sa'eed said to them. I have come to you as a conqueror" (35). Psychoanalytically, migration becomes an opportunity for Chandran and Mustafa to dream about vengeance on the imperial master as Sigmund Freud (1920) explains that:

> Displacement is the core of the problem, and the most striking of all the dream performances. A thorough investigation of the subject shows that the essential condition of displacement is purely psychological; it is in the nature of a motive. We get on the track by thrashing out experiences which one cannot avoid in the analysis of dreams. (35)

Here, the dream to exploit the women in their lives is realised and the condition of the post-colonial female migrants in this study will reveal male emasculation and celebrate women's freedom and autonomy in establishing new boundaries to overcome issues of sexuality and female public performance. The new sexual boundaries will articulate subaltern voices through female diasporic consciousness that overcome patriarchal cultural values.

Migration and Cultural Appropriation

In this section, an examination of the reasons for migration, the processes and the conditions of arrival and establishment of the characters in England and other destinations will be done. Migration will be examined from national and international perspectives with reasons like education, job seeking, business or economic, escape, pleasure or adventure and clandestine reasons. England, which is the place of arrival of Willie and Mustafa is described by Mary Louise Pratt in *Imperial Eyes* as the "contact zone." Examining the importance of Pratt's "contact zone", Lindsay Claire (2011) articulates that:

> In the vast array of scholarly literature on postcolonialism, it is commonplace to come across reference to the 'contact zone', a term Pratt uses in *Imperial Eyes* to refer to the space of colonial encounters. According to Pratt, the contact zone is a 'social space where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination – like colonialism, slavery, or their aftermaths as they are lived out across the globe today'. In the contact zone, relations between colonised and coloniser are treated 'not in terms of separateness or apartheid, but in terms of co-presence, interaction, interlocking understandings and practices'. (24)

It is important to note that before the arrival of the British in India and Sudan, these societies in Salih's *Seasons of Migration to the North* and Naipaul's *Half a Life* served as trading routes and meeting points for travellers from different parts and cultures in the countries. Each of these settings equally had their historical realities that contributed in attracting foreigners as Hassan further describes Salih's setting, Wad Hamid, in northern Sudan represents the "complexities of that location: situated between the fertile Nile Valley and the desert, inhabited by peasants but a frequent stop of nomadic tribes, it is a meeting place for several cultures" (iv). The Islam here is a mixture of orthodox Islamic,

Sufi, and animist beliefs. The advantage of the trading routes is that Wad Hamid develops a new type of Arab civilisation called '*Nahda'* that combines their Islamic heritage and European civilisation through its scientific and technological advantages that can develop their society. It is in this spirit that Willie's father tells him about the English writer, Somerset Maugham, who visits India to get material for his novel about Indian spirituality in the maharaja's temple. Indian spirituality attracts British migrants especially the Hindu temples as Willie's father describes the writer's book, *The Razor's Edge*, which says "There was a lot more about the temple and the crowds and the clothes they were wearing and the gifts of coconut and flour and rice they had brought, and the afternoon light on the stones of the courtyard" (5). Some information in the book came from the headmaster who served as a guide for the British writer, especially Indians generosity and respect for priests and the sacred. Furthermore, how these temples serve as refugee camps and havens for people undergoing forms of persecutions in their society. *The Razor's Edge* celebrates Hindu Priesthood becomes a best-seller in England and makes the central character, Willie's father, famous both in England and among the Hindu communities in India. He uses this new-found fame and connection to the writer to secure a place for Willie to migrate and study in England. Here, we see the important role travel writing played during colonialism as Douglas Ivison (2003) highlights:

> Travel and travel writing are determined by and determine gender, racial identity, economic status and a host of other interrelated markers of status and privilege. The genre of travel writing … was the cultural by-product of imperialism, often written by those actively involved in the expansion or maintenance of the empire (explorers, soldiers, administrators, missionaries, journalists), and dependent upon the support of the institutions of imperialism in order to facilitate the writers' travels. (200–201)

Arguably, Ivison's representation of the socio-cultural and economic realities of the empire could justify why Willie Chandran starts seeing the fame his father gets after he appears in the English writer's travelogue. That's why Willie fantasises migrating abroad and this fantasy is reflected in his writings and drawings in his secondary school assignments and compositions in class. In one of his compositions, Willie paints a vivid holiday picture of his family on holidays in Canada as the narrator says:

> One day when he was asked to write an English 'composition' about his holidays he pretended he was a Canadian, with parents who were called 'Mom' and 'Pop.' Mom and Pop had one day decided to take the kids to the beach. They had gone upstairs early in the morning to the children's room to wake them up, and the children had put on their new holiday clothes and they had driven off in the family car to the beach. The beach was full of holiday makers, and the family had eaten the holiday sweets they had brought with them and at the end of the day, tanned and content, they had driven home. (38)

This story amazes Willie's white teacher because a local Indian boy's perception and representation of Canadian life around the beach looks realistic. His story which is rated highest, applauded and read to his classmates inspires migration fantasy in Willie which ends with his scholarship abroad. His scholarship is influenced by the British writer who is now a member of the House of Lords in London and who wants to show his gratitude to Willie's father who inspired his book about Indian religions. The admission letter is described by the narrator that "the letter contained a little of the gold the little man has spun: a place and a scholarship had been found for Willie Chandran in a college of education for mature students in London" (49).

Just like Willie in India, Mustafa manifests super intelligence in his primary education in Wad Hamid to the

surprise of the school authorities and the headmaster, Mr Stockwell, advises him to further his education in order to secure a better future because

> 'This country hasn't got the scope for that brain of yours, so take yourself off. Go to Egypt or Lebanon or England. We have nothing further to give you.' I immediately said to him: 'I want to go to Cairo.' He later facilitated my departure and arranged a free place for me at a secondary school in Cairo, with a scholarship from the government. (14)

While in Cairo, Mustafa lives with Mr Robinson who guides him through secondary education and thanks to his intelligence and performance, he is awarded a scholarship to study in England. His intelligence is described in London that "he was the first Sudanese to be sent on a scholarship abroad. He was the spoilt child of the English and we all envied him and expected he would achieve great things" (30). Mustafa and Willie could be alluded to neo-colonial intellectuals who appropriate English culture and experience the imperial agenda as Paul Smethurst (2009) articulates:

> In making the connection between empire and travel writing, we need to consider how form in the sense of the imperial form described earlier, and form in the sense of representational practices are related: in other words, how power structures are replicated in textual patterns of signification and narrative authority. At one level, these are acquired and maintained through clear-cut binaries expressed in the narrative, such as superior culture/inferior culture, modernity/primitiveness, enlightenment/darkness, and scientific worldview/superstition. At another level, the patterns of signification reflect an orderliness based on: binarism; hierarchy; division of class, race, gender, and religion; and spatial order reflected in emphatic borders

> and divisions, geometric boundaries, and polygons of imperial geography. (6–7)

Thus, in order to perpetuate British superior culture in Sudan, at the age of fifteen years, Mustafa enters Oxford University since Britain empowered outstanding students in the colonies through scholarships to create an elite class that will run the affairs of their countries after independence. This explains Naipaul's representation of Percy Cato, a Jamaican on a scholarship in London and who stays in the same hostel like Willie in the college of education. Percy's uniqueness is confirmed when Willie says he devotes his time on his studies and doesn't find pleasure in games like many migrants do. The cases of Willie in India, Mustafa in Sudan and Percy in Jamaica highlight the reasons for educational migration in the colonies and justifies Thomas Macaulay's (1995) assertion that:

> It is impossible for us, with our limited means, to attempt to educate the body of the people. We must at present do our best to form a class who may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect. To that class we may leave it to refine the vernacular dialects of the country, to enrich those dialects with terms of science borrowed from the Western nomenclature, and to render them by degrees fit vehicles for conveying knowledge to the great mass of the population. (430)

Macaulay's opinion pushes us to trace the routes taken by Indians, Arabs, Africans and West Indian migrants within and out of their countries, arrival and cultural adaptation in England. They develop a psychological condition described by Kate Loewenthal (2006) as Afro-Caribbean "schizophrenia" because "there is a high incidence of schizophrenia in the UK and the USA among people of Afro-Caribbean origin, compared with the incidence among other cultural groups and compared with the

incidence in the West Indies and Africa" (34). It is caused by beliefs, behaviours and a culture-specific syndrome that causes schizophrenia especially with the stress levels for Afro-Caribbeans in the United Kingdom. This is accentuated by the difficult desert route from Khartoum through Cairo to the northern African coast which has always been very deadly for many migrants. The experience of Mustafa and other migrants in the harsh desert brings to mind the challenges of the trans-African clandestine migration. Mustafa describes the harshness of the desert and how fatalities are common. To reduce these fatalities, migrants show solidarity by repairing broken cars and sharing their food and drinks and "would stop and join us until we became a huge caravanserai of more than a hundred men who ate and drank and prayed and got drunk" (67). Their merriment attracts neighbouring villagers and who offer sheep to be slaughtered and roasted while travellers produce packets of cigarettes and crates of beer in an impromptu feast. At dawn, Mustafa reaches the northern coast and sails to England like Percy who leaves Jamaica through Panama to England. Willie also boards a ship and is surprised as the narrator says "Everything about the journey so frightened him – the size of his own country, the crowds in the port, the number of ships in the harbour, the confidence of the people on the ship" (49). The experiences gathered in the process of migration are very important in shaping the lives of these migrants because they learn to assimilate and integrate easily in British lifestyle. The narrator describes Willie's process of integration with other immigrants that "Willie was becoming part of the special, passing bohemian immigrant life of London of the late 1950s [...]. The immigrants, from the Caribbean, and then the white colonies of Africa, and then Asia, had just arrived" (68). In these gatherings, immigrants in Notting Hill talk about life back home in the colonies is discussed among other subjects. Many narrate their successes and plans to go back home and establish or get British nationality and work in the country after their studies.

Another perspective to migration is for employment. Choosing to stay back and work in England after graduating from the university is an important decision that impacts the lives of migrants in many ways. The case of Mustafa is delicate because the British government uses him for selfish aims both in England and back in country of origin. As an intelligent economist, the narrator tells us that Mustafa marries in England and takes British nationality and that:

> He built quite a legend of a sort round himself – the handsome black man courted in Bohemian circles. It seems he was a showpiece exhibited by members of the aristocracy who in the twenties and early thirties were affecting liberalism. It is said he was a friend of Lord-this and Lord-that. He was also one of the darlings of the English left […]. It was as though they wanted to say: Look how tolerant and liberal we are! This African is just like one of us! He has married a daughter of ours and works with us on an equal footing! (35)

Mustafa intelligence gets him several jobs and he contributes in shaping British foreign policy in the Arab region. The Foreign Office sends him on missions to the Middle East and makes him secretary of the conference held in London in 1936. The narrator describes Mustafa as a man whose intelligence has taken him to many countries around the world from his numerous passports. He puts it that:

> After that I opened his passport: the name, date and place of birth were the same as in the birth certificate. The profession was given as 'Student'. The date of issue of the passport was 1916 in Cairo and it had been renewed in London in 1926. There was also another passport, a British one, issued in London in 1929. Turning over the pages, I found it was much stamped: French, German, Chinese and Danish. All this whetted my imagination in an extraordinary manner. (10)

From the countries in the passports, the narrator wonders why Mustafa decides to migrate from England to settle in a small village along the River Nile in Sudan and realises that he was convicted of murder in England. After spending seven years in prison, Mustafa migrates to Paris and then to Copenhagen to Delhi to Bangkok in order to find peace with himself. Despite attempts to settle in one place, he realises that he is suffering from 'wanderlust' and has to constantly migrate as a way of finding peace with himself. That's why he leaves his wife, two sons and properties in the care of the narrator saying that:

> That distant call still rings in my ears. I thought that my life and marriage here would silence it [...]. But mysterious things in my soul and in my blood impel me toward faraway parts that loom up before me and cannot be ignored. How sad it would be if either or both of my sons grew up with the germ of this infection in them, the wanderlust. I charge you with the trust because I have glimpsed in you a likeness to your grandfather. I don't know when I shall go, my friend, but I sense that the hour of departure has drawn nigh, so good – bye.' (40)

Mustafa prepares the mind of his friend to watch over his family and tells his wife, Hosna, that he has arranged his affairs and paid his debts and gives her numerous directions about the boys. He gives her a sealed letter and instructs her to consult him every time. The next day he goes down to the farm despite the flooding in the village and never comes back and his corpse never found. It is believed he dies in the flood and his whereabouts still remains a myth.

Naipaul equally represents cases of national migration as famine in the villages push people to migrate to the maharaja's palace in town to do petty jobs to earn a living like Willie's grandfather whose wretchedness as a starving young priest attracts sympathisers who offer him alms and shelter in the

temple. An official interrogates him and proposes that he becomes a Hindi translator for the court and provides him simple equipment, the pen and nibs and ink and paper. The narrator describes the advantage he has as a Hindi translator that:

> Most of the letter writers there wrote in English. They did petitions of various sorts for people, and helped with various government forms. My grandfather knew no English. He knew Hindi and the language of his region. There were many people in the town who had run away from the famine area and wanted to get news to their families. So there was work for my grandfather and no one was jealous of him. People were also attracted to him because of the priestly clothes he wore. He was able after a while to make a fair living […]. With his letter-writing work, and with his friendships at the temple, he got to know more and more people, and so in time he was able to get a respectable job as a clerk in the maharaja's palace. (8)

It is the prestige in Willie's grandfather's job that makes Willie's father to become a priest and his later wish that Willie takes upon this family line of employment. Ironically, Willie rejects his father's desire to work in the maharaja's service because he wants to migrate to other parts of the country and the world to explore his options in life. Willie's disgust for the traditional construction of India aligns with Gayatri Chakravorty Spivak's (1999) stance that British India was constructed as a cultural commodity with a dubious function which affected many Indian writers. She says:

> I have suggested that great works of literature cannot easily flourish in the fracture or discontinuity that is covered over by an alien legal system masquerading as law as such, an alien ideology established as the only truth, and a set of human sciences busy establishing the "native" as self-consolidating other ("epistemic violence"). For the early part of the nineteenth century in India, the

> literary critic must turn to the archives of imperial governance to supplement the consolidation of what will come to be recognized as "nationalist" literature. (205)

Such "nationalist" literature suggested by Spivak tends to carry the different perspectives of agency, one that satirises to conscientise in order to celebrate indigenous civilisations. One of such writers whose crusade reveals how colonial travels defined European identity is V. S. Naipaul. According to Roy Bidhan (2011), Naipaul pits how:

> The barbarity of new exotic cultures become crucial to the European sense of self as civilised, the irrationality of this Other constitutive of European rationality. Colonial travel narratives, in other words, are not only narratives about other cultures, but narratives that help Europe manufacture a sense of self. Pratt calls this process 'transculturation': the reciprocal but unequal exchange between Europe and its colonies. The story of global integration that emerges from such travel narratives is a world history defined in European terms that provides, 'multiple ways of legitimising and familiarising the process of European expansion'. (36)

Naipaul's perception of a universal civilisation is grounded on reciprocity, one that encourages intercultural communication which bridges religious, ethnic and racial boundaries. This will facilitate international migration and the exchange of goods and services. As a result, international migration for economic purposes highlights how the Portuguese and Indians migrate to the southern parts of Africa to open plantations. In *Half a Life*, Naipaul represents this migration through Willie who follows Ana from London to Mozambique where her Portuguese parents own a plantation. The narrator tells us that all foreigners who own plantations usually gather on Sundays to eat, relax and share ideas as a way of keeping their plantation life booming. Willie and Ana attend one of such events and Willie notices the mud-

splashed Jeeps and Land Rovers and other four-wheel drives on the sandy open space in front of the house. Willie describes them that:

> There were Indians in the country; I wasn't an absolute exotic. There were quite a few Indian traders. They ran cheap shops and socially never stepped outside their families. There was an old and large Goan community, people originally of India, from the very old Portuguese colony there, who had come to this place in Africa to work as clerks and accountants in the civil service. They spoke Portuguese with a special accent. (135)

Ana describes them as second rank Portuguese and Indians because most of them have an African grandparent and remain in the colonial state for economic reasons. The migration of Indians and Portuguese for economic reasons is similar to those of Arab traders along the Eastern and Southern coasts of Africa as the narrator highlights:

> All down the coast, the Arabs of Muscat and Oman, the previous settlers, had become fully African. They had ceased to be Arabs and were known locally only as Mohammedans. Ana's grandfather, living that hard life in that hard country, and knowing no other, had himself become half African, with an African family. (140)

As a fully established Portuguese plantation owner in Mozambique, Ana's father sends his two half-African daughters to Europe to be educated, hoping that they will marry Portuguese. His exotic estate house contains fine colonial furniture with many servants. Through the wealth of plantation owners, Willie understands why Ana's father migrates to Portugal every year for leisure. He visits other women like many estate owners who take days off and walk long distances to pay a ceremonial call or take a gift to girlfriends. The constant migration of Ana's father for leisure is similar to that of Sarojini, Willie's sister back in India,

who marries Wolf, a German photographer and they tour the world in the context of Wolf's job. Willie's father is happy because he had lost hope in an Indian marriage for his daughter as he tells Willie in a letter that "you will know that I always felt that Sarojini's only hope lay in an international marriage, but I must say this took me by surprise" (105). That is why when the old Wolf comes to ask her hand in marriage, her father quickly accepts even though he knows Wolf has another wife back in Germany. She sees this marriage as a shift in her sexual boundary.

The last form of migration here is forced migration or migration for safety. Before Willie Chandran finally migrates to England, he escapes from his village to seek refuge in the maharajah's temple in town after disappointing the daughter of the principal of the maharaja's college whom the family had promised marriage. To compound to this, he falls in love and elopes with a scholarship girl of a lower caste whose uncle is a firebrand working for the Labourers' Union. This union is noted for its rebellion against the maharaja and its members usually recourse to violence to get their things done. As such, for fear of repression on his family from both the angry uncle whom the girl says, "he is going to take out a procession and burn your house down. The whole world has seen you sitting with me in this tea-house week after week" (17). Willie migrates for safety to the maharajah's temple and hides the girl from both families in a rented room. Thus, when the scholarship to England finally comes out, Willie migrates to escape the wrath of these two families and the disappointment his parents feel for him. He destroys his family's honour and this expected feeling of shame leads to entrapment, fear and depression. Kate Loewenthal (2006) examines this dissociative fugue in psychoanalysis and highlights that:

> The individual travels to a different place and assumes a new identity, and is unable to remember his or her past, or their old identity. As with dissociative amnesia,

> this can follow severely stressful events, and the individual often cannot be traced until they 'come to' in their new surroundings, or are recognised. (105)

Naipaul further captures forced migration in Mozambique when the local guerrillas stage an uprising against the corrupt colonial government and many of the Portuguese estate owners. They accuse them of occupying their lands and want them out. Willie describes the mass killing of foreigners in country that here had been "an uprising in one region, and a mass killing of Portuguese in the countryside. Two hundred, three hundred, perhaps even four hundred, had died, and they had been done to death with machetes" (155). The killing of Portuguese are carried out with the complicity of their African labourers and while some fear and migrate back to Europe, Ana decides to stay in Mozambique because

> They want us to live in a sharing way. It is the better life. You see, the nuns were right after all. The time has come for us all to be poor. We have to share everything we have. They are right. We have to be as everybody else. We have to serve and be useful. I will give them all that I have. I will not let them ask. I will give them this house. (208)

Ana is comfortable with this decision because her two children had migrated with many of her relatives to Portugal where they will marry Europeans. Part of Naipaul's contribution to the development of Commonwealth literature is his extensive representation of non-English-speaking settings and realities in his works. The fact that much of *Half a Life* is set in Mozambique could be an answer to critics like David Murphy (2007) who thinks:

> There is a large body of criticism on French-language literature but postcolonial studies have tended to focus solely on a small number of key francophone texts that have been translated into English. Writing in Arabic,

> Portuguese and 'indigenous' African languages has received even less attention, which can no doubt be explained by the marginal nature of these literatures and languages both within the global world order, and, consequently, within the university system. One might generalise then that experts of 'postcolonial African literature' are usually experts of the literature of *one* of the languages of Africa. (62)

Arguably, David Murphy's position ties with Bill Ashcroft's (2009) who thinks that literatures in other languages reveal dynamic power engagements because language enables both "powerful and powerless participants to act, to either perpetuate power or disrupt it, to entrench it or transform it" (233). In conclusion, travel writing captures interesting debate about social structures and the discourses of power and shifting sexual boundaries. These have been explored through the migratory and educational trajectories of Naipaul's and Salih's characters, their experiences, challenges and performances in the countries they migrate to.

