*People's Democratic Republic of Algeria*

*Ministry of Higher Education and Scientific Research*

*Amar Thelidji University, Laghouat*

*Faculty of Letters and Languages*

*Department of English*

# Postcolonial Spatiality in Fiction:

# The Case of Nuruddin Farah's *Maps*

**A Dissertation Submitted to the Department of English in Partial Fulfilment of the Requirements for Master Degree in Civilization and Literature**

Submitted by:

**Aicha LEMLOUMA**

**Board of Examiners:**

- Mr. Salah BAKHOUCHE — University of Laghouat, Chairman
- Dr. Afaf Djihad SELT — University of Laghouat, Supervisor
- Mrs. Sara BEDERINA — University of Laghouat, Examiner

2021-2022

# Dedication

To all my beloved ones.

# Acknowledgments

This work would not have seen the light without the assistance and the contribution of many people. First of all, I would like to acknowledge and give my warmest thanks to my beloved supervisor Dr. Afaf Djihad SELT who made this work possible. Without her guidance and persistent help this study would not have been accomplished. She was a source of inspiration and motivation throughout this journey. I would also like to thank her for showering me with words of encouragement and believing in my abilities. In fact, it was a great pleasure to work under her supervision.

A debt of gratitude is also owed to Mr, Jamel BEN REDDA for giving me the chance to embark this enjoyable journey of Master studies, and for his restless attempts to establish a suitable academic environment for all students of the Department of English. I would like to give special thanks to my role model Pr. Mohamed AFKIR for his devotion and dedication to enlighten our roads with his knowledge and continuous guidance. I would also love to thank Dr. Brahim ARIBI for all his continuous support and encouragement. Furthermore, I would like to express my genuine sense of gratitude to Ms. Aicha HOCINE who put me on the track to start my project by her invaluable knowledge and advice .

I should also thank the honorable board of examiners for their dedication to correct this work and be part of this memorable day.

Last but not least, I would like to thank all teachers of the Department of English in Laghouat University for their scholarly generosity for two years of unwavering sincerity.

# Abstract

By the late of the twentieth century, a ‘spatial turn’ has characterized all humanities and social sciences. Postcolonialism has directed a huge attention to colonial spatial practices since colonialism is primarily a struggle over geography. In this light, this project represents a closer examination of the representation of postcolonial spatiality in fiction, namely in Nuruddin Farah’s novel *Maps* (1986). The present study is conducted through the implementation of the geocritical approach to aid in understanding of how literary representation and spatiality interconnect, since geocriticism is the intersection of literature and geography. The analytical and descriptive methods are also applied to investigate the way characters produce different spaces. This aspect of space is studied in the light of Lefebvre’s theory of “production of space” as well as Soja and Bhabha’s concepts of “third space”. This study unveils the impact of the colonizer’s policies that pertain to the partition of Africa, notably; Somalia, on individuals and their process of space production. It ultimately finds out that the colonial inscription of boundaries and postcolonial national discourses have resulted in spatially torn individuals and an identity dilemma. Furthermore, these colonial cartographic policies along with postcolonial practices affect the characters’ own production of space, since they fail to create an alternative space where they can express their true identities and harmonically coexist. Essentially, this study recommends that the adherence to the colonial boundaries, that is mainly characterized by being exclusive, would more or less cause a rift within the African societies. Thus, alternative spaces where diversity is celebrated are highly recommended.

**Keywords:** Postcolonialism, spatiality, Space production, Cartography, Nuruddin Farah, *Maps.*

# Table Of Contents

**Dedication……i**
**Acknowledgement ……..ii**
**Abstract…….....iii**
**Table of Contents……..…….……iv**
**General Introduction ..... 1**

## Chapter One : Theoritical Background for the Study: Postcolonialism and Postcolonial Spatiality

**Introduction ..... 8**
**1.1. Post-coloniality:Definition and Prospects ..... 8**
**1.2. Postcolonialism ..... 9**
**1.3. Postcolonial Key Concepts ..... 11**
**1.4. Spatiality from a Postcolonial Perspective ..... 12**
**1.4.1. Postcolonial Geography ..... 14**
**1.4.2. Theories of Space: Henri Lefebvre and Edward Soja ..... 15**
**1.4.3. Third space : Homi Bhahbha vs Edward Soja ..... 17**
**1.5. Space as a Theme in Postcolonial Literature ..... 20**
**1.6. Spatiality and Identity a Postcolonial Debate ..... 23**
**Conclusion ..... 27**

## Chapter Two: A postcolonial Reading of the Novel

**Introduction ..... 29**
**2.1. Nuruddin Farah's Literary Profile ..... 29**
**2.2. Fragmentation of the Nation: Fragmentation of the Self ..... 31**
**2.3. Ambivalence: Askar's Split Identity ..... 34**
**2.3.1. Non-Belonging: Misra's Errant Life ..... 37**
**2.3.2. Subaltern: Misra's Gender Condemnation ..... 41**
**Conclusion ..... 44**

## Chapter Three : A Geocritical Reading of the Novel

**Introduction** ..... **46**
**3.1. The Space of Kallafo; Ogaden** ..... **46**
**3.1.1. Kallafo as a Space of Reminiscence** ..... **47**
**3.1.2. Kallafo; Ogaden as a Space of Relegation** ..... **49**
**3.2. Domestic Space: A Space of Empowerement** ..... **51**
**3.3. "Third Space" as a Reflection of Postcolonial Identity Intersection** ..... **53**
**3.4. Diasporic Space** ..... **60**
**Conclusion** ..... **63**
**General Conclusion** ..... **66**
**Works Cited** ..... **70**
**Arabic/ French abstracts** ..... **76**

# *General Introduction*

Postcolonialism is a theory that explores the world as it exists during and after imperialism. It probes the colonial impact on literature produced by the ex-colonies. In the field of geography, postcolonialism is of a crucial importance since geography is a prominent component of the imperial project and discourse. In fact, postcolonial studies claimed to be always spatial due to the fact that colonialism is primarily related to space, so it is essentially geographical. The interrelation between both geography and postcolonialism, creates an opportunity for the exploration of spatiality of colonial and postcolonial discourse and the spatial politics of representation. Postcolonial spatial studies investigate spatial issues such as displacement, diaspora, colonial borders and cartography,…etc, in an attempt to undermine the way the world is shaped from a western standpoint. In this light, Nuruddin Farah writes his novel *Maps* (1986). Farah as a political committed writer has been always the voice of his country Somalia. Farah subtly describes the arbitrary colonial partition of the African continent and its drastic impact upon the African subjects through the portrayal of the Ogaden war (1977). To have a comprehensive understanding of the novel, a historical background is highly needed.

