

AMERICAN UNIVERSITY OF BEIRUT

CULTURAL RESIDENCY, INCOMPATIBILITY, AND
RESISTANCE: A COMPARATIVE READING OF *SEASON OF
MIGRATION TO THE NORTH* AND *COCKROACH*

by
KASSEM MOHSEN MOUSSA

A thesis
submitted in partial fulfillment of the requirements
for the degree of Master of Arts
to the Department of English
of the Faculty of Arts and Sciences
at the American University of Beirut

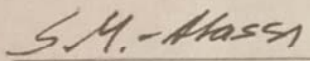
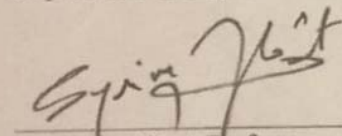
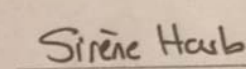
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ACKNOWLEDGEMENTS

I would like to thank all my current and past professors at A.U.B for their perseverance in teaching their respective course material during a harsh and difficult time in Lebanon. I would like to give a special and warm thanks to my thesis advisor who was always there for me when I needed her, Dr. Sonja Mejcher-Atassi. I am grateful to have a strong brother and a supporting family guided by two loving parents who have pushed me and encouraged me through the years to continue my education by any means. It is to my seven sisters that I will always be indebted, and no words could exhaust my gratitude and love. Lastly, to my wife, I give praise and thanks for her patience with me through a very trying time and never relinquishing her support, I would have been lost without your reinforcement.

ABSTRACT

OF THE THESIS OF

Kassem Mohsen Moussa for Master of Arts
Major: English Literature

Title: Cultural Residency, Incompatibility and Resistance: A Comparative Reading of *Season Of Migration to The North* and *Cockroach*

Culture in postcolonial studies has conceptually imbedded itself in both society and politics, especially in literary productions and criticisms. Homi Bhabha locates culture in a centerless position entangled in hybridity. On the broader level of understanding culture, Bhabha shows that differences between geographically separated cultures do not signify that a pure singular culture exists; rather, throughout history cultures have mingled through trade and migration and are consequently hybrid and always have been. Nonetheless, to study cultural difference, Bhabha proposes that cultures need to be looked at from the border lines. Peripheral borderline differences of cultures are where residual culture and residency can be depicted concerning a subject. As Bhabha looks at culture ubiquitously, Raymond Williams looks at culture in specificity, he discourses residual culture as appertaining to a past culture's role in a contemporary dominant cultural experience. I claim that cultural residency is apparent in literature that deals with migrancy. Transitioning from one culture to another has immense consequences on a subject and there are many variables that come into play when looking for the result of such effects, thusly, there cannot be an absolute culmination in such an analysis. However, understanding culture in transition within agent experience in literary works enables an analysis that illustrates the roles of dominant and past culture and the experiences that cultural residency brings. These experiences that develop from cultural residency create conflict and a dichotomy of resistance and opposition as I argue in my analysis of the main characters' circumstances and experiences in *Season of Migration to the North* by Tayeb Salih and *Cockroach* by Rawi Hage. Based on my readings of these works in context, I illustrate that the complexities of cosmopolitanism, assimilation and repatriation, and identity are features that iterate resistance and a cultural dichotomy between East and West.

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CHAPTER 1

INTRODUCTION: POSTCOLONIALISM AND CULTURE

Literature as a field of study can be understood to be the categorizing of meaningful works for reflection. Postcolonial theory indicates that this literary reflection is wide reaching, crossing the academic and public stages, and encompassing academia, society, politics, economy, and culture. Postcolonial theory focuses on answering questions that have long been unanswered, meanwhile formulating new questions concerning the colonizer and the colonized or the dominant and the dominated. Colonialism, in one way or another, has touched most of the geographical world. So much so, that the world's history cannot be precisely nor analytically narrated without dissecting the dominating imperial structural systems of the colonial enterprises within each given era. Colonialism in academia has moved past the simplistic definition of occupier and occupied; to grasp its enduring transcendence and evolution, scholars have found it necessary to understand how colonization and its immeasurable geographical reach shaped the social, political, and cultural dimensions of everyday life. Postcolonialism, a relatively new field, took the methodological role of questioning and expounding on such issues. Since its incarnation, the discipline has evolved, taken turns, split paths, and spread its roots into other academic spheres. Temporally speaking, the term post-colonial describes a period after the physical dismantling of colonial entities. However, Postcolonialism as a field of study arguably developed into existence due to comparative interests of famous literary works published during colonization and works that implicitly or explicitly discussed colonial structures published after decolonization.

This interest drew out various modes of deconstructive analysis about the imperial occupiers and the various depictions and portrayals of the colonizer and colonized. Chantel Zabus is the editor of the forward-looking book *The Future of Postcolonialism*, she is a known authority in the field. In her introduction, she meticulously explores and elaborates the field's rise and possible futures. Zabus states that "the field was first known under the label "Commonwealth literature," (3) and later in 1967 became Postcolonial literature. The rise of Postcolonialism as a textual discipline began in the 1970s with the works of Edward Said and, later, Gayatri Spivak and Homi Bhabha. These figures spearheaded the first true wave of Postcolonialism as a discipline that catered to the Other. Foregrounded in text and the misrepresentation of the Other, they probed literary works to methodically understand identity, culture, silence, and resistance appertaining to both the colonizers and the colonized. These first-generation writers asked important questions and raised issues that priorly had been overlooked. The questions they raised and the works they published enabled the next generation to bring new life into the discipline, namely, as Zabus stated, Bill Ashcroft, Gareth Griffiths, and Helen Tiffin's "*The Empire Writes Back*, whom I [Zabus] identify as second-generation postcolonial scholars" (5). Their work on 'writing back' evoked the underprivileged, unrecognized, and/or oppressed within other fields such as gender studies, and queer theory to take a postcolonial perspective which furthered the field's practices and attempts at interdisciplinary endeavors. In some likeness, Graham Huggan discusses the thought put forth by certain scholars, separating the discipline into two waves. The first which arose in the mid1970s until the mid-1990s, he states that in the first wave "literary modes of analysis were central, and most of the key figures to emerge from this period were trained literary critics, many of them operating in the

comparative literature field” (10). In delineating the second wave, Huggan indicates Pablo Mukherjee’s stance that the core issues evolved to:

how to analyse contemporary postcolonial political crises as being continuous with ecological crises; how to excavate a history of alternative bioregional modernities; [and] how to centre refugee migrants and not ‘hybrid cosmopolitanism’ as the paradigmatic postcolonial framework. (11)

However, I tend to see culture and its many competencies in affecting the social and political spheres to be the center of today’s Postcolonial field. In such a manner, Robert Young’s – a post-Marxist – understanding of where the field is today depicts this cultural center. Huggan outlines that “Robert Young, who, in staking a claim for postcolonial studies as a form of cultural activism, calls postcolonialism a “self-conscious political philosophy” aimed at forcing “its alternative knowledges into the power structures of [both] the west [and] the non-west” (11). Zabus, I believe, would not disagree with the assertion that modern-day Postcolonialism has centralized around culture. Huggan concludes that “it would probably be true to say that the status of literature and the literary has shifted with the move to a more culturally oriented analysis” (12). Culture is not a simple term or concept, it is ‘life’ in definition; thusly, it has many meanings, perspectives, and various academic operations, it enables one to scrutinize existence from various positions and perspectives, such as religious, political, or geographical. Therefore, it is imperative to define culture and its evolution as well as my positioning of culture within Postcolonialism as it is central to this thesis’s endeavor in reading *Season of Migration to the North*, written in Arabic and published in Beirut in 1966 and translated into English by Denys Johnson-Davies in 1969, and *Cockroach*, written in English and published in New York in 2008, with and against each other. The two novels are published 52 years apart and have a large historical gap. It is necessary

to note that the main issues and interpretations of *Season* deal with colonialism and the symbolic vengeance on the colonial empire for its oppressive and evil past considering the time of its publication, 1966. Whereas, *Cockroach*, a contemporary novel, has been interpreted as a novel depicting the faults of a capitalistic society on migrants. The gap and historical difference do not detract from the value of reading these novels together, in fact, it adds value to the assertion that the East and West are culturally irreconcilable considering the colonial ideals still present in contemporary western culture as will be discussed throughout this thesis.

Literary studies have evolved to represent political and social forces, moving towards a universality that is complex and difficult to depict seeing that it is a contemporary phenomenon. Globalization has enabled scholarly studies to centralize culture as a medium for understanding social practices and political assertion. No field is better acquainted for this task than the wide-reaching analytics and criticisms of Postcolonialism and its evolutions. Concepts like cosmopolitanism, identity, and hybridity are reliant on culture; consequently, depicting human nature in its existence depends on a holistic understanding of questions such as: What are the components that make up a culture, how is it formed, what differs from one culture to another, and why are these differences important in understanding society? Modestly put, culture is the traditions, the practices, the ideals that people in a society live by; yet there are external forces at work that affect the progression or dismantling of culture.

In the contemporary world, the imperial strings shaping homogeneous conformity are present in the discourse proceeding from acculturation and postcolonial literary productions. Acculturation in its humblest form is the exchange that takes place between two cultures. However, one culture is usually more powerful and thus has a

greater influence upon the exchange. This thesis engages with the question of culture's position and role in diasporic literature or literature written by migrants about various processes, dealings, and reflections within immigration to the West and/or repatriation. I aim to examine culture as a medium for migrant character analysis in the novels *Season* and *Cockroach*. At this point it is necessary to define and investigate the fundamentals of culture. In his book *Keywords: A Vocabulary of Culture and Society*, Raymond Williams tracks the terminological and conceptual use of Culture:

Culture in all its early uses was a noun of process: the tending *of* something, basically crops or animals. The subsidiary *coulter* – ploughshare, had travelled by a different linguistic route, from *culter*, L – ploughshare, *culter*, oE, to the variant English spellings *culter*, *colter*, *coulter* and as late as eC17 culture (Webster, *Duchess of Malfi*, III, ii: 'hot burning cultures'). This provided a further basis for the important next stage of meaning, by metaphor. From eC16 the tending of natural growth was extended to a process of human development, and this, alongside the original meaning in husbandry, was the main sense until 1C18 and eC19. [. . .] At various points in this development two crucial changes occurred: first, a degree of habituation to the metaphor, which made the sense of human tending direct; second, an extension of particular processes to a general process, which the word could abstractly carry. (49)

The latter advancement of “general processes” of Culture brought the complex independent noun used in modern history. Williams ultimately argues that it is necessary “to speak of ‘cultures’ in the plural [. . .]. This sense was widely developed, in the Romantic movement, as an alternative to the orthodox and dominant ‘civilization’” (Marxism and Literature 51). The *Online Etymology Dictionary* claims that the modern use of the word culture, as a group of people with specific social and familial traditions and norms, arrived around the year 1867. It defines it as “collective customs and achievements of a people, a particular form of collective intellectual development”. Collective customs and intellect develop differently depending on a people's manner in attending to their specific environments. Therefore, collective attention differs from one group to another. In the pre-globalized early world, attention

was for the most part centered around the survival of the immediate community. The tilling of the land, the raising of livestock, and the types of homes built were all attended to in accordance with the geographic availabilities within each location of a people. Therefore, the cultural developments, intellectual and customs, can be said to have developed only minorly since collective attention was aimed at immediate survival and minor agriculture. However, later, as civilizations developed, agriculture became industrious, and commerce brought various products to foreign lands and life simplified to a degree. Subsequently, collective attention pertaining to the intellect, customs, and art inclined drastically and through trade and migration, these 'new attentions' within culture interspersed with other communal cultures and progressed through hybridity. Thusly, cultures are not formed independently because "cultures come to be represented by virtue of the processes of iteration and translation through which their meanings are very vicariously addressed to - through - an Other" (Bhabha 58). It is through the Other that a culture grows, develops, and molds itself into existence, so, cultures are interwoven and dependent; yet they maintain a culturally specific identity through the different factors as relating to geographic or communal positions. This cultural identity is central to Bhabha discourse. To begin, he outlines "[t]hree conditions that underlie an understanding of the process of identification" (44). Firstly, he discusses the dependence on otherness in identification or looking "outwards" for relevance. Next, he explains how this othering due to identification is a doubling or "a place of splitting". For example, an African with a western education in comparison to a native African with an eastern education is closer to the West, because culturally it is more relevant to his/her identity. Thirdly, He concludes that identity is not pre-given but an expansion within circumstances "and the transformation of the subject in assuming that image"

(45) Cultural hybridity to Bhabha is where identity is positioned, and since culture is not fixed and decentered so too is identity, they are both dynamic and appropriative relative to circumstance and movement. Bhabha's hybridity has its critics and it's an eclectic concept, but its value lies on the active decentered state given to culture which enables postcolonial critics to analyze a work from the perspective of migration and culture.