Sexualised Violence and Existential Conflicts

The discourse of migration in Tayeb Salih's *Seasons of Migration to the North* and V. S. Naipaul's *Half a Life* carries with it undertones of sexual identities. These identities are seen through forms of violence on women. Through the experiences of the migrants in the two novels, sexual practices and beliefs are shifted as the migrants adopt new sexual habits in order to adapt to the realities of their immediate environments. Naipaul's Willie Chandran and Salih's Mustafa Sa'eed sexually exploit and molest women in England as a form of revenge for colonialism. The case of Mustafa is described by a minister during the conference of education in Khartoum that "He's one of the greatest Africans I've

known. He had wide contacts. Heavens, that man – women fell for him like flies. He used to say 'I'll liberate Africa with my penis,' and he laughed so widely you could see the back of his throat" (70). This Minister meets Mustafa in London and learns he is a professor of Economics from Sudan and is well introduced to the British aristocratic class. But little does he know that the dark side of Mustafa resides in his treatment of the women in his life. Wail Hassan (2003) describes Mustafa's maltreatment of women that:

> Mustafa Sa'eed, a Kurtz-like figure who uses the power of racist stereotypes of Africans as hypersexual and of Arabia's exotic appeal to Europeans to seduce and manipulate English women, who for him stands in metonymic relationship to the British Empire, ruled over as it was in its heyday by a mighty woman, Queen Victoria. (vi)

Hassan sees Mustafa's treatment of women as a form of revenge for colonialism, which corroborates David Murphy's (2007) appraisal of the novel that:

> The Sudanese Arabic-language author, Al-Tayeb Salih, charts the physical and sexual violence of colonialism in his landmark novel, translated as *Season of Migration to the North* (1966), which represents the traumatic legacy of colonialism through the actions of Mustafa Sa'eed, who travels to London where he carries out acts of sexual aggression (both physical and psychological) in revenge for the violence of colonialism. (69)

This paper goes beyond this lens and argues that the problem is more of psychological than colonial. An examination of the lives of Mustafa and Willie reveal that they suffer during childhood. Their parents do not show them love as children and the way their fathers treat their mothers make them see women as mere sex objects. Furthermore, they grow up as isolated kids in their societies where they don't feel social inclusion in the daily

activities around them. Mustafa describes his relationship with his mother as an isolated child growing up in the following words:

> It was as if she were some stranger on the road with whom circumstances had chanced to bring me. Perhaps it was I who was an odd creature, or maybe it was my mother who was odd – I don't know. We used not to talk much. I used to have – you may be surprised – a warm feeling of being free, that there was not a human being, by the father or mother, to tie me down as a tent peg to a particular spot, a particular domain. I would read and sleep, go out and come in, play outside the house, loaf around the streets, and there would be no one to order me about. Yet I had felt from childhood that I – that I was different – I mean that I was not like other children of my age: I wasn't affected by anything, I didn't cry when hit, wasn't glad if the teacher praised me in class, didn't suffer from the things the rest did. (12)

Mustafa's loneliness results from the absence of parental love, care and control makes him indifferent to social interaction and especially, the attention and care men naturally give to the women in their lives. The story of Mustafa is similar to Willie's who is born in a family where the father never loved the mother. She was of a lower caste and was forced to marry her in order to respect the pressure of the society after they made love. Due to this forced union, his father took a vow of sexual abstinence, a vow of *brahmacharya* because he was full of shame when he realised Willie's mother was pregnant. A pregnancy that distended her stomach and altered her already unattractive body and tormented him. His regret is expressed when he says:

> All my anxiety, when little Willie was born, was to see how much of the backward could be read in his features. Anyone seeing me bend over the infant would have thought I was looking at the little creature with pride. In fact, my thoughts were all inward, and my

> heart was sinking. A little later, as he started to grow up, I would look at him without saying anything and feel myself close to tears. I would think, "Little Willie, little Willie, what have I done to you? Why have I forced this taint on you?" And then I would think, "But that is nonsense. He is not you or yours. His face makes that plain. You have forced no taint on him." (33)

Through this story, Willie understands that he is the fruit of a union that was never meant to be. He remains a stain in the lives of his parents because they were never united by love from the start, but circumstances. From the stories of the two protagonists, we psychoanalyse that they suffered in childhood from the lack of Oedipal care described by Elio Frattaroli (2008) that:

> To Jung, the Oedipal desire of a five-year-old boy, while it does contain a current of infantile sexuality, is mostly about his dependence and his desire to possess the mother for her powerful protective factor. It is not a desire for actual incest, but for mother's nurturing love and the sense of security that comes with it. Jung felt that this infantile dependency became sexualised only sometimes, and only much later, in the course of post-pubertal neurotic conflict. (181)

Consequently, Willie sees love as a form of emasculation in men and especially if the woman is from a lower caste like his mother. Here, religions may legitimate various forms of abuse, for the sake of enforcing religious rules, and this has psychiatric effects – depression, dissociation and post-traumatic stress disorder. This explains his sexual violence on women in life because he wants to avenge the lack of parental love as a child.

Furthermore, Willie's maltreatment of women is because of racial segregation and the effects of the caste system that exists in India. His mother was badly treated in school because she was from a backward caste and could not be accepted at the local schools for people of caste, or would have found life hard if they

had got in. He says the teachers and the school servants didn't want his mother there and threatened to resign when she was finally admitted. She was refused food and water from the same cups and plates others drank as Willie says:

> In the morning recess, the girl ran with the other children to the place in the schoolyard where a ragged and half-starved school servant was giving out water from a barrel. He used a long-handled bamboo dipper and when a student appeared before him he poured water into a brass vessel or an aluminium one. Willie Chandran's mother wondered in a childish way whether she would get brass or aluminium. But when she appeared before him, no choice like that was offered her. The ragged half-starved man became very angry and frightening and made the kind of noise he would have made before he beat a stray dog. Some of the children objected, and then the water man made a show of looking for something and from somewhere on the ground he picked up a rusty and dirty tin jagged at the edges from the tin opener. It was a blue Wood, Dunn butter tin from Australia. Into that he poured the water for the girl. (37)

Willie Chandran's mother learned that aluminium was for Muslims and Christians and brass was for people of caste and a rusty old tin was for her. Evidently, women and girls suffer the effects of racial and caste segregation and this is cautioned by Indian traditions and religions. Moreover, his mother is kept out of the sanctum, the inner cell with the image of the deity. Officiating priests refuse to touch her and the sacred ash being thrown at her the way food is thrown to a dog instead of being administered. Gayatri Spivak (1999) satirises such discrimination saying:

> Within the effaced itinerary of the subaltern subject, the track of sexual difference is doubly effaced. The question

> is not of female participation in insurgency, or the ground rules of the sexual division of labour, for both of which there is "evidence". It is, rather, that, both as an object of colonialist historiography and as the subject of insurgency, the ideological construction of gender keeps the male dominant. If, in the contest of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow. (274)

The subaltern discourse raised by Spivak is further accentuated through arranged marriages. When Willie migrates to England, he realises that he is sexually weak like most Indian men because their cultures and families impose women on them whom they cannot refuse. The women on their part would not refuse these arranged husbands for fear of social exclusion. Willie explains the reasons he cannot date a woman and blames it on his cultural upbringing that:

> The trouble is I don't know how to go out and get a girl on my own. No one trained me in that. I don't know how to make a pass at a stranger, when to touch a girl or hold her hand or try to kiss her. When my father told me his life story and talked about his sexual incompetence, I mocked him. I was a child then. Now I discover I am like my poor father. All men should train their sons in the art of seduction. But in our culture there is no seduction. Our marriages are arranged. (110)

Such romantic ignorance transforms Indian women into sex objects in the hands of their men and Willie confesses that he learns about the *Kama Sutra* only when he migrates to England. He understands that it is an upper-caste text which people of his caste would never get a copy which is why they live like animals groping on their female relations and are always full of shame. At times, they resolve to rape like Percy Cato confesses to Willie how he got to know about sex. Willie says, "when I asked Percy how he had learned he said he started small, fingering and then raping

little girls. I was shocked by that. I am not so shocked now" (110). In India, sex and seduction at are taboo subjects at home which ironically are fundamental skills all men should be trained in. Cases of systematic violation of young girls exist and the culprits are hardly punished by their societies. So religious practices may precipitate manic episodes and play a role in the actual aetiology of psychotic illnesses, they may play a role in precipitating episodes of illness in people already prone to mood disorders. That's why in some cases, this usually leads to forced marriages at times like Tayeb Salih describes the case of Hosna Bint Mahmoud who is forcefully married off to Wad Rayyes after the death of her husband, Mustafa. It is important to note that Wad Rayyes is an old man of over seventy years and insists on marrying the young widow of thirty with support of her father. The narrator describes her father's insistence that on this sexual violence that:

> A week or ten days after you went away her father said he had given Wad Rayyes a promise – and they married her off to him. Her father swore at her and beat her; he told her she'd marry him whether she liked it or not. I didn't attend the marriage ceremony; no one was there except his friends: Bakri, your grandfather, and Bint Mahjoub. I talked to her father, who said he wouldn't be made a laughing stock by people saying his daughter wouldn't listen to him. (71)

Despite the narrator's attempts at advising Wad Rayyes against this obsessive desire to marry the young widow, Wad Rayyes insists that she'll accept him whether she likes it or not. Ironically for Wad Rayyes, Hosna Bint Mahmoud swears to murder him if he insists on this marriage and the night of their forced marriage, she stabs Rayyes to death and also commits suicide. She prefers death over such sexual abuse by an old man that is cautioned by her society and her religion. Salih makes us understand that such murders and suicides are common in Sudan with many

young girls responsible for them because they refuse arranged marriages and sexual abuses.

Another perspective of sexual violence on women by migrant men is their systematic deception of women in their migratory routes. In *Seasons of Migration to the North* and *Half a Life,* the sexual escapades of protagonists are compared to those of werewolves as Percy Cato tells Willie how he preyed on little girls and that he "started small, practising on little girls" (67) especially back in Panama. So he comes to England a sexual pervert and shares a room with Willie from India. It is ironical that when Cato introduces his girlfriend, June, to Willie, Willie instead lusts for her and sacrifices all his pocket money just to sleep with his friend's girlfriend in an old abandoned house as he tells us:

> Going back to the college, thinking of June going home, to some place he couldn't imagine, thinking of Percy, he felt the beginning of remorse. It couldn't last. He found he was pleased with himself, after all. He had done a good, in immense, afternoon's work. He was a changed man. He would worry about the money side later. (67)

Both Willie and June hide their secret encounters from Percy whenever June pays Percy a visit in their little room in the college hostel. This betrayal of friendship is similar to that of Mustafa Sa'eed in *Seasons of Migration to the North* who preys on women as a hobby as he confesses how he does everything possible to entice a woman to his bed and after he goes for another new prey. He describes his bedroom as a shrine and a theatre for sexual exploitation as seen in the case of Ann Hammond that:

> In my bed I transformed her into a harlot. My bedroom was a graveyard that looked on to a garden; its curtains were pink and had been chosen with care, the carpeting was of a warm greenness, the bed spacious, with swans-down cushions. There were small electric lights, red, blue, and violet, placed in certain corners; on the walls

> were large mirrors, so that when I slept with a woman it was as if I slept with a whole harem simultaneously. The room was heavy with the smell of burning sandalwood and incense, and in the bathroom were pungent Eastern perfumes, lotions, unguents, powders, and pills. My bedroom was like an operating theatre in a hospital. (18)

Hammond later commits suicide because of the heartbreak from Mustafa whom she loves so much but who is out to sexually exploit her till his entrails ached though he still feels nothing for her like future women. She leaves a small piece of paper with his name on it and the words "Mr Sa'eed, may God damn you" (ibid). With the death of Hammond, he goes to the theatres of Leicester Square where he pretends to fall in love with the innocent Sheila Greenwood with plans of also breaking her heart. Mustafa tells us that:

> Who would have thought that Sheila Greenwood would have the courage to commit suicide [...]? I seduced her with gifts and honeyed words, and an unfaltering way of seeing things as they really are. It was my world, so novel to her, that attracted her. The smell of burning sandalwood and incense made her dizzy; she stood for a long time laughing at her image in the mirror as she fondled the ivory necklace I had placed like a noose round her beautiful neck. She entered my bedroom a chaste virgin and when she left it she was carrying the germs of self-destruction within her. She died without a single word passing her lips – my storehouse of hackneyed phrases is inexhaustible. (20)

Mustafa's lechery is so alarming that he puts it that in the period between October 1922 and February 1923, he dates and lives with five English women simultaneously, promising each marriage and dumping them within a short period. After dumping Greenwood who also commits suicide, Mustafa plays the same trick on Isabella Seymour. He lies that his parents

died in a boat accident in the River Nile to win her sympathy and that his name is Amin Hassan. He tells her sweet stories of his hunting and bravery in Africa and lures her into his theatre and

like a surgeon, he opens up the her stomach kisses her in the fountainheads of her sensitivity enjoying how she implores and surrenders saying "I love you, bursting into agonised consuming tears" (25). Mustafa sexually exploits women causing them to die of a heart break and to add to his crimes, he stabs Jean Morris to death while making love to her. When he becomes a professor of economics and the first Sudanese to marry a British woman, the British consider it breakthrough in their diplomatic relations with Sudan. Ironically, this does not deter him from killing her as he describes the murder act that:

> Slowly I raised the dagger and she followed the blade with her eyes; the pupils widened suddenly and her face shone with a fleeting light like a flash of lightning. She continued to look at the blade edge with a mixture of astonishment, fear, and lust. Then she took hold of the dagger and kissed it fervently [...]. I put the blade edge between her breasts and she twined her legs round my back: Slowly I pressed down. Slowly. She opened her eyes. What ecstasy there was in those eyes! She seemed more beautiful than anything in the whole world [...]. I pressed down the dagger with my chest until it had all disappeared between her breasts. I could feel the hot blood gushing from her chest. I began crushing my chest against her as she called out imploringly: "Come with me. Come with me. Don't let me go alone." "I love you," she said to me, and I believed her. "I love you," I said to her, and I spoke the truth. (95)

When Mustafa kills his wife, he is arrested and taken to court where is found guilty and sentenced to seven years in prison. Ironically, Mustafa doesn't feel any remorse for the deaths of his three girlfriends and the murder of the fourth because he has

attained a form of culture-specific depression that makes him schizophrenic as Kate Loewenthal (2006) posits that:

> Turning now to other factors, suicide and alcohol use may go some way towards accounting for gender differences in depression, and both suicide and alcohol use are associated with religious factors. The suggested effects are that in religious-cultural groups which do not condone suicide and/or alcohol use, depression can be as prevalent among men as it is among women. (70)

The judge thinks his depression has reduced him to a man without any sense of morality despite his level of education and social rank in the British society. He tells him that despite his academic prowess, there is a dark spot in his life which does not know love. Even Mustafa's attorney, Sir Arthur Higgins, is not happy with his crime though he tries to defend him and save him from being hanged. He tells him after his condemnation that "you, Mr Sa'eed, are the best example of the fact that our civilising mission in Africa is of no avail. After all the efforts we've made to educate you, it's as if you'd come out of the jungle for the first time" (56). It is in his difficult moments when Mustafa remembers his late mother whom he never mourned when news of her death back in Khartoum reaches him in London. All these examples of sexual violence in his life leads to the conclusion that migration validates Mustafa's dream as a werewolf and a sex predator in Britain as Sigmund Freud (1920) says:

> In truth, the dream work is only the first recognition of a group of psychical processes to which must be referred the origin of hysterical symptoms, the ideas of morbid dread, obsession, and illusion. Condensation, and especially displacement, are never-failing features in these other processes. The regard for appearance remains, on the other hand, peculiar to the dream work. If this explanation brings the dream into line with the formation of psychical disease, it becomes the more

> important to fathom the essential conditions of processes like dream building. (35)

The sexual adventures of Mustafa is similar to that of Marcus in *Half a Life*, a friend Willie meets in London. Marcus is an African immigrant from West Africa studying in London with a large sexual appetite for white women. His sexual violence on women is seen when he describes his first encounter with a white woman to Willie that:

> When I was in Africa, I got to know a Frenchwoman from Alsace. She said after a time that she wanted me to meet her family. We went to Europe together and went to her home town. She introduced me to her school friends. They were conservative people and she was worried about what they would think. In the fortnight I was there, I screwed them all. I even screwed two or three of the mothers. (89)

Willie is surprised by Marcus's origins as the son of a West Indian who went to live in West Africa as part of the Back to Africa movement. Marcus's dedication to interracial sex though he is training to become a diplomat. He tells Willie that his greatest dream is to one day have a white grandchild which accounts for his promiscuity with white women as Willie says he has five mulatto children with five white women and hopes that when he gets old, he will walk down the King's Road with this white grandchild and people will stare and the child will ask, "what are they staring at, Grandfather?" (85). Marcus has a similar attitude to Richard and Peter who migrate to study in London and decide to date old and rich women. The narrator tells us that Richard presents himself to these women as a Marxist scholar to win them over and takes large sums of money off them. The women he seduces know that and feel safe with him in his Marxist bedroom and this has usually resulted to several bedroom confrontations when women meet in his room. Willie tells us that their sexual escapades transform them to enemies as:

> Each thinks the other is a fraud. It's been an education to see them operate. They both at about the same time in Oxford made the discovery that in the pursuit of rich women the first conquest is all-important. It piques the interest of other rich women, who might otherwise pay no attention to a middle-class adventurer, and it brings these women into the hunter's orbit. Soon the competition is among the rich women, each claiming to be richer than the other. (86)

Roger and Peter clash because they see each other as a threat to their adventures. What is peculiar about Roger is that he is always tired of the one after the other and hates when a woman starts talking to him about marriage. Naipaul satirises the attitudes of migrants in Notting Hill saying the town is dimly lit furnished flats in certain socially mixed squares with immigrants who do not have proper jobs, or secure houses to go back to. This accounts for the high rate of promiscuity, prostitution and the increase in the number of brothels.

Furthermore, as part of Willie's sexual exploitation of women, he marries Ana whom he meets in London because she comes from a wealthy family in Mozambique. The fact that he abandons his studies and migrates with Ana to Mozambique and lives with her for eighteen years in her estate farm and still abandons her makes him a sex predator. His desire to return is because he gets very involved sexually with many of Ana's friends who are the wives of other estate owners. The fact that Willie openly flirts with these women is a betrayal of trust and the case of Graça is so pronounced because he takes her to an uncompleted building for their sexual encounters as he says:

> We made love in the house, Graça and I, as it was being built. She said, "We must christen all the rooms." And we did. We carried away the smell of planed wood and sawdust and new concrete. But other people were also attracted to the new house. One day, hearing talk, we

> looked out of a half-made wall and saw some children, innocent, experienced, frightened to see us. Graça said, "Now we have no secrets." (203)

Graça is just another of Willie's victims and to compound things, Ana knows that Willie constantly goes into the village at night with Alvaro, her estate manager to sleep with young girls. Ana considers this unworthy when Willie who stoops to raping young girls. Willie's first encounter with the young girl they see on the highway with Alvaro is described that:

> Álvaro said, "I will tell you. That girl is about eleven. She's had her first period, and that means that she's ready for sex. The Africans are very sensible about these things. No foreign nonsense about under-age sex. That girl who looks like nothing to you is screwing every night with some man. Am I telling you things you know?" I said, "You are telling me things I don't know." He said, "It's what we think about you, you know. I hope you don't mind." (169)

Álvaro guides Willie to pay young prostitutes in warehouses in the slums of the village. Alvaro's sex escapades have brought numerous children. Ana describes the precarious living conditions of Alvaro's family to Willie especially when Alvaro is transferred from his present residence in the estate to take up another job. She says he will abandon his poor family starting afresh with a new woman and new outside women in a new place. This makes Alvaro an escapist from his family responsibilities and he is not different from Júlio who is another worker in the estate farm and whose daughter works as a maid in Ana's house. Willie notices that she is always sad and when he asks why, she explains to him that "when my father gets drunk he beats my mother. Sometimes he beats me too. Sometimes it's so bad I can't sleep. Then I walk up and down the room until I get tired. Sometimes I walk all night" […]. "We eat the same food every day" (134). The mother and daughter become victims of the father's drunkenness and carelessness, which affects her psychologically and ends up pushing the girl into the streets to prostitute in order to care for her mother. Ironically, the fact that she

prostitutes entices Willie to desire her as he confesses that "I used to worry about Júlio's daughter, seeing myself in her, and wondering how, with all her feelings for fineness as I saw them, she was going to manage in the wilderness in which she found herself" (134).

Willie's fantasy for sexual exploitation increases his hatred for Ana and it is heightened when he realises that Ana's estate is on a mortgage. Her father, out of anger with her mother decided to punish her by taking a loan and placing their plantation as a collateral to the bank without the knowledge of her mother. This means that the inheritance of Ana is not enough to convince Willie to stay given that he pretends to love her because of her riches. That is why after eighteen years of living together in Mozambique, Willie abandons Ana and migrates to Germany. Their debate about his departure is seen in the conversation below:

> "You've had eighteen years of me."
> "You really mean that you are tired of me."
> "I mean I've given you eighteen years. I can't give you any more. I can't live
> your life any more. I want to live my own."
> "It was your idea, Willie. And if you leave, where will you go?"
> "I don't know. But I must stop living your life here." (127)

Willie migrates to meet his sister, Sarojini, who is now married to Wolfe in Germany. In conclusion, Tayeb Salih and V. S. Naipaul satirise wanderlust through male characters who sexualised violence on women reveal the psychological trauma of abandonment in their childhood. This has made their migratory experiences tougher and has resulted in their perception of women as commodities that can be used and dumped without remorse which makes post-colonial travel writing an important site for debate as Justin D. Edwards and Rune Graulund (2011) conclude:

> Postcolonial Travel Writing builds on this research by analysing texts that continue to articulate a growing sense of decentring Europe, North America, globalisation and other contemporary forms of Empire through representations of travel. Postcolonial writers as diverse as Jamaica Kincaid, Caryl Phillips, Amitav Ghosh, V. S. Naipaul, Charlotte Williams, Pico Iyer, Jan Morris and others have used the genre to engage in cultural critique and explore a range of personal conflicts from questions about home and belonging to displacement and diaspora. In fact, the critics Patrick Holland and Graham Huggan (1998) refer to the writers who take up the genre's potential for cultural critique as 'counter-travellers' – travel writers who resist the tendency to indulge in exoticism or demarcate clear borders in order to differentiate or separate national and cultural identities. (3)

Through Justin D. Edwards and Rune Graulund's analysis, one concludes that Naipaul's novel reveals that postcolonial travel writing is not just oppositional or a 'writing back'; it offers frames of reference that exist outside the boundaries of European knowledge production. That is why this section has explored the broader themes of migration, identity, and social responsibility, highlighting the ways in which the protagonists' failures in their personal relationships reflect a broader failure to engage with their homelands in a meaningful way. As such, Naipaul and Salih write psychiatric and psychological literature to represent cases of possible psychosis in which the religious content is very prominent to endorse religious beliefs and behaviours which are collectively sanctioned by religious groups from a private delusional system. The next will elaborate on the potential impact of its findings on contemporary discussions of migration, gender, and postcolonialism.