Somalia, officially known as the Federal Republic of Somalia, along with mainly Eritrea, Djibouti, and Ethiopia, constitute the Horn of Africa, a region of East Africa. Somalia enjoys a very strategic importance due to the fact that it is considered the opening door to the maritime traffic between the Occidental Indian Ocean and the Red Sea. Its route was of crucial importance for the global maritime commerce. Somalia's geographic location made it a prey for European colonialism. In fact, colonialism in Africa was culminated in the Berlin Conference of 1884-1885, which resulted in the 'Scramble for Africa' in which the world powers dominated the continent. Correspondingly, Africa was remapped and divided according to colonial interests. Thus, maps emerged, colonies were colored according to their imperial states, places were renamed and boundaries were drawn

up. Somalia was roughly affected because it was divided among different nations; namely: Italy, Britain, France and even Ethiopia. As a result, boundaries were not respected since there is Somali population scattered over Djibouti, North of Kenya and in the Ogaden, land of Ethiopia. This latter was the essence of the Ethiopian-Somali war(1977) that is the focal issue of Nuruddin Farah's *Maps* (1986).

This research tackles issues of space production within a postcolonial context. It investigates the colonial borders that have enacted once in the Ogaden; a disputed territory between Somalia and Ethiopia. It attempts to diagnose the impact of such borders upon both Somali and Ethiopian characters. Furthermore, This study analyzes spaces produced by characters as a response to those colonial cartographic practices. Nuruddin Farah could skillfully provide vivid pictures of the quandary that his characters are plagued by due to colonial policies. In fact, themes of non-belonging, ambivalence and fragmentation forefront the thematic construction of the novel. Farah's *Maps* (1986) represents characters who try to define the borders of their own selves, simultaneously the borders of their nations.

In fact, for a long period of time, space has been reduced to a mere physical object, though, it has a prominent mental as well as social significance as it is indicated by Henry Lefebvre in his book *The Production of Space* (1991). Lefebvre's theory of the production of the space has received a remarkable attention recently. In fact, his theory states that space is primarily related to social reality. Lefebvre argued against the idea that space exists in "itself", but rather it is "produced". Lefebvre asserts that both time and space should not be apprehended as mere material factors, but as integral parts of social practice. According to Lefebvre, the production of space can be divided into three interconnected dimensions; namely, "spatial practice", "representations of space" and "spaces of representations". These three dimensions represent three cognitive modes, namely;

perceived, conceived and lived space respectively. Perceived space refers to the concrete object that people encounter in their daily lives. Conceived space refers to ho space is constructed in the mind. For the lived space, which Lefebvre emphasized, represents the intersection of both the conceived and perceived which represents people's actual experiences.

Actually, the importance of this project lies in the fact that space and spatiality become a central attention of scholars recently. This due to the fact that spaces and places have a crucial impact upon individuals. Studying postcolonial spatiality, on the other hand, provides a thorough understanding of the legacy of colonialism and how it is used as a tool to perpetuate imperialism, by keeping the ex-colonies disintegrated along with their subjects. In fact, what motivated this research is the fact that Lefebvre's theory of the production of space is not widely applied in literature, and Farah's *Maps* (1986) is a good prototype of postcolonial spatiality. Thus, The question that manifests itself in this study is: How is spatiality presented in Nuruddin's Novel within a postcolonial context ? This question is backed up by other sub-questions: How is space produced by characters in Farah's Novel ? and How is it affected by the colonizer's policies ?

We might set as a hypothesis the fact that Nuruddin Farah's *Maps* (1986) tackles issues of space along with issues of nation construction, he directs a remarkable attention to social and cultural significance of space. Nuruddin Farah, thus, proves that spatiality have a huge impact upon people's own process of space production and it affects their psyche and identity construction. His main character, Misra, falls in the trap of inbetweeness since she does not know to where she belongs. Moreover, Askar, Farah's protagonist personifies the idea of fractured identity. Askar ,throughout the novel, attempts to bring his various 'selves' together.

In an attempt to give adequate answers to the previous problematic questions and verify the relevance of the hypothesis mentioned above, a geocritical approach along with analytical and descriptive methods will be followed in order to highlight the impact of the colonial distorted borders on the process of space production.

In conducting the present study a number of sources have been consulted and used as reference. To highlight the experience of colonization and its legacies and the challenges of the post-colonial world to dispose of the colonizers' constraints, the book of The Empire writes Back (2003) by Bill Aschcroft, Gareth Griffiths and Helen Tiffin is of a paramount importance to the study. This book provides a comprehensive study of postcolonial theory as well as the main features of postcolonial literature and how this kind of literature can act as a tool of critique to the western hegemonic views upon the formerly colonized countries. The book provides a theoretical platform for the present study.

In tackling the issue of space, theories of Henry Lefebvre and Edward Soja are of a crucial importance. In their book *Postcolonial Spaces* (2011), which is foreword by Edward Soja, Sarah Upstone and Andrew Teverson provides a comprehensive study of postcolonial spatiality. In addition, they interpreted the major spatial theories, notably, Lefebvre's the production of space and Soja's along with Bhabha's notions of Third space. Upstone and Teverson exhaustively investigated the notion of "Third space" promoting hybridity and the creation of new alternative spaces. The book investigates how postcolonial space is produced in a colonial and postcolonial context. Not far from the topic of spatiality, the book of *Spatial Politics in the Postcolonial Novel* by Sarah Upstone has been consulted too (2009). The book provides a spatial analysis to literary texts through the adoption of both poststructuralism and postcolonialism theories. In this book, the author emphsizes the heterogeneity of postcolonial spaces and challenge the idea of homogeneity that Western colonial ideology celebrated and created upon ex-colonies ,

which in fact led to a long lasting chaos. Upstone defends the revisioning of postcolonial spaces that are related to issues of identity.

In fact, Plethora of works dealt with Nuruddin Farah's *Maps* (1986) from a spatial perspective. In her article" Recalling the Other Third World: Nuruddin Farah's "*Maps*"(1993), Francisca Kazan believes that cartography has a crucial role in shaping ideology, and this can be highly exemplified in the African continent. Kazan emphasizes that the inefficacy of borders had a great impact on the derives and desires of individuals' actions. She advocates that the personal borders are highly fused with the larger issue of national borderland. On the other hand, Derek Wright in his "Parenting the Nation: Some observations on Nuruddin Farah's *Maps*" (1993), praised the postcolonial commonwealth writings in creating a resisting counterpoint discourse by projecting spaces other than the ones inscribed on the prevailing hegemonic maps. Such resistive writings celebrated the ethnic diversity of formerly colonized cultures, seeing in Farah's *Maps* a perpetuation of hegemony but a new ethnic one. Furthermore, Francis Ngaboh Smart, in his article "Nationalism and the Aporia of National Identity in Farah's "*Maps*"(2001), states that maps as fabrication imposed on the fabrication of place has everything to do with Farah's rereading of identity. He goes for the idea that a map is a tool of domination, and for the colonized is a theatre on which they must internalize the boundaries of their confinement. Furthermore, Dr. Mai Mohamed Abbas, in her article "Transcending National Borders in Nuruddin Farah "*Maps*" (2019), suggests that maps are no more than invented truth, used as a tool of domination and hegemony. She points out that we can never judge a person from his photograph, as we can never restrict one's identity within invented borders. Though many studies dealt with space and its influence in Farah's *Maps* (1986), only few who gave a heed to the process of space production which is promoted by Henry Lefebvre in his theory "production of space". Therefore, this project comes as a tentative

contribution that weaves the theory of Lefebvre of the production of space with the literary text of Farah's *Maps* (1986) to have a thorough understanding on how such characters produce spaces within a postcolonial condition and how arbitrary borders affect their space production, and how space and identity are interrelated. Farah's *Maps* (1986) seems to be an ideal choice to the research's scope since its title denotes the notions of spaces and boundaries.