Decolonization of colonized areas saw its peak after World War II and is still an ongoing and incomplete process; conjointly, imperial powers have not disintegrated but have taken on new configurations and practices. Postcolonialism involves the exploration of how these evolving configurations and practices create meaning: "we might say that Postcolonialism does not refer to something which tangibly is, but rather it denotes something which one does: it can describe a way of thinking, a mode of perception, a line of enquiry, an aesthetic practice, a method of investigation" (McLeod 6). It is the means to unravel intention and the hidden, to show how literature, media, and social practices register and respond to the effects of the colonial legacy. In *Beginning Postcolonialism*, McLeod notes that "while colonialism is virtually over today as a practice, imperialism continues"; yet even colonialism has not disappeared so much as evolved into a cultural phenomenon that absorbs or debases as represented by globalization/westernization and their effects on international societies, all the while maintaining the same ends, namely, "securing wealth and power through continuing economic exploitation of other nations" (9). This thesis is situated at the intersection of literary and cultural studies and draws on the scrutiny of a postcolonial approach contributing to the field of postcolonial studies. In the context of changing forms of imperialism and changes in the discipline of postcolonial studies, I want to revivify and

supplement some essential concepts and insights from Homi Bhabha and Raymond Williams to comparatively analyze my readings of *Season* and *Cockroach* to show a complicated relationship with the current postcolonial world.

In *Marxism and Literature*, Raymond Williams examines culture as a highly effectual concept, in addition to his previously mentioned definition, he posits culture's development through 3 main phases: from cultivation in the seventeenth century to its interchangeability with the term civilization in the eighteenth century, and then, to its current definition and associations with art, literature, and traditions. Moreover, he discourses a concept, residual culture, as appertaining to a past culture's role in a contemporary dominant new cultural experience. Williams' residual claims that past culture, institutions, and/or formations exist in the present and that these reveal characteristics of the dominant. The residual is an indication to my concept of cultural residency, which asserts that aspects of residual culture become residential within a subject. This means that the cultural residue can become active, and in its active state it is residential, and so it can be identified and traced. In a literary analysis, this residential culture is represented through the subject's actions, thoughts, beliefs, and ideals. In *Season*, the character Mustapha takes vengeful actions on the West, which I interpret as manifestations of his residential culture. Moreover, Mustapha and the unnamed narrator at different points in their lives return to their homeland, and the subsequent events depict a cosmopolitan outlook, which centrally, as I argue, means the adoption of Western ideals and culture alongside their 'fading' Eastern ideals and culture. Their cosmopolitan outlook ultimately represents a failure to reconcile the East and West in the homeland. *Cockroach* is a writing back at Orientalist perceptions of Arabs, it brings to life oriental depictions of both the East and West. Like *Season* the protagonist in

Cockroach is an unnamed narrator, however he identifies with a cockroach.

Cockroach's unnamed protagonist physically and psychologically takes on and dramatizes the stereotypes as residential culture illustrated in Western orientalist literature and culture, specifically but not limited to works like *Heart of Darkness* and *Wuthering Heights*, and modern media. My reading illustrates that there can be no return for the refugee and no reconciliation because of the orientalist perspective that exists in Western society. I argue that reconciliation between Arabs, grounded culturally within Islamic religious beliefs, and the dominant West is improbable mainly due to orientalist misrepresentations.

It can be argued that identity develops relative to a person's surroundings and circumstance. The family one is born into, geography, class, society, and culture all are intertwined into a complex web that forms and deforms one's identity. Globalization has paved the way for the rethinking of the principles and fundamentals of identity. Modernization is rapidly spreading, and the world is becoming analogous due to capitalism, neo-imperial efforts, and Western cultural dominance. World literature is playing an imperative role in this spread as it breaks nationalism down and builds a world literary space where all literature can be analyzed according to what Pascal Casanova identifies as a world literary structure. This structure is key to my analysis, Casanova states that under this structure "each writer's position must necessarily be a double one, twice defined: each writer is situated once according to the position he or she occupies in a national space, and then once again according to the place that this occupies within the world space" (81). Thusly, Salih and Hage are writing from a national perspective and from a universal one. This thesis argues that there is a failure and improbability of reconciliation between the spheres of East and West. As a

preliminary to integrating Said and Williams, I will justify why it is important to reestablish the oriental approach and resistance – the Western perspective as depicted through Orientalism and its extremities– in relation to culture and hybridity considering the evolving field of postcolonialism by investigating the cultural negotiations taken by immigrants and repatriates in my interpretation and analysis of *Cockroach* and *Season*.

CHAPTER 2

CULTURAL RESIDENCY AND IRRECONCILABILITY

The concept of cultural residency in literary analyses is characterized by looking at migratory subjects and sketched through analytically attending to the changes in the subject's thinking, beliefs, and actions. Attention to agent particulars allows further expansions and connections to be made to geographical positioning, culture, society, and politics. Thusly, this relational analysis unlocks key methodological pathways in postcolonial literary criticism of the identifiable connections, causes, effects, and aims of the changes or transformations of the migratory subject. This chapter focuses on culture's role in the improbable reconciliation of East and West. Its literary focus is on individuals from Eastern, and in particular Islamic, backgrounds who migrate to the West. It aims to indicate and investigate cultural residency in diasporic literature, a branch of literature where the authors, as Syrine Hout would claim, deal with migration and exile, works that "display a state of cultural in-betweenness, thus producing a transnational body of diasporic literature" (Cultural Hybridity, Trauma ..., 332). It is necessary to define my understanding and use of these key terms, diaspora, immigration, exile, and migrant. The Oxford English Dictionary defines diaspora as: "Any group of people who have spread or become dispersed beyond their traditional homeland or point of origin." In their book *The Post-Colonial Studies Reader*, Bill Ashcroft et al. expand on the term and use of diaspora, claiming that "diaspora distinguishes itself from terms such as 'immigration' and 'immigrant,' or 'migration' and 'migrant' in more fundamental ways" (425). The major difference being that the latter terms delineate "movement, disruption and displacement," whereas diaspora is

comprehensive and broad, it deals mostly with the cultural complexities of the latter terms but on a societal level. Exiles are diasporic subjects but are in their own terminological category. Edward Said states that there are “some distinctions between exiles, refugees, expatriates, and émigrés,” mainly that exile is tied to banishment, and their overall state and circumstances, especially psychological, analytically differ from immigrants. Said concludes that “technically an émigré is anyone who emigrates to a new country,” and that choice is a possible principle in the matter of their difference (Reflections, 144). Agreeingly, I choose to define migrants as those who leave their native lands by choice, and exiles as those who are forced out due to conflict, war, or political issues. Refugees (a more modern term) is not exactly a synonym of exile but can fall under the category of exiles since they are indirectly forced out of their lands. These terms have crossovers, surly, but for the purpose of specificity, I use migrant as a concrete term to represent those who, generally, immigrated by choice, and exile to refer to subjects removed directly or indirectly, by force, including refugees.

Transitioning from one culture to another has immense consequences on a subject and there are many variables that come into play when looking for the results of such effects. Moreover, understanding culture’s correspondence to assimilation and globalization within postcolonial literary works enables an analysis of relationship and intention for dominant and past culture, and the experiences that cultural residency represents in a subject. This chapter tracks these conflictual experiences in *Season* and *Cockroach*. My primary focus is to demonstrate a reading of cultural residency which is methodologically situated between hybridity and socio-culture in the two novels. This procedure enables the tracking of changes correspondingly back to a pre-existing cultural residue as illustrated by Raymond Williams, and furtherly enables connections

to be made on whether the residue was adopted or native. I rely on Williams' idea that culture leaves a residue, it is in this residue that one can evaluate assimilation and effects, "[t]he residual, by definition, has been effectively formed in the past, but it is still active in the cultural process, -not only and often not at all as an element of the past, but as an effective element of the present" (122). Thusly, my concept, cultural residency, intervenes methodologically to define the present cohesiveness and long-term effects of mingling cultures on a subject in a literary analysis. Williams' concept posits that a migratory subject is rooted in his past culture and that these roots, depending on their hold and origin, are vital in considering how and what level of assimilation occurs, supplementing Williams, my concept aims to define the state of the hybridity that arises from the residue of the past culture while mingling with the new culture, specifically between Eastern and Western societies.

Furthermore, I argue that cultural hybridity as depicted by Bhabha lacks a concept that deals with temporality, as in long term effects pertaining to the individual and the cohesive elements of cultural appropriations. Bhabha asserts that culture exists in an in-between interstitial space, one that is not fixed, and that varying cultures need to be looked at from the borderlines. This borderline vision represents the communal differences because the "interstitial passage between fixed identifications opens up the possibilities of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (Bhabha 4). Thus, cultural hybridity as Bhabha proposes has always existed and the differences in each culture can be contributed to the varying geographical and communal positions. Bhabha asserts that ubiquitously culture is not individualistic, but the differences that exist, as mentioned, can identify imperative negotiations and conflicts that take place in specific circumstances of a subject's

cultural appropriations. My concept intervenes on two levels, firstly, as a term to supplement residue –William’s past culture residue – to express the present role of cultural mingling on an individual in a literary analysis, and secondly, to express long term consequential effects of cultural mingling on a literary subject. Exposure to a culture at length enables that culture to attach itself to the ontology of the subject; thusly, this concept can be used in the negotiations that take place in the transition or the resistance to a ‘new’ culture, and/or in a migrant’s attempt to reclaim a previous cultural state. Specifically, this is read through postcolonialism’s understanding of Orient and Occident, the East and the West. I agree with Bhabha’s assertion that, broadly speaking, culture is centerless and ultimately hybrid, yet, in specificity, I argue that culture permeates a person’s life and alters that person’s relative circumstantial existence due to residency; on the grounds that exposure to a new culture causes intricate influence and over time results in a cultural residency. Moreover, resistance to this cultural residency can be conflictual and traumatic. The concept is distinctive because it is aimed at the individual subject experience rather than a whole people.

2.1. Unraveling Migration and Cosmopolitanism in *Season of Migration to the North*

Season explores global imperial culture as a progressive entity, and, in my interpretation, it expounds on a neo-Oriental position in cosmopolitanism. In his article, “Neo-Orientalism? The Relationship between the West and Islam in our Globalised World,” Mohammad Samiei explores the change needed in today’s understanding of Orientalism under the ever-progressing systems of globalization and transnationalism. Samiei uses two key concepts to define ‘globalization’ in relation to the current trajectory of *Orientalism*, “[. . .] most contemporary social analyses show a consensus

about some basic rudiments of the concept; among them are de-territorialisation and the growth of interconnectedness” (1148). Samiei expands his argument on these key concepts:

Under the influence of these two important factors, territory, a basic element of civilization in traditional Orientalism, no longer constitutes the whole of ‘social space’ in which human activity takes place. Thanks to modern technologies, distance or space undergoes compression or ‘annihilation’. (1148)

The removal of space or “de-territorialisation” has unprecedentedly created global communication and interconnectedness, this evolution is due to modern technological advances which allows orientalist’s views to be quickly dispersed. Orientalists have undoubtedly evolved their science with advances in that respect and put in to practice new techniques of imperial image-making. To best understand Neo-Orientalism and these updated subliminal techniques, one just must look at the contemporary portrayal of Muslims and Arabs in today’s media, magazines, newspapers, television series, movies, and literary works, which all, in one way or another, depict Arabs, specifically Muslims, as ‘terror’, and ignore the greater majority of Muslims who live and practice their religion in peace. Samiei explains this phenomenon using social anthropologist Dag Tuastad’s, analysis of the West’s portrayal of Islam:

Dag Tuastad regards the new ways of representing the violence of Muslims and Arabs in Western media as the 'new barbarism'. The new barbarism thesis implies explanations of political violence that omit political and economic interests and contexts when describing violence, and presents violence as a result of traits embedded in local cultures. Tuastad argues that new barbarism has intertwined with neo-Orientalist imaginaries that high light a deep cultural dualism between Islam and the West. (1149)

As a result, this dualism between Islam and the West has illuminated the issue of immigration, cosmopolitanism, and hybridity in the humanities. It is obvious that the

world has been rapidly moving towards globality and transnationality, the nation is falling further into the background in cultural discussions; it still has its place when discussing specific positions of time and space, as relating to culture, but in the broader discussion, cosmopolitanism and immigration have been more relative to the dynamism of culture bringing in the time of the traveling cosmopolitan. The time of the traveling cosmopolitan can be accredited to those writers and intellectuals in the field of postcolonialism that draw on the diaspora and criticize the western literary canon.

Andrew Smith states that,

[a]s we can infer from Okri, much of the hope and optimism that had been invested in the new nations at decolonization is being transferred to a traveling cosmopolitan position in which the nation no longer seems to be a vehicle for any kind of social or historical progress (247).