Returnee Discourse, Homeland and Social Responsibility

This section focuses on how Tayeb Salih and V. S. Naipaul capture the socio-cultural, economic and administrative contributions of returnees in their communities. It equally examines the successes and failures of migrants both in their homelands and in the diaspora to argue that the shifts in sexual boundaries in the male characters contribute in making them failures in their social interactions. On the other hand, it will examine female migrants' perspectives and experiences to argue that migration empowers them to become active agents in their own lives and societies. According to Wail S. Hassan (2003), to understand the impacts of migration on human behaviour, it is important to examine the effects of colonialism in the societies where these migrants come from since:

> Colonisation and decolonisation involve the redrawing of boundaries, within and across which human beings suffer the traumas of continuity and discontinuity. In tackling the questions of cultural memory and identity, the impact of colonialism on Arab and African societies, the relationship between modernisation and traditional belief systems, social reform, political authority and the status of women, Salih's fiction vividly portrays those dislocations and enables a vision of human communities based on greater justice, peace and understanding, rather than rigid boundaries jealously guarded by antagonistic communities. (vii)

Salih and Naipaul engage with local voices to promote social development because both authors are migrants whose education in modern schools have eagerly set their villages and communities on an irreversible course of modernisation. Members of this modern generation become the village leaders bringing new agricultural technology as the narrator says, as is the case of the narrator who returns from England with a Ph.D. in English Literature and works in the Department of Education in Khartoum. Similarly, Mustafa Sa'eed who despite his success

as a professor of Economics in England ends with his return to Wad Hamid and practices as a modern farmer, though contributing positively in the economic growth of the community. The narrator describes the occasion he first meets Mustafa during a meeting of the Agricultural Project Committee when he is invited by Mahjoub, the President of the Committee and a childhood friend. He says Mustafa is a member of the Committee and helps settle matters concerning the distribution of water to the fields. He highlights that:

> You know he gave us invaluable help in organising the Project. He used to look after the accounts and his business experience was of great use to us. It was he who pointed out that we should invest the profits from the Project in setting up a flour mill. We were saved a lot of expense and today people come to us from all over the place. It was he too who pointed out that we should open a co-operative shop. Our prices now are no higher than those in Khartoum. In the old days, as you know supplies used to arrive by steamer once or twice a month. The traders would hoard them till the market had run out, then they would sell them for many times their cost. Today the Project owns ten lorries that bring us supplies every other day direct from Khartoum and Omdurman. (60)

Mustafa's contribution to the project makes the villagers to check corrupt traders and committee members who were opening up the water to their fields before the time allocated to them. Mustafa insists that people should submit to the rules of the Project to avoid chaos and demand members to be exemplary, and that if they are to contravene the law they would be punished like anyone else. His brilliant ideas make him a man of a different clay that by rights should have been President of the Committee. Mustafa's brilliance is seen from the numerous books on economics he publishes in England as even after his death, Mrs Robinson continues to receive royalties from the sales which she sends to Mustafa's family through the narrator who accepts

to look after his family. The narrator also realises that Mustafa equally wrote several poems and did a lot of painting in his leisure time. These paintings reveal English country scenes with oak trees, rivers and swans which reveals autobiographical facts about Tayeb Salih as Wail Hassan concludes that Salih's reputation rests on his works of fiction. These novels include *Season of Migration to the North*, *'Urs al- Zayn* (1962, in English *The Wedding of Zein*), *Bandarshah* (first published in Arabic in two parts, *Dau al-Beit* in 1971 and *Meryoud* in 1976), and nine short stories, two of which appear in the Heinemann edition of *The Wedding of Zein and Other Stories* (1969). Just like Mustafa Sa'eed, in 1988, Salih wrote for the London-based Arabic weekly magazine *Al-Majallah*, and compiled his articles under *Mukhtarat* (Selections) and published in nine volumes in Beirut in 2004–2005.

In the same light, V. S. Naipaul is from a liminal place in Trinidad and he writes as an immigrant in London. *Half a Life* represents the complexities of England a meeting place for migrants from several cultures and religions. As a writer whose travels have exposed him to different religions, V.S. Naipaul (1999) articulates his approach to travel narrative thus:

> In these travel books or cultural explorations of mine, the writer as traveller steadily retreats; the people of the country come to the front; and I become again what I was at the beginning: a manager of narrative. In the nineteenth century, the invented story was used to do things that other literary forms – the poem, the essay – couldn't easily do to give news about a changing society, to describe mental states. I find it strange that the travel form – in the beginning so far away from my own instincts – should have taken me back there, to look for the story; though it would have undone the point of the book if the narratives were falsified or forced. (xiii)

Naipaul is more concerned with the complexities that come with every travelogue and his stories tend to explore the sexual adventures of Willie Chandran. These adventures reveal tensions that define the old and new, science and faith, tradition and innovation in migrant and returnee discourses which end with Willie writing stories about India that dazzle his European readers. This inspiration about writing to glorify his homeland comes when Willie gets a job as a columnist for the BBC and is advised to write about religions in India. He is told that:

> Over here we don't know much about your kind of Christian community. So old, so early. So isolated from the rest of India, from what you say. It would be fascinating to hear about it. Why don't you do a script about it for us? It would fit nicely into one of our Commonwealth programmes. Five minutes. Six hundred and fifty words. Think of it as a page and a half of a Penguin book. No polemics. (73)

The fact that Willie writes about his subcontinent from a vantage point with Christianity and other religions still undiluted by the problems of modernity attract many readers to his writings. He paints the importance of village life and the daily activities that make India stand out as a country where indigenous cultures define respect and social interaction. Importantly, Willie's representation of India is similar to the details his grandfather gave to the English writer, Somerset Maugham, when he first visited India and saw him working for the maharaja. When Somerset returned to England and published his Indian experiences in *The Razor's Edge,* Willie's grandfather became famous in India and in England as critics began to see him as the spiritual source of the novel. As such, friends of the writer came from England to find what the writer had found. Some of them were writers, and months or weeks after they had visited, there were articles about their visits in the London magazines. That is why when Willie later gets the opportunity to write about India for

the BBC, his writings repaint the glory of his family especially their faith in religions as the narrator says:

> It occurred to him at another time that his mother, with her mission-school education, was probably half a Christian. He began to speak of her as a full Christian; but then, to get rid of the mission-school taint and the idea of laughing barefoot backwards [...] he adapted certain things he had read, and he spoke of his mother as belonging to an ancient Christian community of the subcontinent, a community almost as old as Christianity itself. He kept his father as a Brahmin. He made his father's father a "courtier". So, playing with words, he began to remake himself. It excited him, and began to give him a feeling of power. (58)

Through Willie's writings, BBC followers see him as a great writer from an Indian family working for the maharaja's revenue service, from a line of people who had performed sacred rituals for the ruler. The fact that his articles touch on all the aspects of Indian daily life equally make it difficult for British reviewers to grapple with the complexities of the Indian society. Given that England is a multicultural society with a good number of Indian migrants, the whites use the information in Willie's stories to understand how to socialise with Indians. That is why Roger writes to Willie in the daily mail to announce the acceptance by the publishers of one of his novels about India and its relevance to future readers. The publication of the book is equally important to migrants from the Third World and other parts of the world that come to England because it reminds them of their own societies. In appreciation, some of them write to interview Willie about his motivations as is the case with Ana who comes from Mozambique. She confesses to Willie that his stories for the first time remind her of moments in her own life, though the background and material are different. Willie's stories make her conclude that out there all these years, there was someone thinking and feeling like

her. She feels nostalgia for home in Africa despite the fact that her grandfather wants her to study in England and migrate to Portugal where she can get a husband.