Likewise, the present work will be divided into three chapters. The first chapter will be dedicated to the theoretical background for this dissertation. It will provide an overview of the postcolonial theory and its major prospects and key concepts. Then, it will shed light on spatiality from a postcolonial perspective; through studying postcolonial geographies and Lefebvrian spatial theory that discusses how spaces are variously produced in accordance with Soja's interpretation of the theory. This chapter will provide an overview on how postcolonial spatiality and identity are interrelated in relation to Bhabha's notion of Third space. The second chapter, on the other hand, will provide a postcolonial reading of the novel. It will investigate how postcolonial spatiality affect the characters depicted in Nuruddin Farah's *Maps* (1986). It represents a thorough examination of characters and their ability to live in distorted spaces that were designed for them without apprehending their nature. Nevertheless, the third chapter will adopt an analytical study that aims at investigating the way characters produce different spaces, in an attempt to cope with the postcolonial condition. Hence, a variety of spaces are examined such as space of relegation, domestic space, diasporic space,...etc. This process of space production will be studied in the light of Lefebvre theory of the production of space.

# *Chapter One:*

## *Theoritical Background for the Study:*

## *Postcolonialism and Postcolonial Spatiality*

## Introduction

The second half of the twentieth century announced a break with the previous age; an age that favours time over space ,celebrates history ,and deems space a mere passive object. By the late of the twentieth century, a 'spatial turn' characterized all humanities and social sciences. It is the 'Age of space' as Foucault describes it. Space now is no longer conceived as a material object, but an active factor that can both shape and be shaped by human experiences. On the other hand, postcolonial studies claimed to be always spatial since colonialism is primarily related to space. Hence, this chapter will shed light on Postcolonialism in general, and on postcolonial spatiality in particular. It will tackle the main theories of space and discuss their major ideas. This chapter will have also an overview on how postcolonial literature tackles the issue of space. In addition, an investigation on how postcolonial spatiality and identity are interrelated will be made by the end of the chapter.

### 1.1. Post-Coloniality: Definition and Prospects

Post-colonial theory, in its broadest definition , is the study of the clash between two cultures, where one culture considers itself as superior to the other. It studies the impact of colonialism upon the colonized culture, societies, and individuals as well. In the widely-discussed text *Empire Writes Back* (1989), the authors use the term 'post-colonial' to cover "all the culture affected by the imperial process from the moment of colonization to the present day" (Ashcroft, Griffiths, and Tiffin 2). According to Aschroft and his collaborators, Post-colonialism explores the world as it exists during and after imperialism and its impact on literature produced by the ex-colonies.

The term was primarily used by historians to denote the post-independence era. In fact, there is a little consensus about the definition of the term and its focal scope of study, and even the spelling of the word is debatable. Critics didn't agree whether to use the term with a hyphen 'post-colonial' or without 'postcolonial'. The hyphenated term 'post-colonial' tends to refer to a historical period that is 'after independence' or 'after the end of colonialism'. In fact, Post-coloniality as a historical period stands for the post Second World War decolonizing phase. It suggests a concern with the national cultures after the departure of the imperial Powers, as it is explained by Aschroft and his collaborators. Aschroft (2005) explains that post-colonialism stands for a period 'beyond' colonialism rather than after colonialism. He distinguishes between the two terms by emphasizing that the'post' in the word post-colonialism refers to the period 'after colonialism starts' and not 'after colonialism ended'. Meenakshi Mukherjee assumes that post-colonialism goes beyond the mere historical connotation, but rather it attempts to emancipate the colonized from the shackles of European cultural hegemony. He states:

> Post-colonialism is not merely a chronological label referring to the period after the demise of empires. It is ideologically an emancipatory concept particularly for the students of literature outside the Western world, because it makes us interrogate many concepts of the study of literature that we were made to take for granted, enabling us not only to read our own texts in our own terms, but also to re-interpret some of the old canonical texts from Europe from the perspective of our specific historical and geographical location .(3-4)

Post-colonialism announces the end of the imperial era. It ushered a new era of political and cultural freedom. This era is crystallized in a new postcolonial discourse that investigates the colonial discourse and attempts to give a 'true' independence to the ex-colonies.

**1.2. Postcolonialism**

As it is mentioned above, critics tend to differentiate between the hyphenated and the non- hyphenated term of postcolonialism. By the end of the 1970 and with the publication of Edward Said's *Orientalism* (1978), the term postcolonialism appeared to describe the cultural effects of colonialism on societies. Edward Said is one of the major pillars in the advancement of postcolonial theory. His studies about the western representation of Non-European subjects enriches what is called now postcolonial discourse. Postcolonial discourse, in fact, is the outcome of the work of several writers ,along with Said, as Aimé Cesaire, Frantz Fanon, Ngugi Wa'Thiango, Bill Ashcroft and his collaborators, Gayatri Spivak, Homi Bhabha and others. It is a discourse that came as a response to the imperial European discourse and its distorted representation of the ex-colonies.

Plethora of definitions are attributed to the term postcolonialism that pertains to various contexts. G.Rai views postcolonialism as "an enterprise which seeks emancipation from all types of subjugation defined in terms of gender, race and class" (2). Postcolonialism thus does not introduce a new world which is free from the ills of colonialism; it rather suggests both continuity and change . Hence, Post-colonialism is preoccupied with offering the indigenous people the necessary cultural and Political freedom to overthrow the imperial legacies. Charles E. Bressler defines postcolonialism in relation to literature as "an approach to literary analysis that concerns itself particularly with literature written in English in formerly colonized countries" (265). Postcolonialism leaves out any literature that represents both British and American prospects.

In the field of geography, postcolonialism is of a crucial importance too. Cheryl McEwan in his "The Origins of Postcolonialism" (2009), assumes that the theory of postcolonialism is conditioned by its places of formation thus it is geographically dispersed

contestation of colonial and neo-imperial power and knowledge. In fact, postcolonial studies are intrinsically geographical (McEwan 3).The interrelation between both geography and postcolonialism, according to him, creates an opportunity for the exploration of spatiality of colonial and neo-colonial discourse and the spatial politics of representation. Spivak, on the other hand, assumes that geography in one of the eminent imperial discourses in which postcolonialism tries to question, and figure out the way the world is produced. It goes further to challenge the unexamined assumptions about the essence of other cultures. Postcolonial studies are largely concerned with issues of representation by explaining how the 'Other' was produced out of a colonial process.