The traveling cosmopolitan has become the catalyst for a neo-Oriental literary analysis of culture towards what Edward Said contemplatively asked: “was imperialism principally economic, how far did it extend, what were its causes, was it systematic, when (or whether) did it end” (*Culture and Imperialism*, 5)? Said goes on to claim that authorities who debated this topic enquired so in political and economic rhetoric, and that “scarcely any attention has been paid to what I believe is the privileged role of culture in the modern imperial experience” (*Culture and Imperialism*, 5). I echo Said’s notion of imperial experience and culture, but delegate it towards specific diasporic subjects to expound on the complexities between the appropriations of modern culture (Western) and its residency on a subject, as well as the effects it has on the cosmopolitan subjects who resituate themselves back into traditional Eastern culture and society.

Cosmopolitanism as a term is used in a variety of ways; as a concept it has been understood and looked at through various lenses. Therefore, it is necessary to define my conceptual understanding and use of the term as it is key in my reading of *Season*. In “Cosmopolitanisms,” Sheldon Pollock et al. discourse cosmopolitan thought in the plural and the case is made by highlighting feminism’s growth towards a plural definition. There are various perspectives and lenses to feminism; therefore, making it logical to explore it in branches as feminisms. The authors state, “[w]e propose therefore that cosmopolitanism be considered in the plural, as *cosmopolitanisms*” (584, *Cosmopolitanism*). Similarly, Will Hanley considers various uses for the term and then focuses on its existence in Middle East Studies. Hanley posits that cosmopolitanism within Middle Eastern Studies is mostly reserved for the elite. Cosmopolitanism is outlined in principle as the nostalgia for a past that was supposedly more tolerant in comparison to the modern-day society of the Middle East where grief is depicted. This nostalgia being composed of an Arab world held in high regard for its art, culture, and sciences, whereas contemporarily it has fallen from grace. Consequently, a line is drawn between the old and the new ‘devolved’ Arab world. Moreover, Hanley claims that the various uses in Middle East Studies illustrate cosmopolitan as a “a tag, a reflexive, generic piece of shorthand” that supposes scholarly intervention when in actuality “it camouflages productive differences” (1346). Like Sheldon Pollock et al., Hanley attempts to depict the myriad academic uses of cosmopolitanism. Some use it in context with economic globalization, some about various time periods, and others use it in preference of terms like transnational or international. Therefore, seeing this concept as “cosmopolitanisms,” in the plural, allows and enables various modes or branches of analysis stretching across different time periods and fields.

I adopt a neo-colonial lens in my delineation and analysis of cosmopolitanism in *Season*. In Hanley's article, Peter Van der Ver is quoted as stating "cosmopolitanism is essentially a component of colonial modernity" (1347), and Hanley himself argues that cosmopolitanism as used in the historiography of the Middle East is a "European, literate, bourgeois perspective" (1348). The idea that cosmopolitanism is rooted in colonialism posits the possibility of conceiving it with a Western center. It is along these lines that I read cosmopolitanism; centrally cosmopolitanism can be identified by deracination and appropriations as defined by the sociologist Sami Zubaida, "a deracination from caste, community, and religion" (1349 Cosmopolitanisms). If we consider the evolved version of Kant's egalitarian cosmopolitanism as the earliest endeavor to pursue a world citizenship of morals, understanding and acceptance, then today's cosmopolitanism in its various definitions is either elitist or a form of soft imperialism. Hanley concludes that it is essential to consider both the material and mental to conceive cosmopolitanism holistically. My critique of cosmopolitanism follows this path of material and mental. I aim to demonstrate this understanding of cosmopolitanism in my reading of *Season* by analyzing the novel's two main characters who live cosmopolitanism, both knowingly and unknowingly.

However, some scholars do not identify cosmopolitanism with Western elitism. Robert Spencer endorses a cosmopolitanism that is separate from imperialism and Western power. The question then arises, does this form of cosmopolitanism exist? Spencer vaguely answers a similar question which is key to his analysis; is cosmopolitanism a disguise for Western power? He answers, "I always respond by saying that it should be too self-critical for that, too committed to the procedure of self-examination, and too conscious that cosmopolitanism is a process not a finished vision"

(13). Note that he is describing what cosmopolitan should generally look like, but where does this unfinished cosmopolitanism exist? To his credit he admits that this cosmopolitanism “exists in distorted or at any rate incomplete forms”. Spencer desires a cosmopolitanism that is peripherally Kantian and centrally global democracy, a cosmopolitanism of humility. Spencer continues that there is a need to “espouse cosmopolitan principles of solidarity, community, democracy and human rights” (13), but he asserts that espousing these principles also means not to impose them by force or violence. Rather, in what reads like a colonial claim of ‘espousing’, he claims that “[i]f it takes place then the transition from the globalisation of force and inequality to one that is much more democratic and egalitarian in nature will not be an act of fiat or coercion but of open debate and voluntary collaboration” (13). My reading of cosmopolitanism in *Season* portrays the imperial alliance between cosmopolitanism and Westernization; furtherly it exposes the roots of cosmopolitanism as colonial, and as represented in *Season*, an anti-Islamic enterprise.

My analysis consists of two parts. To begin with, I focus on Mustapha’s vengeance on the West, after his migration to Europe. Scholars such as Wail S. Hassan and Ali Abdallah Abbas have written about Mustapha’s actions in London as a symbolic vengeance on the colonial empire for its oppressive and diabolic past. I interpret Mustapha’s actions while in the West as a statement which claims that there is no forgiveness and ultimately a failure of reconciliation. The reverse role - in that he has taken on the colonizer’s identity as a symbolic expression of revenge – is externally evident; however, in my reading I argue that the reverse role he takes is a result of the physical and intellectual, as in the academic and cultural appropriations that come from mingling and the experiences in the West which in turn transformed him into a

cosmopolitan. Secondly, I interpret Mustapha and the narrator's return to the East as a portrayal of the failure in a cosmopolitan reconciliation between the East and the West, due to cosmopolitanism's Westernized identity.

Mustapha's mindset from the start of his stay in London was one that fostered revenge, his life in London illustrated that the West could never be forgiven for its ravaging of the East. Yet, more importantly, Mustapha was laying a further claim, that there could be no reconciliation between the East and the West. Mustapha's vengeance on the West for its abuse of the East is directly stated throughout the novel. However, his life story, as he narrated it to the unnamed narrator, depicts an implicit reasoning for my claim of irreconciliation, that reason being, the underlying cultural hijacking capabilities of cosmopolitanism. What I mean by cultural hijacking is that cosmopolitanism has become centralized around the English and Western culture. Thusly, the concept's existence is ultimately tied to neo-colonialism, it is dominative, imperial, and ideological. Such a claim asks, can one be considered a cosmopolitan if one is not literate in English or acquainted with Western culture? Peter Van Der Veer would likely say no, he approaches the concept as one that is birthed "during a period marked by the simultaneous expansion of imperialism and nationalism" (*Conceiving Cosmopolitanism*, 166). Today's cosmopolitanism is far from Kant's moral cosmopolitanism and world citizenship. It has spread roots into a specific culture which developed it towards capitalistic interests.

My reading supports Van Der Veer's assertion that "[c]osmopolitanism is the Western engagement with the rest of the world and that engagement is a colonial one" (166). Cosmopolitanism has become the guise for which Western ideals and culture can be spread. Mustapha's narration to the unnamed narrator about his life, hinted at his

discovery of this guise of which he became a part. He said to him “everything I did after I killed her was an apology, not for killing her, but for the lie that was my life” (*Season*, 29). Mustapha had come to the realization that his Western academic life and cultural mixing had permeated his cultural residency and that his life had been ‘hijacked’. The question then is why did he consider his life a lie? He continues, “I got to know the pubs of Chelsea, the clubs of Hampstead, and the gatherings of Bloomsbury. I would read poetry and philosophy, discuss paintings, and say things about the spirituality of the East” (29-30). He is expressing the development of his cultural residency at that period in his life. His social existence was European, his social gatherings and life experiences were not done with other immigrants, he indulged in the Western society and absorbed it. Assimilation asks for this form of cultural dominance. His physical surroundings and social pursuits enhanced his identity as a hybrid. Moreover, his topics of discussion and readings are also a representation of his assimilated mentality and illustrates why he is a true cosmopolitan. This key quote exemplifies and defines Mustafa’s cosmopolitan makeup and his adopted cultural residency. After he takes his ‘revenge’ on the West by causing women to commit suicide and even murdering one, he became aware of this transformation into the Westerner. Mustapha now wanted to shed himself of this cultural residency or the life that he saw as a “lie”. He believed by moving back to the East he could remove this “lie”. The narrator meets Mustapha early in the novel and he quickly recognizes that there is something different about him. The narrator had spent seven years studying in Europe and the novel begins with him returning to his village. The events that proceed after he and Mustapha meet show a clash of East and West and the cohesiveness of cultural residency. Consequently, while

in the East, the West is represented by the cosmopolitan outlook of both Mustapha and the narrator.

Mustapha was born in the year that saw the majority of Sudan fall under Anglo-Egyptian rule. His early life was spent in Sudan, his early adult life was spent in Egypt, most of his adult life was spent in London, and the last years of his life were spent back in Sudan. Mustapha's actions and experiences while living in London have been described as a narrative of colonial vengeance and the author uses him to characterize an attack on the Empire. A student of Mustafa tells the narrator that Mustafa once mentioned to him, "I'll liberate Africa with my penis" (120), symbolically this translates as a reverse role, he will colonize London like the colonizers' raping of Africa. In his article "Geo-spatial politics and the trope of migration in Tayeb Salih's *Season of Migration to the North*," James Tar Tsaaior discourses Othering, rebellion and the politics of colonial imperialism in *Season* and asserts that "Mustapha constitutes himself as an African conqueror of Europe through the instrumentality of his colonial education and the liberator of Africa through his pen(is)" (229). Likewise, Wael Hassan who has written prolifically on Tayeb Salih and his works claims -in relation to the previously mentioned quote- that,

he [Mustafa] couches his sexual exploits in the rhetoric of battle, images of Arab desert warfare, and repeated references to the Arab conquest of Spain. For him, seducing women is a reclamation of masculinity, a metonymic equivalent of conquering territory, and a symbolic revenge on Europe for the crime that inspires the title of his book: feminizing and raping Africa. (92)

Such a reading is supported by enacting a reversed parallel depiction between *Season* and Joseph Conrad's *Heart of Darkness*. This is furtherly supported by the historical context of the period in which Mustapha lived in which is situated during the period of British rule in Sudan. However, asserting that Mustafa's life in Europe is only

a tale of vengeance is shortsighted. What needs to be looked at closer is the context around the revenge that takes place which reveals the reality of the Western power structure as a colonial culture. The revenge is taken out on women and is sexual and violent. This reversal again situates Mustafa as the avenger and is related to Europe's feminization of the East, thus in this vengeful action gender and sexuality illustrate Mustafa's cultural residency. Moreover, I ask, who is enacting this vengeance on the West, a Mustapha who is defined by his Sudanese residential culture or a Mustapha who is defined by Europeanized residential culture? Consequently, I interpret how this exposes cosmopolitanism as a Westernization of an Easterner and explore how Mustafa's narration illuminates the unnamed narrator's true cultural residency, which is cosmopolitan.

My reading of Mustapha's vengeance on the West for their colonial pursuits in Sudan argues that the vengeance is not directly within the symbolic suicides and killings of the English women –Isabella Seymour, Ann Hammond, Sheila Greenwood, and Jean Morris – but in the narration that focuses on depicting his life as a lie through illustrating the power of dominant culture. Mustapha's cultural residency can be depicted by looking at the two physical places he resided in during his youth and in his later years. Salih draws on a double perspective between the older Mustafa narrating the story and the younger Mustapha being narrated in action. In a key scene between Mustafa and Ann Hammond, Mustafa's first girlfriend in Britain who was a student of Oriental languages at Oxford, Mustafa meticulously describes his home in London.