It is this nostalgia that makes Ana to come back to Mozambique with Willie her lover to settle in her grandfather's estate and run the plantation that has several hectares of land with many employees. Describing how Ana becomes his strength and comfort in Africa, Willie says he leans on Ana as a woman who had given herself to him. Willie integrates the plantation work and ends up living with Ana in Mozambique for eighteen years. During these years, Ana invests her managerial skills learned in England to successfully run the plantation with Willie and other managers she employs. Here we see the importance of returnee discourse which is an advantage of migration to post-colonial countries. Willie's migration to Mozambique is an important episode in his life as he meets other returnee migrants like Ana's estate Overseer who considers himself very blessed because he is using the knowledge he gets from Portugal in the plantation. The overseer displays an appreciation of the life on the estate and through him, Willie learns about cotton, sisal, cashews, and also about other Portuguese and Indians living in that part of the country. Many of the returnees have opened big shops which attract a cross section of foreigners and weekend restaurants serving fish and shellfish plucked fresh from the sea, and red and white Portuguese wine. Moreover, most of the architectural work in the town is done by returnee migrant technicians from Portugal. Willie notices that these returnees are mostly mulatto children born by Portuguese who come to Mozambique as Willie describes the tiller working on the restaurant floor that his mother would be African and father a Portuguese landowner put his illegitimate mulatto child to learning trades like electrician, mechanics, metal workers, carpenter, tiller. Evidently, returnees contribute in financing the liberation movement that sets their country toward political

independence from Portugal. This is seen when Ana welcomes the new regime that asks the rich to share to the poor. She says:

> They want us to live in a sharing way. It is the better life. You see, the nuns were right after all. The time has come for us all to be poor. We have to share everything we have. They are right. We have to be like everybody else. We have to serve and be useful. I will give them all that I have. (209)

Ana's patriotism is motivated by the fact that her grandfather is buried in Mozambique and as one of her ancestors, she visits his grave every year to talk to him about the family. This gives her a sense of comfort and belonging which she thinks no asset can replace. That is why she is ready to invest everything she has in the independence struggle and will not run away from the war like other migrants. She prefers to stay back and protect her ancestral connection with the guerrillas in the bush who receive support from neighbouring countries. Naipaul's representation of Ana confirms the important role played by returnees in the independence struggle of Portuguese colonies. Claire Taylor (2007) examines this and says:

> In Africa, Portuguese Guinea (later named Guinea-Bissau after independence), was the first major colony to liberate itself from Portuguese rule. The African Party for the Independence of Guinea and Cape Verde (PAIGC) waged war for independence during the 1960s and by 1973 the PAIGC controlled most of the country, independence being declared on 24 September of that year. As for Portugal's two other principal African colonies, Mozambique and Angola, although independence movements in these countries were well underway, it was events in Portugal itself that precipitated their independence, in the shape of the military coup of April 1974. The instability this caused, along with liberalisation and an increase in political organisations led to the transfer of power in

> Mozambique to the nationalist Frente de Libertação de Moçambique (Frelimo: Front for the Liberation of Mozambique) in September 1974, with official independence being declared in 1975. In Angola, meanwhile, power was handed to a coalition government in 1974, with official independence being declared on 11 November 1975, the day on which the Portuguese left the capital. (57)

Taylor traces the independence of Portugal's major colonies in Africa and India in the twentieth century and adds that the first major Portuguese colony to gain independence was Goa, a small Portuguese enclave on mainland, India. After India's independence from the British was declared in 1947, Portugal initially refused to relinquish its control of Goa, although a United Nations General Assembly ruled in favour of self-determination in the 1950s. In 1961, the Indian army entered Goa, and Portugal finally recognized the sovereignty of India over Goa in the early 1970s.

Returnee discourse is also seen through Naipaul's representation of the riots in Notting Hill. During the riots, Percy Cato because of the insecurity and arbitrary arrests of blacks migrates to meet family working in the construction of the Panama Canal as the narrator tells us that he had the advantage to go to Panama or Jamaica or, if he wanted to, the United States. Percy Cato's return to Panama Canal contributes positively to his society because he comes back with architectural knowledge to share to his community and this equally gives him the possibility of migrating to other parts of the world. After the canal, Cato returns to Jamaica and invests his money in running a nightclub for tourists on the north coast which gives employment opportunities for many Jamaicans. In conclusion, this section has analysed the complex relationship between migration and shifting sexual boundaries in Tayeb Salih's *Seasons of Migration to the North* and V. S. Naipaul's *Half a Life*. The insights into the psychological and social factors that influence the protagonists'

sexual behaviours suggest that the forms of mental disorder are influenced by the religious-cultural context usually with a strong religious flavour that may help to entrench some symptoms, for example somatic and depressive symptoms. These contribute to understanding why returnee migrants adopt social responsibilities that contribute enormously in the development of their societies.

Conclusion

This paper has established that Tayeb Salih's *Seasons of Migration to the North* and V. S. Naipaul's *Half a Life* satirise the Indian and Sudanese migrant condition in England. This is through the representation of transnational networks that capture the failures of the male characters and celebrates the female migrants. An examination of their cultural appropriation reveals existential conflicts because the male characters in the novels suffer from psychological breakdowns caused by the absence of parental care and socio-religious norms in India and Sudan. Psychoanalytically, these anxiety disorders are based on fear, and they show themselves in a variety of ways. As with other psychiatric conditions, there is "normal" and appropriate anxiety, being fearful or anxious as an appropriate response to a realistic danger, and there is uncontrollable and pathological anxiety, out of proportion to what is realistic. The internalisation of these patriarchal norms becomes a challenge to male characters like Willie Chandran and Mustafa Sa'eed when they migrate to a liberal society like England. They are surprised that gender equality, equal opportunities and sexual freedom is advocated for women and their inability to adjust to these modern trends results in sexualised violence and exploitation of the different women they encounter. This interrogates the place of inhibitive traditional practices in the face of educated and professional returnee female migrants ready to bring developmental projects to many post-colonial societies. The successes of returnee female

migrants reimage education and articulate new boundaries in their societies. Here, women engage local voices to overcome the traumas of the clash between modernism and traditional belief systems with regard to issues of sexuality and female public performance. This sets in new policy proposals which celebrate the intersectionality and solidarity that Psychoanalysis and the Postcolonial theory amplify of the place of subaltern and marginalised voices in India and Sudan. In conclusion, migration continues to open transnational networks that contribute to the shift in sexual boundaries and the freedom and autonomy of diasporic consciousness which continues to animate contemporary discussions of migration, gender and postcolonialism.

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