### 1.3. Postcolonial Key Concepts

Postcolonialism is an transdisciplinary theory. It can be found in various disciplines such philosophy, psychology, sociology, feminism, human geography and others. Therefore, a variety of concepts fall into its scope of study. This section will shed light on some concepts that are relevant to the present study.

**1.3.1. Space / Spatiality**: The two concepts , as used throughout this study ,go beyond the pre-established definition of space. Doreen Massey and others make a clear distinction between place and space. For them, place refers to one's localities and positionality whereas space refers to the spatiality of human life, space, here, puts social interactions as its major axis.

**1.3.2. Ambivalence**: It is the juxtaposition of two opposing ideas. For Bhabha, ambivalence is that duality that causes a split in the identity of the colonized. It is due to that ambivalence, colonized subjects acquire hybrid cultural identities.

**1.3.3. Third Space**: It is that ambiguous area that develops when two or more cultures/individuals interact. It goes beyond the binary system where one doesn't belong neither to this space nor to the other. It was first used by Homi Bhabha to challenge the idea of a homogeneous cultural identity. For Bhabha, the Thirdspace is a dialogue between different cultures. Thus, any claim of a pure or original culture is untenable.

**1.3.4. Mapping**: The mapping of global space under colonialism was as much prescriptive as it was descriptive. Maps were used to strengthen the colonial aggression, and to establish claims. The imperial cartography used maps to divide nations and attain full hegemony over them.

**1.3.5. Inbetweeness**: It is a state of alienation where the subject has the feeling of being inbetween two or more spaces. From a postcolonial spatial prespective, the borders and maps that were once established by colonialism resulted in a spatial distortion and chaos where individuals fall in the dilemma of belonging.

**1.4. Spatiality from a Postcolonial Perspective**

The second half of the twentieth century has witnessed a "spatial turn" in humanities and social sciences which has reoriented their scope of study. However this 'turn' set up a spatial scene for the age, scholars of postcolonialism have long argued that since the colonial experience is characterized by geographic, linguistic and cultural displacements, their field has already been about space. Postcolonial critics like Frantz Fanon, Edward Said, Homi Bhabha, and Gayatri Spivac have placed greater emphasis on space and geography in their revisionary investigations into the historical experiences of imperialism. Said asserts in his *Culture and Imperialism* (1993) that: "Just as none of us is outside or beyond geography, none of us is completely free from the struggle over geography." ( qtd. in Tally 92 ).

In her study of spatiality, Doreen Massey (2005) ,the human geographer, contends that the idea of space functions not only as an auxiliary to colonial conquest, but a central component "possibly the component" ( qtd. in Krishnan 1). Therefore, according to her , it is unsurprising that the question of colonial geographies have long remained a central concern of postcolonial studies and colonial discourse analysis more broadly.

Furthermore, Said explains that "imperialism after all is an act of geographical violence through which every space in the world is explored, charted and finally brought under control"( qtd. in Tally 92) .Said forgrounded the idea that space and geography are the core pillar of the imperial violence. In fact, space is not only an integral part of colonialism ,but had a profound impact on the colonized .Sara Upstone, in her book *Spatial Politics in the Postcolonial Novel* (2009) explains that: "The right to space must be seen as a key to the very real, often violent, material effects of colonization. For the colonial gaze that forms a territory does not only this; it also creates an identity for the colonized" (Upstone 5). Postcolonial studies have always emphasized the centrality of space through studying notions such as displacement ,diaspora, borders, cartography,…etc. Colonial cartographic practices resulted in a spatial distortion and choas where individuals feel torn between divided nations and fall in a dilemma of belonging quest.

"Abstract space", through which colonial space operates, is another key concept that postcoloniality have largely discussed. From a postcolonial perspective, this abstract space is the production of the colonial agency. It is institutional. It creates an apparent homogenous spaces undermining all cultural diversities, promoting an artificial unity over the contradictions that lay beneath. Lefebvre explains: "As a product of violence and war, it is political; instituted by the state, it is institutional. On the first inspection it appears homogeneous; and indeed it serves those forces which make tabula rasa of whatever stands in their way, of whatever threatens them-in short,of differences" (Lefebvre 285)

Thus colonial spatiality relies upon that illusionary homogeneity as way of occluding its more fundamental ambivalence. After the end of formal colonialism, postcolonial studies continued to reflect upon colonial spaces. Located within these illusionary homogeneous spaces, postcolonial writers are called to probe beneath to uncover that "chaotic" multiplicity of the colonized spaces, as Sarah Upstone aptly notes.

### 1.4.1. Postcolonial Geography

Postcolonialism and geography are highly interlinked. This intersection opens a gate for exploring the spatiality of colonial discourse, the spatial politics of of representation, and the concret effects of colonialism in different places, as Aschroft and his collaborators explain it: "every colonial encounter or "contact zone" is different, and each "post-colonial" occasion needs to be precisely located and analyzed for its specific interplay" (qtd. in Blunt and McEwan 1). Therefore geography should be put at the center of postcolonial critique.

Postcolonial geographies addresses the ongoing struggle over geography. It investigates the intersection of place, politics and identity in colonial and postcolonial contexts. It is largely engaged with maps and cartography, geographies of colonial representation, the production of space in colonial and postcolonial cities, geographies of diaspora and transnationality through the movement of people. Therefore, since geography is a part of the dominant discourse of imperial Europe, postcolonial studies seek to destabilize it; because it is unconsciously ethnocentric, rooted in the European cultures and reflects a dominant Western Worldview. Postcolonial studies and geographies, accordingly, attempt to problematize the very ways in which the world is known and constructed.

Postcolonial geographies has worked on the relationship between geography and the colonial discourse. Edward Said's works on cultural colonial geographies have a large impact on the perception of geography. His notion of 'imagined geographies' and his representation of the" East" and the "West" has widely valued by many geographers. In the nineteenth century and within the imperial procedure, geography was described as a 'discipline of imperialism par excellence' (livingstone 160).Thus, postcolonial geographies came to investigate the colonial practices as creating boundaries, charting spaces and manipulating cartography

### 1.4.2. Theories of Space: Henry Lefebvre and Edward Soja

At the peak of the "spatial turn", space becomes a transdisciplinary issue and not only the focal subject of geography. It is the 'epoch of space' as Foucault described it in 1960. Among the key theorists who have been influential and helped in the development of the 'spatial turn' is Henery Lefebvre. Lefebvre is a Marxist French social theorist and philosopher largely known by his book "the Production of Space" which was originally written in French bearing the same title "*La Production de L'espace*"(1991) .His book has had a great effect in geography, urban studies, architecture, and sociology, as well as in philosophy, literature, and cultural studies. His revolutionary ideas that are embodied in the book altered the predominated perception of space as a material reality existing in itself. From the title of the book, Lefebvre asserts the idea that space is produced. He theorizes space as the common aspect and the inevitable outcome of man's various social activities and practices (Tally 116).This identification of space as being produced means that social relations have dual implications: producing and being shaped by (Selt 19). Accordingly, space is always incomplete by itself but it is the result of all social and political changes

that human lives undergo. Therefore, space have to be understood historically since the human action change over time.