In London I took her to my house, the den of lethal lies that I had deliberately built up, lie upon lie: the sandalwood and incense; the ostrich feathers and ivory and ebony figurines; the paintings and drawings of forests of palm trees along the shores of the Nile, boats with sails like doves' wings, suns setting over the mountains of the Red Sea, camel caravans wending their way along sand dunes on the borders of the Yemen, baobab trees in Kordofan, naked girls from the

tribes of the Zandi, the Nuer and the Shuluk, fields of banana and coffee on the Equator, old temples in the district of Nubia; Arabic books with decorated covers written in ornate Kufic script; Persian carpets, pink curtains, large mirrors on the walls, and coloured lights in the corners. (146)

In this narration, it is important to recognize that he starts the description of his home as a “den of lethal lies.” The rest of this extract describes a home that is decorated with Oriental items and scents. In stating that these are lies, he is also indicating that he is aware that he is not of this culture, he is a stranger to it and only recognizes it as an exotic culture for decoration, a tool to use to reach a goal. This depiction allows an identification of Mustafa’s cultural residency. At this point he is culturally describing himself as a Westernized individual. He admits that at that point in his life the Orient was a tool for his pursuits. On the surface his aim was to avenge the East in symbolic conquests and killings, however, ultimately, he is illustrating the power of the dominant culture. Mustapha’s narration must be understood as a narrative of double perspective. Firstly, from the perspective of the older Mustafa who is relaying the story after having experienced the events allowing him to draw conclusions; and secondly, from the perspective of the present, the younger Mustafa, where he has yet to experience everything which does not allow him to draw conclusions. Acknowledging that the above passage is in the perspective of the older Mustafa confirms that he is looking back at the life he had built there as a lie because he became the colonizer, and the lie was that he was pretending to be oriental. However, a person of Mustafa’s lineage cannot fully become European, rather he has become a cosmopolitan hybrid. It is in this hybridity that the lie is found, Mustafa is claiming that there is no reconciliation between the East and West while living in the West due to the power of dominant culture and its absorption of the Other. He becomes the colonizer and in doing so he takes on Western culture residentially.

As previously mentioned, Mustafa states that everything he did after killing Jean Morris was an apology for his life that was a lie (*Season*, 29), thusly, this realization also comes after his experiences in the perspective of the older Mustafa. His choice to move back to Sudan, making a home in the narrator's small village, and helping the village community in all its affairs was an attempt to erase this lie by reconciling East and West in the East. Ultimately, he is unable to rid himself of the dominant culture through his mingling with the villagers as a result of his cosmopolitan identity. After disappearing, Mustafa leaves the narrator in charge of his affairs and belongings. In those belongings left behind is a key to a secret room locked behind iron doors which is a final revelation of Mustapha's intellectual cosmopolitanism and inability to let go of his hybrid cosmopolitan identity. The narrator eventually decides to enter the secret room.

I saw that the wall opposite the door ended in an empty space. Lamp in hand, I went up to it. How ridiculous! A fireplace — imagine it! A real English fireplace with all the bits and pieces, above it a brass cowl and in front of it a quadrangular area tiled in green marble, with the mantelpiece of blue marble; on either side of the fireplace were two Victorian chairs covered in a figured silk material, while between them stood a round table with books and notebooks on it. . . . Though I sought revenge, yet I could not resist my curiosity. First of all I shall see and hear, then I shall burn it down as though it had never been. The books — I could see in the light of the lamp that they were arranged in categories. Books on economics, history and literature. . . . Not a single Arabic book. (136-37)

In comparison to his Oriental home in London which he had blatantly and publicly decorated with what he called lies, this room, a secret room, who none could enter prior to the narrator, solidifies my position on Mustafa's true Western cosmopolitan cultural residency. Looking at the "den of Lethal lies" and his secret room illustrates the power of culture and its detectable residential properties. His room was filled with English items like the Victorian chairs and the English fireplace but most

notably was the various English books by English authors that he kept which ranged from “The Encyclopedia Britannica,” “Thomas Hardy,” “Virginia Woolf” and the “Koran in English,” and many more (136-37). The narrator exclaims, “[w]as this the action of a man who wanted to turn over a new leaf” (136), not realizing he is in the same struggle.

My reading of Mustafa’s adult perspective draws out the truth behind the power of culture especially in hybrid individuals because it is in them that cosmopolitanism is formed and spread as Peter Van Der Veer claims, “[c]osmopolitanism is the Western engagement with the rest of the world and that engagement is a colonial one” (166). In such an analysis I depict cosmopolitanism as an ideological guise of Western cultural hybridity. Mustapha becomes the colonizer; however, his transformation is not simply an illustration of vengeance but an admission of acceptance, an admission of what it means to be cosmopolitan: A Westernized elitist with colonial connotations. As the unnamed narrator travels through the room, he becomes more self-aware, and his own ‘true’ identity is revealed,

I struck a match. The light exploded on my eyes and out of the darkness there emerged a frowning face with pursed lips that I knew but could not place. I moved towards it with hate in my heart. It was my adversary Mustafa Sa’eed. The face grew a neck, the neck two shoulders and a chest, then a trunk and two legs, and I found myself standing face to face with myself. This is not Mustafa Sa’eed – it’s a picture of me frowning at my face from a mirror. (135)

The unnamed narrator is devastated at this realization of identity. He calls Mustafa his “adversary” but what he is implying is that Mustafa’s cosmopolitan make up is his adversary, it is what he had hoped to rid himself of, but at this point he finally realizes that he cannot escape his hybridity and thus sees himself as Mustafa, a true manifestation of his real identity which will be elaborated on, in detail, in Chapter 2.

Salih is adamant in drawing a picture of cosmopolitan hybridity and rejection. This revelation is made clearer upon looking at the opening sentence of the novel; “It was, gentleman after a long absence – seven years to be exact, during which time I was studying in Europe – that I returned to my people” (1). Commenting on this quote Patricia Geesey claims that

[t]he narrator’s description of his return to the village after obtaining a doctorate in English poetry reveals his underlying fear that he too has become hybrid. He attempts to reassure himself that his years of living in England have not shaken his singular and well-rooted sense of identity. (130).

Originally, he had believed his return to his village would be a return to his past culture; however, as exemplified throughout the novel he is a hybrid migrant, and his cultural residency is cosmopolitan.

2.2 Perceptions of Arabs in *Cockroach*

Diasporic literature or literature written by immigrants – those who were either forced to leave their native lands as refugees, removed as exiles like the Palestinians, or those who emigrated by choice – within the Western canon has taken on the role of ‘writing back.’ Writers like, Ghassan Kanafani, Ngugi wa Thiong’o, Ameen Rehani, Tayeb Salih, and most recently Rawi Hage have used literature to produce works that discuss the conflictual elements in immigration politics and cultural generalizations. Rawi Hage in *Cockroach* expounds on a dystopia of a multicultural West, the novel explicitly attacks any belief of a cultural utopian land in the West, moving away from the successful joyful immigrant plot. Lisa Marchi argues that *Cockroach* “gives rise to a powerful and politically innovative representation of the migrant, and of the racial/ethnic Other in general” (50). In her article Marchi identifies the novel’s powerful

voice through her recognition of the unnamed protagonist's internal and external perceptions that illustrate racism, violence, and chaos in the once believed to be good and 'happy' multicultural society. She bases her argument on the novel's symbolical alignment with the cockroach, she "suggest[s] that the cockroach in this novel functions as a catachresis (in Deleuze and Guattari's sense): through it, Hage extends the negative implications attached to the concept in unexpected ways" (53), the catachresis of the term cockroach represents the 'migrant as the pest'; thus, the protagonist's experiences and actions, highlighted by his livid cockroach persona, in the novel are as Marchi claims "a powerful tool of self-affirmation and liberation" (53). The cockroach symbolism is necessary to understanding any analysis or reading of *Cockroach*. Like Marchi, Abdul-Jabbar and Wisam decipher the image of the cockroach as a tool to represent how the Arab migrant is seen or depicted in the West, however, he asserts that "[t]he cockroach is also a menacing reminder of home; the romantic notion of finding a new home degenerates into aimlessness and loss" (175). Abdul-Jabbar and Wisam are insisting that the cockroach is the unnamed narrator's manifestation of his exile existence, a reminder of the past and the hopelessness of the future in the West. He states that "[e]xile, in a sense, is that third space between home and the self"; furtherly associating this state of exile to be realized mostly by unprivileged immigrants, but, only after having migrated and lived in the West or in this case Montreal, Canada (176). In following Said's idea of creativity as a productive source within exile, Abdul Jabbar states that "the creativity of exile is ridiculed and disfigured into the act of introjecting a cockroach to ensure survival" (176). The novel completely detaches itself from the happy content immigrant plot and affirms the reality and humanity of immigrants by alluding to the animalistic base quality of survival, the unnamed narrator is only trying

to survive, and paradoxically, the novel begins with his attempted failed suicide in Montreal. In her reading, Hout demonstrates how the traumatic past of the protagonist affects his perpetuated trauma in the present. She states that “*Cockroach* showcases this character’s troubled past, . . . and how his formative experiences continue to pervade his existence and dictate his behavior in his new place” (Cultural Hybridity, Trauma . . . , 339). Hout is depicting the protagonist’s cultural residue, *Cockroach*’s residue or his troubled past is identified by looking at his past spatial and cultural existence, by identifying these residues the present state of his cultural residency is made apparent. She asserts that his present trauma is a duality manifested by his “self-perception as being half human, i.e. trapped, and half cockroach”, and “not [a] result from his bi-national, bi-lingual, or bi-cultural identity” (Cultural Hybridity, Trauma . . . , 338). The residue is effectual, it is expressed as cultural residency in the characters present as I will delineate in this section.

Hage’s novel *Cockroach* is a literary realization of Orientalist perceptions and stereotypes. It illustrates an array of generalizations put on the conflated East while alluding to an elevated perception of the West. These illustrations are a polemic aimed at Western representations of the East and portray the West’s imperial endeavors rooted in their colonial past. I consider these Orientalist generalizations about the Easterner as inseparable from Western culture and society; consequently, I interpret *Cockroach* as a polemic that illustrates the stereotypes as a residential culture. The unnamed protagonist is the embodiment of these generalizations, and the story dramatically reveals the conflicts and limits of an unwesternized migrant subject living in the West. Through my reading of this novel, I aim to show that assimilation into Western culture is a complex process deeply entangled in colonial history; it is not simply the submission of what has

been perceived as the spiritual and weaker Eastern culture to the materially more powerful West. There are imperative factors that need to be questioned and analyzed within the processes and purpose of assimilation. In *Cockroach*, the Oriental protagonist is depicted as one who neither fully assimilates into Western culture nor holds onto his Eastern culture; yet he is assimilated. Hage's protagonist has assimilated into the Oriental definitions and generalizations of the East and Hage seems adamant on highlighting the lowly traits. The novel represents these negative generalizations as a "residential culture" through the hybridity of the protagonist which subsequently elevates the West. In this chapter, I argue that the unnamed narrator's residential culture is defined by his assimilation into the Orientalist stereotypes which illustrates the Arab Other as other than Western, regardless of religious orientation. The unnamed narrator is Christian, but his friends and associates are Muslims, Hage seems quite adamant in showing that under the banner of Orientalism, Arab is conflated with Muslim. Marchi's reading of *Cockroach* argues that Hage's protagonist is a type of reformist,

I interpret the refusal to let go of suffering by Hage's protagonist and his stubborn insistence on his own and others' unhappy histories as a progressive step rather than a backward orientation. Indeed, it is an affirmative action that allows him to draw attention to conditions of inequality and injustice shared and produced both locally and globally and to promote awareness, which is the first step to propel political change. (2)

The claim that the unnamed protagonist's actions are an "affirmative action" that "draw attention to conditions of inequality and injustice" supports my view that this novel partakes in a movement of writing back. This is done in the elaborate debasement of the main character's personality and identity. Postcolonialism as a field functions on the peripheral and exploits imperial idealism that has for much of history silenced or misrepresented the Other. Coined by Salman Rushdie, "writing back" refers to the

Empire writing back at the imperial center. The *Empire Writes Back* as discoursed by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin is a postcolonial trope that enables a valuation and critique of fictional works to illustrate a re-writing of imperial texts. In *The Empire Writes Back* the authors relay various strategies and methods in writing back and rewriting. In one instance,

Diana Brydon's 'Re-writing *The Tempest*' surveys a number of Canadian versions of the play and argues that in that context it is internalized, as opposed to the usual externalized post-colonial response in which there is an identification of the colonial with Caliban (p. 189).

This form of reading explains the different engagements that this trope opens with the text, in this case its dependence on geographical context. Ashcroft et al. explain the different emphasis placed on the characters between Canadian English readings and Québécois. However, there are other key methods:

Readings of this kind have, of course, not been restricted to *The Tempest*. Allan Gardiner (1987) and Helen Tiffin (1987) discuss the ways in which Caribbean and South African writers have redeployed the terms of Daniel Defoe's *Robinson Crusoe* to interrogate those originary tropes of invasion and colonization. Stephen Slemon (1986) has explored the radical re-writing by Wilson Harris of *Dante's Divine Comedy*, while John Hearne (1974) and other commentators have drawn attention to the appropriateness of Jean Rhys' strategies of writing back to Charlotte Brontë's *Jane Eyre* in *Wide Sargasso Sea*. (p. 190)

This counter-discourse written by or in representation of the marginalized through re-writing, re-presenting history, or criticism opened the doors of conscientious investigation. However, I interpret what Marchi calls "affirmative action" as the protagonist's Orientalized cultural residency. The sufferings and unhappiness are experiential and consequential, even more, they are dramatized purposefully to draw attention to the falsity in Oriental perceptions and generalizations within Western society. Comparatively, in *Orientalism*, Said looks at Oriental Studies, he claims that

the Orient - which is seen by Orientalists as a career - is not an idea discovered by the West, it is a reality that holds its own values. He understands Orientalism to be “more particularly valuable as a sign of European-Atlantic power over the Orient than it is as a veridic discourse about the Orient (which is what, in its academic or scholarly form, it claims to be)” (6). Said elaborates extensively and methodically about the imperial principles underlined in Orientalism. He does so by illustrating the purposefully, forceful negative stereotypical representation of the East by the West, “[t]he result for Orientalism has been a sort of consensus: certain things, certain types of statement, certain types of work have seemed for the Orientalist correct” (*Orientalism*, 202). In an elaborate deconstruction of Orientalism, politically, socially, and culturally, Said concludes that the Orient depicted in Western ideology is not intuitively formed, it is rather intentionally chosen. Likewise, it is no coincidence that specific traits associated with the Orient illustrate it as a dependent inferior entity. “Orientalism can thus be regarded as a manner of regularized (or Orientalized) writing, vision, and study, dominated by imperatives, perspectives, and ideological biases ostensibly suited to the Orient” (202). Hage’s novel dramatically expresses this “Orientalized” or forced definition of the Other.

In *Cockroach*, the unnamed narrator is a character who brings these Orientalized ideals to reality, the novel takes the years of misrepresentation, interpellation, and cultural degradation and brings them to life. With no relation to Franz Kafka, as stated by Hage in an interview conducted by Pat Donnelly, "I read his work. He's a great writer. But this book is not a take on Kafka" (2); the unnamed narrator goes through his life seeing himself as an insect. We only know that he is from the Middle East, with some of his recollections hinting that he is from Lebanon, and that he sees himself as a

cockroach; in itself, this identification is a psychological symbol of what damage such Orientalist perceptions and stereotypes can create. By not giving the protagonist a name Hage universalized the narrator as a representation of the Other. Moreover, hinting that he is a Christian who primarily associates with the Muslim Others in the West illustrates a key Western perspective, the conflation of Arab Easterners regardless of geography or religious orientation. It is necessary to understand the categorical differences between acculturation and assimilation to conceptualize my interpretation of *Cockroach* as a polemic against Western Orientalism. In their article, “Acculturation and Assimilation: A Clarification,” Teske and Nelson highlight a key perspective in the relationship between assimilation and acculturation. The authors emphasize that the two mainly differ in two respects,

whereas acculturation does not require out-group acceptance, assimilation does require such acceptance. Second, unlike acculturation, assimilation requires a positive orientation toward the out-group. Furthermore, it requires identification with the out-group. (359)

They state that the two are similar only in that they are dynamic processes, that they occur at the individual or group level, and that they involve direct contact. Although there are some crossovers the two processes are quite different. The authors claim that acculturation is “two way, that is, may occur in both directions” and assimilation is “unidirectional”; that the prior doesn’t demand a change in values, it doesn’t demand a reference group change, it doesn’t demand internal change, nor does it require out-group acceptance, and contrastingly, the latter requires all of these changes (365). Assimilation, briefly, is complete or close to complete absorption of a subject’s culture and identification into a dominant culture, and acculturation is a broad concept of negotiation between the blending of the two. Teske and Nelson’s definition

of assimilation aligns with the altered identity of Cockroach. He is dramatically changed to show what it means to live as a stereotype. I interpret the protagonist's appropriations, after being exiled, of Orientalist perceptions of the East as a polemic that asserts imperial complexities of assimilation in Western culture. Hage's methodology and style is avant-garde, he delves into a fresh and realistic perspective of assimilation. Rather than creating a clean and honest Arab character, he takes the barbaric qualities placed on the East and dramatizes them to highlight a Western falsity. Hage's protagonist takes on the imaginary perceptions that have long been associated with Arabs and Muslims. He is playing a role and he is cast as the Orientalist Arab puppet.

There are key factors to look at in considering the unnamed protagonist's cultural residency. His relationship with the therapist, how he sees himself, and how attached is he to his past; these express his Orientalized cultural residency. The novel introduces us to the unnamed protagonist and the therapist's relationship early on, and in this early stage the relationship takes its form. The protagonist narrates what had happened at a previous meeting. He says he had confessed to her that he used to be more lively, more courageous, and more violent; and now "here in this northern land no one gives you an excuse to hit, rob, or shoot, or even to shout from across the balcony, to curse your neighbors' mothers and threaten their kids" (*Cockroach*, 4). He is talking about himself before he migrated, drawing an Orientalist picture of how the East lives in fear and deprivation, and how the West lives in peace and wealth; moreover, implying that any pain or fear that exists in the West is usually an effect of the Eastern 'guests'. He continues that after confessing this to her, "she told me that I have a lot of hidden anger. So when she left the room for a moment, I opened her purse and stole her

lipstick and continued my tale of growing up somewhere else” (4). Their relationship symbolizes a geographical dichotomic gauge: The dominant and the submissive, relating to their respective positions; the entertainer and the entertained, depicted by the term “tale,” he is telling her a story and she is enjoying it; the innocent and the guilty, shown in his thieving actions which he commits on many occasions; ultimately, leading to a Conradian depiction of the pure and the impure where the therapist, Genevieve, is elevated and the unnamed protagonist is degraded.

The novel attentively reveals the long-standing cultural war of resistance and imperialism through the dichotomic relationship between Genevieve and the unnamed narrator. Hage purposefully leaves the narrator unnamed and even goes as far as to place an alter ego on him. The alter ego serves an important purpose, it portrays the irreconcilability between the Eastern migrant with the Western lifestyle. As previously mentioned, Hage claims the cockroach alter ego is unrelated to Kafka; rather, the cockroach alter ego - which the narrator visually manifests – enables him to see himself as a realization of Orientalist perceptions making it a mental representation of this accepted role in Western society. Contrastingly, he gives the therapist a beautiful strong well known Western name symbolic of peace and patience, Genevieve, the famous name of Saint Genevieve of Paris. In this first detail the dichotomy begins to be illustrated with an extreme symbolic imagery of distinction. The Eastern cockroach, low and weak, and the Western Saint, elevated and peaceful. The unnamed protagonist is relentless in his exasperation of exposing the generalizations placed on him by himself. The animalistic or barbarian qualities of the unnamed protagonist are highlighted throughout their meetings, “I told Genevieve about my new job, she was happy, even touching my hand. Then drew back fast, knowing full well that I was willing to take her

hand and lead her to a spacious bed” (97 *Cockroach*). Cockroach is depicted as an overly sexualized being. The motif of sexuality associated with the Orient is not new and Said in his discourse of the many Western generalizations of the East, discusses this motif in Gustave Flaubert’s works, stating that “Flaubert's Oriental experiences, exciting or disappointing, is an almost uniform association between the Orient and sex” and Said asserts, as many postcolonial scholars claim, the emphasis on sexuality in the Western literary canon: “Why the Orient seems still to suggest not only fecundity but sexual promise (and threat), untiring sensuality, unlimited desire, deep generative energies, is something on which one could speculate” (188 *Orientalism*). Conscious of the unnamed protagonist’s disregard to morality or decency the therapist quickly withdraws her helping hand in disgust. The unnamed narrator does not hide his intentions, in fact he dramatically reemphasizes his desires. He reveals his thoughts to the reader:

Why the austerity? I wanted to ask. Why this formality? Maybe all I ever needed to be cured was to be held by warm arms, above silky sheets . . . Maybe all these formalities, these thick clothes, this claustrophobic office, these ever-closed thighs and pulled-back hair, won’t make my fingers reach out, wet, to explore triangles of pubic hair and soft red cracks, hollows of sensitive secret spots. . . . There must be some branch in therapy where silence is encouraged, and touch is the answer. (97)

Hage’s narrative exposes the unnamed protagonist as the epitome of Eastern generalizations. The actions, thoughts, and lifestyle of the protagonist display a savage sexual criminal who offends the host country which is trying to help him. This blatant display of his horrid characteristics enables a contemplation for reasons behind such a deliberate degradation of an Arab migrant. The positioning of Oriental stereotypes in a holistic fashion within the protagonist is an attack aimed at Western culture. It brings to the forefront the long-known imperial cultural domination and manipulation of Oriental

culture in literature. Critics who laid the groundwork for the field of postcolonialism such as Homi Bhabha, Edward Said, Gayatri Spivak, and Raymond Williams have long been identifying such indicators in texts. Ashcroft et al. expound on the roots out of which postcolonial theory grew, mainly through “[t]he development of colonial discourse theory, in the work of Gayatri Spivak and Homi Bhabha, following on from Edward Said’s landmark work *Orientalism*” (p. 197). However, the trope “the empire writes back” did not emerge in the footsteps of those early scholars but “from the work of those African, Caribbean and Indian writers, artists and social theorists who were actually engaging the power of imperial discourse – who were ‘writing back’” (198).

Hage’s novel explores these indicators using a Western perspective, forcing readers to see how such generalizations materialize. Not so different from Conrad’s perspective of writing as Achebe expresses in his critical review and analysis of *Heart of Darkness*,

Conrad did not originate the image of Africa which we find in his book. It was and is the dominant image of Africa in the Western imagination and Conrad merely brought the peculiar gifts of his own mind to bear on it. (25)

The unnamed protagonist is the catalyst for a message, which is a polemic at colonial cultural evolutions. He echoes this in a key proclamation “For her, everything was about my relations with women, but for me, everything was about defying the oppressive power in the world that I can neither participate in nor control” (5).

Modernity is usually positioned between globalization and Westernization. However, not all modernization advances at the same pace or in the same manner. Neo-imperialism sees that Western modernity places itself in the center and at the top of the hierarchy in the ever-advancing globalization. Yet modernity varies and thinking of modernity as uneven development in the postcolonial East authorizes a peripheral

vision which facilitates a dichotomy between center and periphery, for critics, this implements a reading from the periphery. In such a manner, *Season* and *Cockroach* are peripheral novels that decentralize capitalism and imperial culture through their depiction of the colonial West and their Orientalist perspectives of the oppressed East. This chapter has revealed an irreconcilability between the East and West relative to the complex social and cultural consequences and negotiations in migration and repatriation. The character analysis of cultural residency situates the West as a neo-colonial power using culture to express difference in modernity and cosmopolitanism. To this extent, the Warwick Research Collective, *Combined and Uneven Development Towards a New Theory of World-Literature* by Deckard, Sharae et al. mention Susan Stanford Friedman's argument against the conception that modernity is a Western invention:

she proposes the existence of 'alternative modernities'— a compensatory move that has the effect, ... of removing the particular inflections of social life in the contexts of colonial and postcolonial relations from the 'singular modernity' defined by Fredric Jameson as inseparable from capitalism in its global trajectory. (82)

Peripheral modernism institutes that literary works read as peripheral literature indicate a mingling between the contemporary and the traditionary resulting in alternative modernities. *Season* and *Cockroach* implicate this form of mingling: "described by Neil Larsen as 'both modern and traditional, both "ahead of" and yet "behind the times" at once, as if not one but two or multiple histories were being lived out in one and the same space"' (quoted in Deckard et al. 82). This chapter expressed the cultural complexities that play an important role in a character's ontology and societal existence as represented in the two novels. Works Like Salih's *Season* and Hage's *Cockroach* imply that globalization is Westernization and that it is not innocent.

Culture is an important aspect in the discourses of postcolonialism but there should be more efforts to dig into the specifics of cultural experiences and practices by individuals which is the purpose of my concept cultural residency.

CHAPTER 3

IDENTITY AND CULTURAL RESISTANCE IN SEASON OF MIGRATION TO THE NORTH AND COCKROACH

Control and domination of a whole people for material and status is undoubtedly found throughout human history. The systematic violence appropriated to achieve such ostentatious goals is a topic that concerns postcolonial scholars. In the pre-Postcolonial academic world, it was Frantz Fanon who majorly contributed to the ideology depicting the imperial destructive forces of the West and their colonial endeavors. Fanon's portrayal of the various perspectives to violence in *The Wretched of the Earth* is a prerequisite to understanding how influence can be translated into violence. Violence, when read in colonial discourse, is usually attributed to physical transgressions and abuse. Fanon is aware of this type of violence. However, in *The Wretched of the Earth* he gives way to the transgressions of mental and intellectual violence. Colonial enterprises misrepresented the Other with reason and intention and the methodology of this false representation is done through perspective. In order to conquer the natives colonial empires first manufactured them into villains by giving attention to specific internal flaws in the culture and society of the natives; "As if to show the totalitarian character of colonial exploitation the settler paints the native as a sort of quintessence of evil," this evilness is depicted to be inert rather than earned through carnal transgressions which in a way, ultimately, portrays the Other as another species. Fanon continues in his discourse on the Western perspective of the unethical inert villainy of the native stating that "he is the absolute evil. He is the corrosive element, destroying all

that comes near him . . .” (32). This depiction has a double-sided purpose; firstly, to convince the imperial mother land that their practices are ‘humane,’ and secondly, to convince the native that he is need of subjugation. The latter is easier said than done, as Fanon shows in his work.