Lefebvre considers space as being heterogeneous and can be fully apprehended by the comprehension of the three linked kinds of spatial productions, namely, spatial practice, representations of space, and representational spaces, and they correspond to three modes of being and apprehending space, respectively the perceived, the conceived, and the lived (Lefebvre 33–40). Perceived space which relates to "spatial practices" refers to the material and concrete space that people encounter in their daily life. Conceived space which correlates with "representations of space" refers to how space is conceptualized and mentally constructed. Finally representational spaces refer to "space as directly lived through its associated images and symbols, and hence the space of 'inhabitants' and 'users." This is the dominated—and hence passively experienced—space which the imagination seeks to change and appropriate"( qtd. in Tally 116).

Lefebvre, in his book *the Production of Space* (1991), gives a paramount importance to the concept of social space. He revolted against the prevailing idea of space as a mere object and an empty container. Lefebvre emphasized "that (social) space is a (social) product" (qtd.in Tally 117). Lefebvre further explains that space is also deeply historical, develops simultaneously with societal developments "Every society—and hence every mode of production [ … ]—produces a space, its own space" ( qtd. in Tally 117) Lefebvre suggests that a social space includes not only a concrete materiality but a thought, a concept, a feeling and experience out of it emerges.

Henry Lefebvre used the concept of space production opposing the idea that space exists in itself and is a prior condition. In fact, Lefebvre, in his theory, didn't undermine the importance of time but rather, he explains that 'time is understood within space'. (qtd. in Tally 118)

Edward Soja is one of the cultural geographers and thinkers who were largely influenced by the ideas of Lefebvre. Indeed, Soja has called *The Production of Space* (1992) "arguably the most important book ever written about the social and historical significance of human spatiality and the particular powers of the spatial imagination" (Soja 8). Soja draws on Lefebvre's theory of production of space and talks about trialectic spatial Dimensions; namely: Firstspace, Secondspace and Thirdspace, which will be thoroughly explained in the coming section. Following the path of Lefebvre, Soja asserts that space is socially produced. He explains: "social processes shape spatiality and at the same time spatiality shapes social processes"( qtd. in Tabur 16). He further suggests that "the geographies in which we live can have both positive and negative effects on our lives" ( qtd. inTabur 16).Such effects, however, are not natural, but are produced both physically and ideologically.

Edward Soja, as Lefebvre, directs a remarkable attention to the analysis of space and society. He carved out for new ways of understanding the' unjust geographies' that we live in. According to Soja, theories of spatiality fell short of interpretations which considers space as a collection of things, spatiality was "comprehended only as objectively measurable appearances grasped through some combination of sensory-based perception" (Soja 34). Consequently, the social origins of spatiality, its contextualization of politics, power, and ideology were overlooked. According to Soja, spatiality is a recognizable social product that is eventually the outcome of social actions. Accordingly, Space is both a product and a producer of social activity. To conclude, Soja as a postmodernist, argues that spatiality is the key to making paractical, political and theoretical sense of the contemporary era.

### 1.4.3. Third Space: Homi Bhabha Vs Edward Soja

The concept of Third Space occupies a very important place in postcolonial studies. The postcolonial discourse refuses to follow the colonial one in creating that homogeneous spaces overlooking the differences and diversity that such spaces embody. Postcolonial discourse, hence ,try to go beyond the colonial experience and create new spaces 'spaces where we begin the process of re-vision' as Yearning put it ( qtd.in Upstone 13) ,spaces of new possibilities and diverse experiences far away from the colonial constructed ones. These spaces resonate with what Bhabha, a postcolonial Indian theorist, calls 'Third space'. Bhabha challenges the binary opposition between colonizer/colonized and carved out for a third alternative as a means of 'a political object that is new, neither the one nor the other' (qtd.in Upstone 14). Thus, the' Third space' is a new mode of articulation that describes a productive space which creates new forms of cultural meaning. This space exceeds all the established boundaries and categorization of culture and identity (Upstone 15). Bhabha argued against the notions of the fetish fixed identity which had been long cherished by the colonial paradigm asserting that that all cultures were continuously in the process of reinvention. For Bhabha, there is no pure Britishness or Africaaness, but all cultures, and accordingly identities, are hybrid.

Hybridity consists the focal point of Bhabha's Third space. Bhabha developed his concept of hybridiry on literary and cultural theories that describe the construction of culture and identity within conditions of colonial antagonism (Selt 23). Hybridity is "celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of inbetweeness, the straddling of two cultures and the consequent ability to negotiate the difference." (Hoogvelt 158). Bhabha advocates the negotiation of cultures rather than negation. Bhabha contends that a new hybrid identity emerges from the interweaving of elements of the coloniser and colonised challenging the validity and authenticity of any essentialist cultural identity. Aschroft and his collaborators (1995)

assert that in postcolonial discourse, the notion that any culture or identity is pure or essential is disputable. Bhabha himself is aware of the dangers of fixity and fetishism of identities within binary colonial thinking arguing that "all forms of culture are continually in a process of hybridity."(Rutherford 211).

Another key concept in Bhabha's concept of Third Space is 'cultural diversity' and 'difference'. Bhabha made a differentiation between the two concepts. He considers Cultural diversity as a liberal tradition which considers diversity as a positive thing. Cultural diversity is related to the politics of multiculturalism where a set of different cultures co-exist in a status of ambivalence without being marginalized or challenged by the dominant culture. On the other hand, Bhabha defines the concept of cultural difference in the light of the position it offers to minority cultures. He suggests that this position bears aspects of liminality , alterity and otherness that depart from the recognition of the frequent incommensurability of cultural difference. To this end, one might come to a conclusion that Bhabha's 'Thirdspace' does not only give a voice to silenced groups ,but rather it uncovers new process which allow different cultural productions.

Edward soja, on the other hand, has his own view and conception on the notion of Thirdspace. His call for thinking trialectically is at the center of the concept. Following Lefbvre's "conceptual triad", Soja identifies three urban spaces Firstspace, Secondspace and Thirdspace. He distinguishes between Firstspace and Secondspace by describing the former as "fixed mainly on the concrete materiality of spatial forms, on things that can be empirically mapped" (qtd. In Upstone 25), while the Secondspace is "conceived in ideas about space, in thoughtful representations of human spatiality in mental or cognitive forms" (Upstone 25). Thirdspace ,for Soja, is "the combination of mixture of the real and the imagined in varying doses"(Upstone 25).It is neither solely material nor mental. It goes for both/and also logic, instead of either/or choice. It is all about the contact between real

and imagined spaces, abstract and concrete ,physical and abstract , inside and outside, here and there, and now and then. It creates alternative spaces in terms of cultural , social, political and economic as well as narrative practices (Upstone 26). Soja describes this trialectic dimension as being inclusive and as willing always for "an-other" which engenders negotiation of boundaries and cultural identity ,which resonates with Bhabha's definition of Third space. In fact, in both concepts the binary logic and big dichotomies ,such as colonizer –colonized, East,-West, etc are all rejected in a quest for alternative spaces, new ways of thinking and writing about the postcolonial continuous struggles over geography.

### 1.5. Space as a Theme in Postcolonial Literature

Space and spatiality have been key elements in postcolonial narratives. Edward Said in his writings *Orientalism* (1978) and *Culture and imperialism* (1993) demonstrates the "overlapping territories" of literature and empire (Tally 92).Said in *Culture and Imperialism* (1993) asserts that narratives are as important as the contested territories and must be explored. He explains: "The main battle in imperialism is over land, of course; but when it came to who owned the land, who had the right to settle and work on it, who kept it going, who won it back, and who now plans its future—these issues were reflected, contested, and even for a time decided in narratives"( qtd in Tally 92).

Said contends that imperialism is a formative experience in the western cultures and attitudes. He points out that all ninetieth and twentieth century novels exhibit work upon these attitudes and reflect territorial empire (Tall 92) .Said gives the example of the writings of Conrad, Kippling as good examples of imperial discourse. Marlowe in Joseph Conrad's *Heart of Darkness* (1899) describes Africa as "this also has been one of the dark

places on the earth" which embodies an imperial "ideological sub-structure" as Said noted. He foregrounded this interrelation between imperialism and cultural texts by saying: "Without empire, I would go so far as saying, there is no European novel as we know it" ( qtd. in Tally 93). Said insists that there are geographical notations that underly western fiction, notably the theoretical mapping and charting of territories.

Plethora of postcolonial literary texts took on the duty to reconstruct their own spaces and break down illusions that were created by the imperial agencies. Chinua Achebe's *Things Fall Apart* (1962) came as response to the falsified image about Africa that Conrad presented in Heart of Darkness. Throughout his novel, Achebe tried to portray the diverse heritage of the Africans along with a detailed description of physical spaces wherein Africans lived, namely in the west-eastern of Nigeria. Achebe's, along with other committed literary writers, utmost aim is to correct the misrepresentation and the reductionist vision about the African Continent.

Madhu Krishnan in his article "From Empire to Independence" : Colonial Space in the Writing of Tutuola, Ekwensi, Beti and Kane"(2017) asserts that African narratives unravel the monolithic, vertical spatiality of colonialism and enact a "discrepant and horizontal" one instead. Krishnan notes that in Amos Tutuola's *The Palm Wine Drinkard* (1952), though it seems to yield to the the structures of the colonial space, its articulation of space foreshadows a more complex thing .Throughout the novel, space is produced as dynamic undermining the stasis illusion perpetuated by colonialism. Theses spaces had profound impact on its subjects as Krishnan aptly explained. In fact, spaces of the novel create a diversity of subjectivities and this is crystalized in the differences between the Red people of Red Town, inhabitants of Wraith Island, and the people of the Faithful Mother's hall who reflect the specificites of the their environment. *The Palm-Wine Drinkard* from a spatial perspective, reflects a space of conflict, conquest, frustration and rebellion. It

revolted against any form of totalisation. The novel, according to Krishnan, participates in the dual imperatives of colonial spatiality as a form of abstract space, simultaneously serving as an ordering and an enclosure of difference.

*People of the City* (1954) of the Cyprian Ekwensi explores the rapid changing landscape of late colonial Lagos. It navigates the life of the city which becomes the symbol of new life and a legacy of the British rule. The novel offers a different reading of the city as produced by its subjects' experiences. The city is defined by its social fabric. It is the city and its inhabitants that drive Sango's, the protagonist, movements. City is not portrayed as a mere object but rather as a fuel to the course of events. Both texts, in fact, try to open up new possibilities beyond the liminality of colonial spatiality .

*Mission terminée* (1957), by the Cameronian writer Mongo Beti, recounts the story of Jean-Marie Medza, an educated young Cameroonian, as he undertakes a journey into the territory's interior to retrieve his cousin's errant wife. It reflects upon the division brought into multiple social and physical spheres by colonialism to the Beti people. Medza felt alienated as an educated person with his villagers, and he opts for the life of the city in which he presumes as his "right place" that is compatible with his French education. By the end of the novel. Medza could not stay in the city and assumes it as a space fabricated by Colonialism. By the end, he goes back to his father's home, to feel alienated and exiled again wherein he describes his life as" une vie d 'errance sans fin' (Beti 250).

Colonial literary fiction, as mentioned before, celebrates that illusionary homogeneity of colonial spaces, hence, the postcolonial narratives came as interrogatory alternative to the myth of spatial order. Postcolonial authors create space as a site of possibilites and resistance. It focuses upon the "unnatural" imposed colonial order that obscure its multiplicity and diversity. Postcolonial spatiality Foreground "a more fluid and chaotic space" (Upstone 11).

Migration, displacement, dislocation, minorities' sufferings are all core themes that permeate postcolonial literary texts. Authors who belong to ex-colonies geared to a new direction for the literary narratives. Writers like Chimmamnda Addichie, Nurrudin Farah, Monica Ali and others tackled space as a crucial element and a constitutive element in the identity construction of individuals who belong to ex-colonies. In her *Americanah* (2013), Chimamanda Addichie explores the journey of migration of her protagonist Ifemelu to the United States. Addichie subtly describes the psychological trauma that Ifemlu undergoes as a result of this displacement, to decide return back home by the end of the novel. On the other hand, Monica Ali, in her *Brick Lane* (2003) also recounts the story of Nazneen a Bangladeshi woman who comes to London. The novel brings to the fore the sufferings of the ethnic minorities and their struggle for recognition. Brick Lane represents the transitional space where people are caught between success of overcoming their problems and stay in their newly homes in Britain or leave back for their homeland (Selt 25).

Postcolonial literary texts provide a re-reading of spatiality. It launched an inquiry to colonial legacies of fragmentation and subordination. It questions the established borders and boundaries. These texts consider space beyond a mere container or a backdrop for actions, but changing phenomenon and driver of actions, as Krishnan aptly describes in his article "From Empire to Independence": Colonial Space in the Writing of Tutuola, Ekwensi, Beti and Kane"(2017). Space in these texts shapes and is shaped as well by social experiences. Indeed, Postcolonial narratives delve into the spatial formations of the colonized territories. Madh Krishnan agrees with Sarah Upstone on the urgency for creating alternative paradigms for the production of social space and transgressing the stage of a mere description of the already established ones.