The imperial power attempts to destroy the history of the native, both intellectual and traditionary. Interpellation is a key tactic in the discourse of violence, specifically in Postcolonialism where classical texts have been thoroughly analyzed and criticized for such depictions and portrayals of the ‘purity’ of the west and the ‘villainy’ of the East. These subliminal tactics that illustrate the West as pure and elite led the Eastern native to yearn for the Western mode of life. Therefore, the native comes to realize that “[i]n order to assimilate and to experience the oppressor’s culture, the native has had to leave certain of his intellectual possessions in pawn” for the “adoption of the forms of thought of the colonialist bourgeoisie” (38). Some natives affectively accept such adaptations, whereas others do not. This tactic leaked into the era of decolonization and is still found today, both in media and texts. My postcolonial reading of violence within the two novels will draw from Fanon’s depictions to illustrate neocolonialism is ever present and relevant in the post-colonial world that we live in.

3.1. Violence as a Form of Cultural Resistance

The resistance of imperial cultural is an integral part of postcolonial literary theory. Reading resistance enables a look at history through a lens of revolution and truth. This entails a literary criticism of those imperial powers and discourses that dominated the past and left a residue that remains still in modern discourses and power

structures. In his discussion on the culture of resistance, Said asserts the important role of non-European artists and scholars in the movement of resistance,

In a totally new way in Western culture, the interventions of non-European artists and scholars cannot be dismissed or silenced, and these interventions are not only an integral part of a political movement, but in many ways the movement's *successfully* guiding imagination, intellectual and figurative energy reseeing and rethinking the terrain common to whites and non-whites. (Culture and Imperialism, 212)

The two novels, *Season* and *Cockroach*, are works that represent resistance and revolution, in turn postulating cultural irreconcilability between the East and West.

Cosmopolitanism as represented in *Season* points to irreconcilability because of colonialism's residue; comparatively, *Cockroach* holistically posits irreconcilability as a result of Orientalist narratives of savagery and barbarism placed on the Arab. This section will focus on violence's dichotomic role in the two novels. Reading these two novels together enables an iteration of intrinsic and extrinsic violence as an expression of revolution, resistance, and writing back.

Violence is central in both novels, specifically physical and epistemic violence.

In the Oxford English Dictionary, violence is defined in three ways:

The deliberate exercise of physical force against a person, property, etc.; physically violent behaviour or treatment; (*Law*) the unlawful exercise of physical force, intimidation by the exhibition of such force. Formerly also: the abuse of power or authority to persecute or oppress. (OED).

Conceptually, violence goes beyond just the physical, it can be psychological.

The term can be used to express an adjectival understanding of oppression, persecution, and treatment. Episteme as defined in Western thought was introduced by Michel Foucault in *History of Madness* and expounded on in *The Order of Things*. However, it was Spivak who introduced the concept of epistemic violence in her essay "Can the Subaltern Speak?". In their book *Postcolonial Literatures in English*, Anke

Bartels, Lars Eckstein, Nicole Waller, Dirk Wiemann state that according to Foucault's definition "an episteme is the anonymous codification and structure which determines the knowledge formation of a given epoch" (153). However, Spivak differed from Foucault on episteme indicating that he was missing the "violent knowledge production of imperialism" (153). She conceptualized epistemic violence as a postcolonial term indicating Othering and intellectual dominance:

The clearest available example of such epistemic violence is the remotely orchestrated, far-flung, and heterogeneous project to constitute the colonial subject as Other. This project is also the asymmetrical obliteration of the trace of that Other in its precarious Subjectivity. (Spivak, 280-81)

Thusly, colonial empires expanded using both physical and psychological violence. Postcolonial literature, classified as a writing back, draws on this colonial violence in various ways. The violence taken out on Eastern provinces is historically documented and to illustrate the brutality and interpellation of the colonial empires some postcolonial literature dramatizes and imitates this violence to show revolutionary ideas. Looking at the physical and epistemic violence in *Season and Cockroach* explicates the colonial residue that has been maintained after decolonization supporting my argument of irreconcilability between the East and West.

The epistemic violence found in both novels is portrayed through the main characters' residential culture as rendered in chapter one of this thesis. In *Season*, residential culture, embodied in Mustafa and the unnamed narrator, is acquired through association and choice, whereas, in *Cockroach*, it is made intrinsic. Hence, the epistemic violence in these two novels will be depicted through a dichotomy of internal and external or associative knowledge production and Orientalist intrinsic knowledge production. What I mean by this is that violence in *Season* is centrally spatial and

corollary, the choices the two main characters make leads to their epistemic violent experiences. Whereas, in *Cockroach*, violence is centrally psychological dealing with othering, and in this he is a subject of epistemic violence. Violence as represented in the two novels exemplifies effects from the extremities of colonial rule and its impact on culture. In such a manner, both novels can be interpreted as part of a writing back movement demonstrating an attack at Empire.

For Mustafa, in *Season*, the epistemic violence arises from his choices and education. He later regurgitates this episteme as physical violence in Europe. He inadvertently becomes the colonizer in his vengeful pursuits, he states that:

The ships at first sailed down the Nile carrying guns not bread, and the railways were originally set up to transport troops; the schools were started so as to teach us how to say "Yes" in their language. They imported to us the germ of the greatest European violence, [. . .] the germ of a deadly disease that struck them more than a thousand years ago. Yes, my dear sirs, I came as an invader into your very homes: a drop of the poison which you have injected into the veins of history [. . .]. (95)

His response to the violence taken out on his native land by the imperial English Empire was to imitate a similar violence. He admits that comparatively his actions are but a "drop" from the violence that they the colonizers seeded. School played a role in his cosmopolitan development; it trained the natives to say "yes" meaning they were taught obedience and acceptance and an imperative road towards acculturation. Yet, he asserts what he mostly absorbed is the imported "germ," or "the deadly disease," that is colonialism and invasion. It's his conscious choice to commit violent retribution on the Londoners, nevertheless, it is a response to the afflictions perpetuated by the European colonizers. For the unnamed protagonist in *Cockroach*, the epistemic violence is ascribed to him by Orientalists. He is acting as the Other should be acting. His violence is an internal trait embedded in him within his identity. He admits this in a conversation

with his therapist Genevieve, she asks him, “[w]as their violence in the family?” He answers that “[v]iolence was everywhere. [. . .] Well, I’m not interested in the war for now. I am interested in your family’s genealogy. Yes. Yes what? Yes to your question about violence (168-169). Throughout the novel, the violence is taken out on himself and various other characters. Both, Mustafa, and the unnamed protagonist in *Cockroach* emulate epistemic violence forcing colonial connotations even after decolonization. *Cockroach* and *Mustafa* are both victims of eurocentrism and colonial violence. They both illustrate violence in parallel with colonial idealism. Violence is the primary characteristic used in the two novels to represent a fighting back, a writing back, or an undertone that echoes Fanon’s violence as a form of revolution. According to Fanon the violent colonial subjugation of natives created repressive urges of violence, he called these urges “muscular prowess.” He states that “[t]he first thing which the native learns is to stay in his place, and not to go beyond certain limits. This is why the dreams of the native are always of muscular prowess; his dreams are of action and of aggression” (52). The dreams or urges are sublimated through: Violence towards other natives, cultural practices like tribal dances symbolic to liberation, and violence towards the fight against the colonizers (*The Wretched of the Earth*). Fanon posits that the incessant violence executed on natives cultivated a perpetual domino effect, the increase of oppression triggered more violence and rebellion from the colonized, and that most attempts to pacify the colonized would ultimately fail due to the tight hold of the natives to their land and ideals. These urges towards violence continued even after decolonization and became a domineering theme in postcolonial literature. Although violence is central to my interpretation of both novels’ ultimate aims, they are unique in their depictions of violence. *Season*’s focus is on the extrinsic effects of colonialism,

alluding to the imperial oppressions and the continued cultural violence even after decolonization, whereas, *Cockroach's* focus is on the intrinsic effects of colonialism, positing Orientalist Othering as psychological violence.

The use of storytelling is significant in both *Season* and *Cockroach*. It is not coincidental that both novels are built around a main character telling his life story to another character. The use of this literary device facilitates a depiction of identity formation and psychological states since the characters are observing and inspecting their past. The authors are clearly indicating that the characters are drawing conclusions from their experiences as they relay their stories. The therapist Genevieve, in *Cockroach*, consistently pushes the unnamed protagonist to narrate his past as a story. She is assigned to the protagonist by the courts after a failed suicide attempt. The relationship between the protagonist and the therapist is central to the idea of Othering. Genevieve belongs to the upper class of Canadian society. As the therapist of *Cockroach*, she takes an authoritative role. She is depicted as helpful, kind, patient, intelligent, and a victim of her kindness. In one of these early meetings, *Cockroach* withdraws and doesn't want to open up and she reminds him that "[i]f we do not move forward, if we do not improve, I might have to recommend that you go back to the institution. Frankly you do not give me much choice with your silence. I have a responsibility towards the taxpayers" (60). To her he is a thing to be conquered, he is there to be 'fixed' by her, their relationship can be interpreted as a representation of the West 'healing' the East and getting paid for it. In the quote, she states that her responsibility is to the "taxpayers" implicating that she is not doing it because she cares for him or for the sake of his health but rather for the monetary value that comes along with treating him. The protagonist responds, "Tax prayers?" where she answers "No

taxpayers, people who actually pay taxes. Some of us do” (60). His response comes off as sarcastic as if he is mocking the lack of spirituality or humanity in her. The author seems persistent in representing the therapist as an Orientalist allegory. She acts like a colonizer in her dealings with the protagonist. This is further evident in the protagonist’s submission, he says “So, I will tell her stories, if that is what she wants” (60). Like Scheherazade from the Arabian tale, *One Thousand and One Nights*, he plays the storyteller to avoid being punished. Cockroach’s submissiveness to the therapist’s desire to hear stories epitomizes the systematic stereotypes placed on the East. In *Cockroach*, storytelling promotes a depiction of stereotyped traits, whereas in *Season*, storytelling draws out key recognitions made by Mustafa leading to exposing his cosmopolitanism/hybridity.

Mustafa’s narration exposes him as taking on the colonizer identity. Mustafa cannot be discussed separate from the colonizer in that he is a mirrored reflection of the colonizer, and his cultural residency demonstrates this idea. His westernization began early in his childhood when he began going to school. He relays his story to the unnamed narrator starting with his earliest memories:

That was the time when we first had schools. I remember now that people were not keen about them and so the government would send its officials to scour the villages and tribal communities, while the people would hide their sons — they thought of schools as being a great evil that had come to them with the armies of occupation. (20)

Many colonized lands had schools instituted by the colonizers and as the quote points out the majority or large parts of the indigenous population of these lands distrusted this educational system, they saw it as “a great evil”. Logically so, considering the colonized were forced into subservience. Schools instituted by the colonizers imparted Western ideals and this is representative in Mustafa. He grew up

under the interpellation of the colonizer and when he eventually moved to London, he began his violent vengeance. The violent nature of the protagonist in *Cockroach* is expressed as an intrinsic part of his identity; as discussed in chapter one of this thesis, he is the dramatization of Orientalist generalizations, thereby, he is depicted to have had a violent nature from birth in his native land carrying it over to the West by migration. This intrinsic violence is expounded on in an early meeting with his therapist, the unnamed protagonist says, “[I]ast week I confessed to her that I used to be more courageous, more carefree, and even, one might add, more violent” (4). The unnamed protagonist is being depicted through the eyes of Orientalists. He is narrating a description of his barbaric self, asserting that he is a carefree-violent creature, even insinuating he misses the extreme violence of his past. Note that this key quote comes in the first pages of the novel. Assumably, the author intends from the start that the reader recognizes the lowly traits of the protagonist, and to show that the protagonist recognizes these traits within himself as well. On the first page of chapter one, the protagonist is symbolically identified as a cockroach, “When I see a woman, I feel my teeth getting thinner, longer, pointed. My back hunches and my forehead sprouts two antennae that sway in the air, flagging a need for attention.” (3) As the product of colonial epistemic violence, he is Orientalized and Othered, the author persists in highlighting this Orientalizing of the protagonist through his identification with the cockroach insect and his criminal barbaric lifestyle, which, paradoxically, I interpret to be cultural resistance. The protagonist is unnamed in the novel, but he identifies himself with the cockroach, he is convinced of his lowly status and doesn’t question it. It is within this non questioning of his identity that the intrinsic-psychological violence is located, his non-recognition of the possibility to be something other than a lowly

barbaric creature is an attack on Orientalist stereotypes. The unnamed protagonist is made incapable of taking physical violence on the West; whereas, in *Season*, Mustafa, due to the association and eventual recognition of his colonial adversary, externally, goes on a quest of violent revenge. To understand Mustafa's symbolic killings of the English women during his time in London we need to look at his childhood. When Mustafa tells his life story to the unnamed narrator, he starts with a story from his childhood. Mustafa was playing with some friends in front of his house when a man on a horse dressed in a uniform came up to them, "the other boys ran away and I stayed on, looking at the horse and the man on it." The man dressed in uniform asks him, "Do you want to study at a school?" Mustafa replies, "What's school?" After the man describes school to him, Mustafa asks, "Will I wear a turban like that?" . . . The man laughed. 'This isn't a turban it's a hat'" (20). Although Mustafa indicates the man is wearing a uniform and a hat, it is the hat that catches his interest, it is symbolic of success, however, he mistakes it for a turban, the man laughingly corrects him, this demonstrates a separation between Eastern and Western intellect. The turban is a symbol of Eastern intellect and leadership and the hat, a symbol of Western intellect.

He dismounted and placed it on my head and the whole of my face disappeared inside it. 'When you grow up,' the man said, 'and leave school and become an official in the government, you'll wear a hat like this.' 'I'll go to school,' I said to the man. (20-21)

Mustafa chooses to go to school to eventually wear the 'hat', which was symbolically encompassing his whole head, a foreshadowing that Westernization is all encompassing and Mustafa, as his residential culture posited, was all encompassed. His prior indication that the thing on the man's head was a turban implies he knew what a turban was, and that he was possibly interested in following a dream of wearing a

turban following a path of Eastern intellect and leadership. By the time he was an adult, Mustafa realized that his life as an assimilated Easterner in the West was a ‘lie’ which was a major cause for his path of violence. Violence is Salih’s way of elucidating resistance and revolution in *Season*. In *Cockroach*, Hage also uses violence as an elucidation of resistance and revolution, however, the violence in *Cockroach* is more psychological. Hage’s novel illustrates the Orientalist effects on the migrant and dramatizes the stereotypes on the Easterner to universally assert that no person could carry the false narrative imposed by colonial empires. The unnamed protagonist echoes Said’s argument on rewriting and reclaiming the Arab identity. In his essay “Orientalism 25 Years Later,” Said states:

My argument is that history is made by men and women, just as it can also be unmade and re-written, so that "our" East, "our" Orient becomes "ours" to possess and direct. [. . .] There's been so massive and calculatedly aggressive an attack on the contemporary societies of the Arab and Muslim for their backwardness, lack of democracy, and abrogation of women's rights that we simply forget that such notions as modernity, enlightenment, and democracy are by no means simple, and agreed-upon concepts. (2-3)

The unnamed protagonist defies and resists Western ideals by not assimilating into a ‘proper’ westerner reiterating – at the level of identity – that the “East, ‘our’ orient becomes ‘ours’ to possess and direct.” *Cockroach* shows his inability to fight back directly, and so the fighting back becomes the ability to dramatize the lowly traits, he narrates his thoughts to the reader, in a soliloquy style; “for me, everything was about defying the oppressive power in the world that I can neither participate in nor control” (5). Ironically, he defies the oppressive power by being the very thing – the object – they describe him to be. As he says, he “can’t participate in nor control” the “oppressive power”, the statement itself becomes the tool for defying the Orientalist

perspective. The unnamed protagonist's recognition of the oppressive power and his defying it insinuates his resistance.

3.2. Dichotomy of Identity Resistance

In *Cockroach*, the unnamed protagonist's identification with the cockroach insect posits an intrinsic dichotomy of identity; comparatively, in *Season*, the unnamed narrator's identification with Mustafa - the representation of Western imperial cosmopolitanism as discussed in chapter one of this thesis- posits an extrinsic dichotomy of identity. Here I emphasize the terms intrinsic and extrinsic, relative to my character analysis they are key to my argument. What I mean by intrinsic dichotomy of identity is the connection to a metaphysical internalized abstract idea to define or represent the self. Hence, what I mean by extrinsic dichotomy of identity is the connection to an externalized concrete idea to define or represent the self. The unnamed protagonist in *Cockroach* is unable to see good in himself or in any immigrant due to the outrageous depiction of the Easterner. Along with the unnamed protagonist, the immigrant characters are 'otherized'— Shoreh, the professor, Reza, Farhoud, and Majeed, are depicted as criminal, barbaric and backwards and able only to find advantages in the West only through their turbulent past as Hout states that:

[m]any of these immigrants, the protagonist included, turn this 'otherness' into an advantage. [They] narrate stories of persecution, torture, imprisonment and rape at the hands of dictators, both secular and religious, endured before they fled to Canada. (*Post-War Anglophone Lebanese ...*, 168)

This homogenization of the Eastern characters supports my argument about the dramatized orientalist depictions in the novel, still more, it supplements my interpretation of the allusion to the cockroach as an intrinsic dichotomy of identity

positing a message of resistance to westernization/hybridity. Like the unnamed protagonist in *Cockroach*, the unnamed narrator in *Season* does not want to identify with the West, after studying in Europe, he returns to his Sudanese village in hope of repatriation or reinstating his Eastern identity. Ultimately, he fails in his pursuit and reaches an awakening or a realization of his true imposed identity, that is that he is what he fears most, a reflection of Mustafa, the hybrid cosmopolitan. Contrastingly, the unnamed protagonist in *Cockroach* succeeds in his resistance to Westernization, yet, ironically insinuating that the only way to resist assimilation/Westernization is to become the Orientalized definition of what an Easterner is supposed to be.

The cockroach is central to Hage's novel, so much so that he saw it valid to title the novel *Cockroach*. As stated in chapter one, Hage asserts that there is no relation to Kafka's work *The Metamorphosis*, where the main character, Gregor Samsa, transforms into a gigantic bug specifically described as a cockroach. Thematically the two stories are quite different however the use of the cockroach in both cases implies alienation and isolation. It is not farfetched to assume a quasi-universal implication of the cockroach insect depiction as centrally representing isolation and alienation. Hage's unnamed protagonist definitively represents an isolated person struggling with alienation as expressed early in the novel by his suicide attempt, and his regret in that it was unsuccessful, "I prefer not to be here, but when I was spotted hanging from a rope around a tree branch, some jogger in spandex ran over and called the park police" (5). Moreover, the unnamed protagonist describes himself to the reader on the first page of the novel as a cockroach, "I feel my teeth getting thinner, longer, pointed. My back hunches and my forehead sprouts two antennae that sway in the air, flagging a need for attention. I want to crawl . . ." (3). This early presentation of the alienated and

unassimilated protagonist as a cockroach insect presents an unorthodox character of resistance. Note that Hage doesn't use a typical hero to illustrate resistance, nor does he aim to exemplify the Easterner as perfect and the Westerner as imperfect, rather, as Hout states in her book on the discussion of where Hage – in *Cockroach* – stands on the conversation of East vs. West, “neither East nor West is romanticised, as both receive their fair share of criticism” (*Post-War Anglophone Lebanese ...*, 164).

My interpretation of what I have called a dichotomy of identity is based on two key scenes from the two novels. *Cockroach*'s unnamed protagonist in the following excerpt has a revealing conversation in his apartment with what he perceives to be an adult human-sized cockroach:

And when I looked behind me, I saw the gigantic striped albino cockroach standing on two of its feet, leaning against the kitchen door. It had grown to my size — even bigger, if you were to measure its antennae that touched the ceiling. It had a long thin face, curved like a hunched back, and as it spoke two of its small hands continuously rubbed against each other [. . .]. So, the world finally came to an end, I said to the striped beast. But *mon cher*. The slimy creature at my door leaned its head sideways. The world ended for you a long time ago. You never participated in it. Look at you, always escaping, slipping, and feeling trapped in everything you do. It is not escape, I said. I refuse to be a subordinate. It is my voluntary decision. Yes, yes, the creature said impatiently. Because in your deep arrogance you believe that you belong to something better and higher. You are what I call a vulture, living on the periphery of the kill. Waiting for the kill, but never having the courage to do it yourself. And what is a cockroach like you to judge? I replied, waving my shoe in his face [. . .]. Yes, we are ugly, but we always know where we are going. We have a project. An evil, oppressive one, if I may add! I shouted. A change. A project to change this world, the creature corrected me, and waved his whiskers. And to subordinate and kill all those who do not conform to your project. (201-02)

To begin with, the internal dichotomy of identity of the unnamed protagonist is represented through his connection to this manifested cockroach. The protagonist describes the cockroach with detail saying that it is a “striped albino . . . antenna that touched ceiling . . . long thin face . . . hunched back . . . small hands.” This acute

description undoubtedly renders the protagonist's manifestation as a true part of the character's identity. By describing it so vividly the protagonist emphasizes the hold this cockroach has on him. Moreover, the vivid description expresses the protagonist's intense awareness of the cockroach. To understand the protagonist's conflict with the cockroach, it is necessary to comprehend what exactly the cockroach manifested represents. I have previously mentioned that the cockroach represents the lowly third-world savagery ascribed to the East by Orientalists and throughout the story this claim plays true, in that the character's actions and descriptions of himself render this image of the cockroach. But the manifestation of the cockroach differs from the use of the cockroach as an imagery feature to depict the protagonist's lowly state. Consider that here the manifested cockroach becomes a character in the story, one that holds dialogue with the unnamed protagonist. Whereas the previous uses of the cockroach were to describe the state and lifestyle of the protagonist, now the cockroach can be considered a personification. Thusly, in the above excerpt the representation of lowly savagery is not made by identifying with the cockroach, it is transferred to and represented by the human side, Orientalists are now the meta-physical cockroach. The cockroach personification is an emulation of Orientalists. If read in this manner the cockroach manifestation becomes an Orientalist attacking the unnamed protagonist for his resistance to assimilation and his connection to his Eastern self, represented by his humanity. The manifested cockroach says to the unnamed protagonist that "[t]he world ended for you a long time ago. You never participated in it. Look at you, always escaping, slipping, and feeling trapped in everything you do" (201) The insect is attacking the protagonist's resistance by claiming that he is stagnant, fearful, and runs from "participation," this "participation" is referring to his social duties to assimilate

and become a ‘proper’ member of Western society. He is running from being a proper productive member of an accultured society. The unnamed protagonist responds “[i]t is not escape, [. . .] I refuse to be a subordinate. It is my voluntary decision” (201), rendering that his inability to assimilate or to ‘participate’ is a choice, that he is resisting subordination. The following quote is the conclusion of this key scene rendering my argument that the orientalist is represented as the cockroach attacking the humanity of the unnamed protagonist:

I screamed at the monster. I, at least, have no fear of stomping soles, of the sound of earth when it rattles under marching men’s boots. I, at least, have the courage to refuse, to confront. And kill? the insect interrupted me. You are one of us. You are part cockroach. But the worst part of it is that you are also human. Look at you how you strive to be worshipped by women, like those jealous, vain gods. Now go and be human, but remember you are always welcome. (202-03)

The unnamed protagonist threatens to kill the cockroach as he reprieves himself of the cockroach’s advancements. His voice becomes strong, offensive, and confident, he says, “I, at least, have the courage to refuse, to confront”. The cockroach meticulously fires back that the unnamed protagonist cannot be rid of the cockroach by killing him because he himself is part cockroach. Finally, in the last lines of this scene the cockroach asserts “that the worst part of it is that you are also human” claiming the protagonist’s humanity is his weakness, this humanity being his Eastern identity, and that he cannot change his lowly state until he fully becomes the cockroach or rather assimilates.