### 1.6. Spatiality and Identity a Postcolonial Debate

Identity is one of the most crucial debated issues in postcolonial studies mainly postcolonial literature. Susan Friedman argues "where people come from and where they travel to are constitutive of identity" (qtd. in Horizonte 16), hence identities are constructed in relation to the space people occupy. For Vijay Agnew "identities are socially constructed, contingent on time, place and social context, and therefore fluid and unstable"(qtd. in Horizonte 17).In the same vein, McDwell states that "we all act in relation to our intentions and beliefs, which are always culturally shaped, historically and spatially positioned"(qtd. In Horizonte 7) .Thus, space and spatiality have a profound impact on shaping our beliefs and attitudes.

Doreen Massey, on the other hand, asserts that place is important in the construction of one's identity. She makes a relationship between space and social relations, and that space differs from one place to another according the social interaction that took place in it. Doreen Massey didn't overlooked the importance of time in fact, but she emphasized that space and time are interlinked and that spaces change over time according to the social interactions that took place at a certain period of time. Doreen Massey explains: "a place is formed out of the particular set of social relations which interact at a particular location" (qtd.in Horizonte 8). Massey goes beyond the static and passive idea of space and emphasized its dynamism.

Doreen Massey, on the other hand, discusses in her study of spatiality, the notion of identity of places . She explains that these identities cannot be formed out of history, but rather from the interactions with the outside which lead to the specificity of each space. Difference for Massey is an eminent element in the construction of space identity. Thus, space is perceived through its specific social interactions that differs from one place to the other (Massey 26).

In the same vein, Philippe Gervais-Labony in his article "Space and identity: Thinking through some South African examples" (2010), explains that living in a certain place may contribute to the identity construction of individuals. He refers to this as 'an identity of location' ( Levy's 1999). That is to say that each place has its own identity which accordingly impact the identity of its inhabitants. Philipe Gervais-Labony takes the example of South Africa, namely, the "apartheid territories". Labony explains largely how such territorial identity is constructed. He states that it is the task of politics to attach an identity to a spatial entity, through convincing individuals of shared membership to this specific place .By so doing ,according to Labony, spaces overlap and cut across each other which lead eventually to continuous antagonism , conflicts and 'ambivalent identities'. Towards this end, the state will attain full control over sources and people as well. Gervais-Labony considers the construction of territories is a kind of identity construction and that identity discourses always have a spatial dimension. Labony says that "identity is "geography", an interpretation of spatial organization".

Postcolonial critics and thinkers have largely examined the identity of spaces and how it affects the identity construction of individuals. Homi Bhabha explains that colonialism is all about space, he says that "it is always in relation to the place of the Other that colonial desire is articulated"( qtd. in Horizonte30). Bhabha largely explores the impact of colonialism upon the identity of the colonized. He sees that it is not attainable to restore back the pre- colonized spaces, as they used to be, but we should instead create an 'in-between' spaces. Spaces that are open to new possibilities. Spaces where we take into account the cultural differences and make it the focal element in those 'refashioned' spaces. In the same vein, Edward Said claims that space is part of the process of identity formation. Said, in *Orientalism* (1978), recognizes the complexities of space and the political problems that it embodies. He explains:

> [The] universal practice of designating in one's mind a familiar space which is "ours" and an unfamiliar place beyond "ours" which is "theirs" is a way of making geographical distinctions that can be entirely arbitrary … It is enough for "us" to set up these boundaries in our own minds; "they" become "they" accordingly, and both their territory and their mentality designated as different from "ours." To a certain extent modern and primitive societies seem thus to derive a sense of their identities negatively. (qtd. in Le Blanc 2)

In this quote, Said tries to spotlight the intersection between space and identity, since every space has a mental interpretations which accordingly shape our vision about people who occupy those spaces. People are likely to be conceived geographically.

John Randolph LeBlanc, in his article "Camus, Said, and the Dilemma of Home: Space, Identity, and the Limits of Postcolonial Political Theory"( 2002) explains that under the process of colonialism the colonized spaces or "home" transformed to fit the new settlers, by establishing new borders and territories. Hence, the colonized subjects feel estranged from their original spaces and lost their sense of belonging. He further explains that decolonization is a failed attempt to restore the original spaces as it was, since colonialism rendered these spaces"different communities" (2). LeBlanc states that colonialism refashioned colonized spaces, and even after colonialism ends it is these new spaces that remain. Therefore, the issue of identity will be complicated for subjects who reside in those 're-produced' spaces.

Diaspora is another important element in postcolonial spatiality discussion, which is considered a crucial element in identity construction. Diaspora spaces as viewed by Avtar Brah, Ugandan-British sociologist and a pioneer of diaspora studies, is "a space that is inhabited by those who migrate as well as those who put stay" (qtd. in Horizonte 23). Thus, it is the result of the social interrelation between new comers and the indigenous

people which fosters their differences. Brah emphasizes the impact of diaspora space on "the subjectivity of its subjects"(Horizonte 24). According to Brah, diaspora space juxtaposes different people which lead them to interrogate and contest their identities, She states: "It is where multiple subject positions are juxtaposed, contested, proclaimed or disavowed, where the permitted and the prohibited perpetually interrogate"(208). Dealing with space, Brah goes beyond the idea that space is a mere place where events take place, but rather it plays a major role on the alteration of diaspora individuals.

Irvin Schick, a Turkish writer and a professor in cultural studies, in an attempt to explain the relationship between place and identity construction, explains: "place is a fundamental element in the existence and hence of identity; the self unfolds in space, and therefore bears the indelible traces of the places"(qtd. in Horizonte 27). Thus, identity is formed in relation to a given space .Therefore, people who belong to certain place may share common features, on the other hand, individuals who cross spatial borders may undergo an identity transformation out of the social interactions that take place in those new spaces , which are full of new possibilities. Frantz Fanon summarizes that, in his book *Black Skin, White Masks* (1952), by saying: "In the world which I travel, I am endlessly creating myself" (fanon 204).

Postcolonial discussion about identity is always bound up to space, since space is a major asset in the colonial process. Thus the radical transformation of space occur under colonialism, makes it difficult for colonized subjects to restore back their 'pure' spaces out of where they identify themselves

**Conclusion**

Spatiality is given an immensely important attention in postcolonial studies. The latter, delves into colonial spaces, with all its illusions, in an attempt to dismantle the

prevailing ideas that are grounded in western ideologies, to come up with alternative new spaces. Spaces that celebrate differences and diversity, but which are still in fact, suffering from chaos, conflicts and confusion as a colonial legacy. Moreover, postcolonialism attempts to explore the intersection between spatiality and individuals' experiences and identity construction.

# *Chapter Two:*

## *A Postcolonial Reading of Maps* (1986)

## Introduction

The human being is the most important vital factor in the production of all spaces. Hence, this chapter comes to study the impact of the colonial spatial practices upon Nuruddin Farah's characters in *Maps* (1986). The second chapter will be mainly an analytical study. It will provide a close examination of Farah's characters and the quandary they are plagued by due to colonial inscription of borders and boundaries. Notions as fragmentation, ambivalence and non-belonging will be widely studied in accordance with the postcolonial theory. Therefore, this chapter comes as a postcolonial reading of the novel.