Mustafa is the representation of Western imperial cosmopolitanism as discussed in chapter one of this thesis. The unnamed narrator doesn’t know this early in the novel. Only when Mustafa tells his story to the unnamed narrator does he begin to see Mustafa for what he truly is; an accultured Easterner who took vengeance on the West and is

attempting to re-patriot in Sudan. However, after Mustafa disappears, presumably dead after a storm, the unnamed narrator digs deeper into Mustafa's life until he comes across a locked room in his house. In this room the unnamed narrator has a revelation:

I opened a second window and a third, but all that came in from outside was more darkness. I struck a match. The light exploded on my eyes and out of the darkness there emerged a frowning face with pursed lips that I knew but could not place. I moved towards it with hate in my heart. It was my adversary Mustafa Sa'eed. The face grew a neck, the neck two shoulders and a chest, then a trunk and two legs, and I found myself standing face to face with myself. This is not Mustafa Sa'eed — it's a picture of me frowning at my face from a mirror. Suddenly the picture disappeared and I sat in the darkness for I know not how long listening intently and hearing nothing. (135)

Like the unnamed protagonist in *Cockroach*, the unnamed narrator in *Season* vividly describes what he is seeing, “there emerged a frowning face with pursed lips [. . .] The face grew a neck, the neck two shoulders and a chest, then a trunk and two legs [. . .].” This vivid description is key to constructing an identification of a character. Here the detailed description illustrates the exact thing he is seeing. In so doing, a conclusion can be drawn that he is looking at a portrait of Mustafa. The shocking revelation comes after the unnamed narrator realizes that he is looking at a mirror. What he sees is not a manifestation of Mustafa but a reflection of himself represented by Mustafa's identity, he says “I found myself standing face to face with myself.” He finally accepts what had been his internal conflict throughout the novel, that is that he is a cosmopolitan, an assimilated individual consumed by his Western associations. At the end of the excerpt he says, “I sat in the darkness for I know not how long listening intently and hearing nothing,” implying that he wasn't listening to hear sound rather he was listening to his thoughts. He realizes that this hybridity or cosmopolitan identity was a part of him the whole time, he had accepted it a long time ago and it was not a thing that could be disregarded or removed.

From the beginning upon his arrival to the village cosmopolitanism had been a part of his identity, he unlike the unnamed protagonist in *Cockroach* was assimilated. In the opening of the novel, the unnamed narrator was greeted by the villagers and family members. The villagers asked him general questions and he had given them generic responses, answers that they could comprehend in relation to European culture. However, in this scene there is a clue that echoes what he ultimately realizes about his hybridity in the above excerpt. After responding generically to the average villagers, Mahjoub, his childhood friend, asks him “ [a]re there any farmers among them?” To which he answers just as plainly as he had with the others, but then to himself he remarks “I preferred not to say the rest that had come to my mind . . . though I wish I had done so, for he was intelligent; in my conceit, I was afraid he would not understand. (3-4).” Here I envisage that the unnamed narrator discerns people by level of intellectual development. In his replies to the average villager, he hadn’t felt regret in answering them plainly, yet as mentioned “for he was intelligent,” he sees Mahjoub as having intellect, a cultural principle of the West, and so he internally reprimands himself for not being blunter and more direct with him. The unnamed narrator’s thinking reveals that he had carried this identity from the onset which portrays him as a cosmopolitan hybrid of Western culture. The reflection he sees in the mirror is Mustafa’s, rendering his identification as being parallel with that of Mustafa. Furthermore, the unnamed narrator questioned his existence among the Easterners prior to the ‘mirror revelation’ which was key to his ultimate acceptance of what he saw in the mirror. Sitting near a date palm tree the unnamed narrator pondered, “[t]here is no room for me here. Why don’t I pack my things and go? Nothing astonishes these people. They take everything in their stride. They neither rejoice at birth nor are

saddened at a death.” In this quote, he questions his presence in this Eastern society. His thinking asserts that he has drawn a separation between himself and ‘these’ people, he is speaking of them in the third person because he has begun to recognize that he is not culturally or socially parallel with them. He continues in his thoughts, “[w]hen they laugh they say, ‘I ask forgiveness of God’ and when they weep, they say ‘I ask forgiveness of God.’ Just that” (130). His tone has changed, where earlier upon his arrival he had claimed “I returned with a great yearning for my people” (1), he now sees that ‘his people’ are interested in spiritual issues, they return all their issues to the power of God, and he now acknowledges that he cannot see things in this way, like Mustafa, he was culturally appropriated by his European social associations and absorbed their idealisms, his intellect has empowered him to question scientifically and not spiritually. The unnamed narrator returned to his village with the idea of repatriation and throughout the novel he was attempting to connect with his Eastern self by mixing with the villagers and reconnecting with his family, yet it was only until he saw Mustafa in himself that he ultimately accepted his cosmopolitanism as a permanent piece of identity. This exposes the West as non-accepting, non-negotiating, and as all-absorbing rendering an improbability in reconciliation between the East and West, considering the East's tight grasp on spiritual traditions and idealisms.

In trying to understand how the world has reached such a state where strategic discourse and exhaustive planning is done to maintain a collective public view on any given nation, one must look further into the past. A report produced by Morroe Berger in 1967 depicts the shift of oriental studies (*Orientalism* 288). In it Berger notes that “The modern Middle East and North Africa is not a center of great cultural achievement, nor is it likely to become one in the near future.” He continues to say that

“the study of the region does not constitute its own reward so far as modern culture is concerned” (288). Studies such as this are the seeds from which today’s orientalists’ views have sprouted encouraging the writing of controversial novels such as *Season* and *Cockroach* that elucidate Western ideology against Eastern ideology. Berger continues to academically disparage the East and more so Africa, separating them completely from a people with a voice, culture or intellect. Said unveils an early transition of Orientalist studies. Said mentions Berger “as an instance of how a learned perspective can support the caricatures propagated in the popular culture” (290). Furthermore, a transformation of Orientalism during this time took place, one that Berger stood for: “its conversion from a fundamentally philological discipline and a vaguely general apprehension of the Orient into a social science specialty” (290). This was a crucial point for the discipline as I have outlined in my readings of *Cockroach* and *Season*: the objective of Oriental studies as trained social scientists became practical science, enabling the Orientalists to study, form, and choose to display their own constructed images of any area.

CHAPTER 4

CONCLUSION: THE FUTURE OF WORLD LITERATURE

Migrancy has been around as far back as history has been recorded. There have always been movements of people whether due to war or better opportunities. For whatever reason, people migrate. As depicted in my readings of *Season* and *Cockroach*, people take more than just their material belongings with them when immigrating or repatriating. Culture is inseparable from humanity and that is why it is an essential aspect in postcolonial studies. Understanding culture and viewing it from various perspectives allows a scholarly investment in understanding humanity both politically and sociologically. In the ponderings of literature and criticism, there is an important aspect being discussed and debated amongst scholars, which is the placement of the text within the world. Broadly speaking world literature should look beyond the canon, yet to conceive that such an attempt to de-canonize world literature is anything less than difficult would be foolish. The hierarchy that stations high the literary classics from Western geographical positions of literary prominence undoubtedly has a centralized position in the discussion of world literature.

Franco Moretti and Pascale Casanova offer various perspectives for world literature. In Moretti's model world literature is portrayed as "one and unequal," for Moretti, there is no uniformity (66). This notion of one and unequal is borrowed from an economics concept pertaining to capitalism to depict that there are no boundaries but variations "or perhaps, better, a one-world literary system (of inter-related literatures)" (56). His analysis depicts a move away from close reading to distant reading which "is a condition of knowledge: it allows you to focus on units that are much smaller or much

larger than the text: devices, themes, tropes—or genres and systems” (57). However, this form of distant reading is filled with disparity. Removing the text and depending on scholarly research would raise questions that force one to return to the text. One needs both close reading and distant reading to fully conceive an argument or idea. Still, this form of distant reading has its place and use in specific situations where a text may be unavailable or is not translated to one’s language. Contrastingly, Casanova ponders on important questions in her article “Literature as a World”; “can literature itself be conceived as a world,” Casanova in her article attempts to dismantle the idea of world literature being a literature of the world. Rather she asserts that conceptually it is a “world literary space.” This space exists between the world and literature, it is “a parallel territory, relatively autonomous from the political domain, and dedicated as a result to questions, debates, inventions of a specifically literary nature” (72). Casanova’s autonomy of the world literary space allows for national position and geography to be held in a separate dimension, and thus her illustration of the double perspective is highly logical and can be a new frontier for both close and distant readings. The world literary space is not centered around specific nations or boundaries; rather, it is a space to travel through, separating or compartmentalizing the nation, politics, and geography. Ultimately, the aim is “to return to the texts themselves, and to provide a new tool for reading them” (73). This is a proper place to build the fundamentals of the world literary space and could be viable for effective progress. The world literary space should differ from previous assertions of a world system, Casanova states that a system involves “directly interactive relations between every element, every position,” and that the structure she proposes “is characterized by objective relations, which can operate outside of any direct interaction” (80-81). This is

imperative, because the quasi-individuality of the world literary space can only exist through separation, yet it shows that a gate is still open for objective interactions.

An interesting concept is asserted by Casanova, as previously mentioned, the notion of the double perspective where “each writer is situated once according to the position he or she occupies in a national space, and then once again according to the place that this occupies within the world space” (81). This concept illustrates that both national and international writers are “within the same domain” and are only on “two opposed stances” (82). There is benefit in this duality because reading in this form enables borderlines and geography to be separated (to an extent) from the text. Most important, the double position which exists within the world literary space enables one to circumnavigate between the internal and the external. It is in this manner that this thesis considered the two novels, *Season* and *Cockroach*, and the various texts discoursed.

This supports my use of cultural residency as a concept of analysis in *Season* and *Cockroach* because culture needs to be viewed in this double perspective, firstly, under Bhabha’s conception that all cultures fall under hybridity, and thus there is no purity as some dominant cultures may claim. Secondly, under communal-temporal culture, this is the culture of the present or a specific time, place, or community. It is here that the differences between cultures can be looked at critically for their temporal subject effects in literature. A reading of the two works through the spectrum of cultural residency and resistance revealed a pattern in Western perceptions and engagement which are characteristically identifiable in neo-colonialism. There are key parallels in *Season* and *Cockroach* that align them with a postcolonial narrative universality. In both novels, the protagonist is left unnamed. However, it is worth noting that Wael S. Hassan claims that the narrator is Meheimeed, a character from a previous story written by Tayeb Salih.

The idea that both narrators are unnamed allows for a wider reading, it symbolically places all Easterners in the characters' positions and creates a space for interpretation. By reading these two novels together this thesis looked at two different life paths of two distinct immigrants. The narrator in *Cockroach* is dealing with exile and the narrator in *Season* is dealing with migration. These two paths are quite different and lead to different events unfolding, yet the assimilation processes and cultural resistance to colonial ideals ran symmetrical through both narratives. Violence was central to my interpretation of both novels' ultimate aims, and their unique depictions illustrated differing forms of resistance through violence. *Season's* focus on the extrinsic effects of colonialism alluded to the imperial oppressions and cultural violence even after decolonization, whereas, *Cockroach's* focus on the intrinsic effects of colonialism considered Orientalist Othering as psychological violence. The protagonist in *Cockroach* was only trying to survive in the West without the possibility of return and is depicted as the lowest form of creation, whereas the narrator and Mustapha in *Season* are intellectual migrants dealing with cosmopolitanism and do return home in hope of ridding themselves of their cultural residency, ultimately failing. *Season* was originally published in Arabic and later translated into English, whereas *Cockroach* was originally published in English and later translated to Arabic. This interestingly shows the respect and dominance given to the English language, hence the need to see literature as a world literary space both of its own world and as a product of the world. The ability to draw connections between literary productions in a world literary space of this sort through comparative structures paves the way for a better understanding of how a society came into existence, where it is now, and, where it may be heading, because literature reflects life.

Some scholars “have argued against world literature on the grounds of the ‘incommensurability’ and ‘untranslatability’ of texts from different linguistic traditions” (Graham 465). However, world literature is not an object to be argued against, it is, as Moretti states, ‘a problem’, its existence can be argued to have come on its own. Yet, its principles and fundamentals are what need to be debated. World literature should not be negated because some meaning is lost due to translation or because of certain inconsistencies within historical circumstances of various areas; rather, it should be viewed as its own unique entity. My reading of *Season* (a translated novel) illustrates that ideas can be translated even if there is some loss in the translations. Moreover, my reading of the two novels with and against each other allowed a reading of their contemporary worlds enabling a comparison of social and cultural structures. The cultural incompatibility between the East and West as I have argued arises mainly from the West’s cultural roots being tied to colonialism and imperial structures. Colonialism asks for an assimilation that forcibly disintegrates past culture, it may do so through domination, allurements, and/or misrepresentation and as this thesis has shown there are those who use this understanding for resistance. As depicted in the cultural residency of both protagonists, resistance is dependent on circumstance. The exiled protagonist in *Cockroach* illustrated the Orientalist generalizations, and the migrant protagonist in *Season* illustrated cosmopolitanism as a modern phenomenon of Westernization. This is a rich time for the Social Sciences and Humanities, looking even further outwards, it is Postcolonialism inquiries into world literature that can bring a powerful lens of critical analysis to the fields dealing with resistance, misrepresentation, and the two faces of domination to be studied for the benefit of scholarly endeavors and the human condition.

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