### 2.1. Nuruddin Farah's Literary Profile

Nuruddin Farah was born in 1945 in Baidoa, Somalia, to a father who worked as a translator for the British colonial government and a poet mother .His family moved to Kallafo in the Ogaden immediately after his birth. Farah spent his childhood in Kallafo and attended primary school there till 1960, when the Republic of Somalia gained its independence from Britain and Italy. As a result of some border conflicts in the region of Ogaden, Farah's family moved to Mogadiscio in 1963, where he finished secondary school. Farah received his Bachelor's degree from Punjab University in 1970 and published his first novel From a *Crooked Rib* (1970). His second novel *A Naked Needle* (1976) was banned by Siad Barre's Somali regime along with all his other works ,and he was sentenced to death. Farah fled to exile in 1976 and decided to make all of Africa as his homeland. In fact, Nuruddin Farah is a politically committed writer; his country, Somalia, goes hand in hand with his writings. He has written eight novels but his two trilogies:

Variations on the Theme of an African Dictatorship (*Sweet and Sour Milk, Sardines* and *Close Sesame*) and Blood in the Sun (*Maps, Gifts and Secrets*) are his most well- known works. In both his trilogies, Farah exhaustively discussed the Somali political scene following the progress of events. Farah won the Neustadt International Prize for Literature in 1998.

*Maps* (1986) is one of his Blood in the Sun trilogy (1986-1998). It was published in 1986. *Maps* (1986) is probably his most popular book and it is considered as one of the best books ever written on nationalism and national identity. Nuruddin Farah through *Maps* (1986) attacks the dictatorship of the Siad Barre's regime and unveils its political corruption. He attempts to revise the history of Africa through an African lenses. Moreover, Farah, as a feminist writer, tends to highlight the abuse that women endure under the African patriarchal societies and give voice to their sufferings. The story of *Maps* (1986) bears some resemblance to the life of its author; both Farah and his protagonist Askar spent their childhood in Kallafo and moved to Mogaidiscio due to border conflicts, and both led a personal struggle for their identity.

Farah's *Maps* (1986) is divided into three parts entitled Part one, which is the biggest part, part two and part three. It consists of twelve chapters and 261 pages. *Maps* (1986) tells the story of the coming of age Askar, who is a Somali orphan. Askar's father dies while fighting with the Somali Western Liberation Front defending Soamlia's territories against Ethiopia. Askar is raised up in Ogaden by an Ethiopian refugee-like women: Misra. In fact, the relation between Askar and his foster mother occupies the heart of the story of *Maps* (1986). Both Misra and Askar find their being through the existence of each other. Misra is the "cosmos" for Askar and Askar is Misra's "little man". Even though, this strong bond between the two, their relationship is shattered with the appearance of maps. Askar's acquisition of a map shifted his feelings towards his surrogate beloved mother. In

the process of scrutinizing maps with all its borders and boundaries , Askar starts to identify himself with his community; a community that has no a space for Misra as she is deemed an outsider. Thus, a sense of ambivalence and fragmentation haunt Farah's two protagonists throughout the novel. After the outbreak of the Ogaden war, Askar moves to Mogadiscio to his maternal uncle Hilaal where he attends primary and secondary school and meets a new world, different from the one of Ogaden. Misra is left in the Ogaden torn between borders and plagued by a sense of non-belonging. After ten years of separation, Misra comes to Mogadiscio looking for Askar who feels ashamed after hearing the news of her "betrayal" of the Somali soldiers. At the end, Misra is found dead on the shore with her heart ripped out.

### 2.2. Fragmentation of the Nation: Fragmentation of the Self

Fragmentation is a postmodern technique that writers opt for to avoid portraying a text, an idea or an individual as a whole. Postmodern writers deploy such a technique to portray modern world that is different from the conventional traditional one. It is a world of diverse ideologies and new realities. For Peter Barry fragmentation is "the use of stylistic devices that deconstructs traditional and fixed realities" (84). Accordingly, aspects of the text as the plot, characters and even point of views are destabilized. Postcolonial writers, on the other hand, opt for such device to portray fragmented postcolonial societies to shed light on the atrocities of colonialism and its tyrannical practices.

Nuruddin Farah's *Maps* (1986) tells the story of Somalia that is permeated with inscribed borders due to imperial policies and cartography. *Maps* (1986) recounts the conflict between Somalia and Ethiopia , over the Ogaden territory , and the impact of such conflict on the Somali society. Farah portrays characters who are psychologically

fragmented in parallel with their fragmented bodies. Most of his characters are missing part of their bodies which led Derek Wright to call *Maps* (1986) 'the first African novel of the body' (qtd. In Mwabu 2).These fragmented bodies are highly allegorical. In fact, Farah uses fragmentation in all aspects of his text.

In *Maps* (1986) , there is a constant counterpoint between the past and present which disrupts the text narratives. At the very beginning, we are told how Misra tries to feed Askar then suddenly we are taken to the story of his father who died fighting the Western Liberation Front. The story is told through a retrospective style, hence, flashback is intensively used by the writer. Multiple narrative voices are used in the novel, the narration changes from a first-person structure to second- and third-person narratives. There is no clear framework that would keep the story together; instead, the reader follows multiple tracks as the novel's protagonist becomes a divided character whose life remains fragmented up to the end of the story. The plurality of voices in the protagonist's mind continues to interrupt the linear narrative structure of the novel. This "postmodern" textual form of Farah's novel allegorizes the inner conflicts of its narrator, whether to identify himself with his Somali community or with his surrogate mother's nation Ethiopia. The fragmented narrative style illustrates the split in Askar's identity. The novel's last paragraph suggests that what we have read the novel by Askar who is telling his story to himself via his various fragmented selves as an act to bring them all together. His multiple selves act as judge, as audience and as witness of a story filled of turmoil and contradiction. Farah ends up his story with: "Time grew on Askar's face, as he told the story again. [ … ] In the process, he became the defendant. He was, at one and the same time, the plaintiff and the juror. Finally, allowing for his different personae to act as judge, as audience and as witness, Askar told it to himself" (260).

Fragmentation of characters, in *Maps* (1986), is also portrayed through fragmented physical bodies, in parallel with their personalities and their social lives. They are depicted as broken entities who endure psychological chaos and lack of being whole. Fractured bodies of the characters permeate the whole novel; most of Farah's characters miss parts of their bodies. Aw-Adan; the 'Immam' of the Quranic school and Misra's lover, has a mutilated leg which is replaced by a wooden one. Moreover, when Misra comes to Mogadiscio, she is diagnosed with breast cancer. Accordingly, she has a mastectomy and her left breast is removed. By the end of the story of *Maps* (1986), Misra is found on the shore with her heart torn out. Hilaal comments Misra's murder:

> The heart was missing. For example," And he unclasped his hand from Salaado's grip. "We suspect they performed a ritual murder on her body. Perhaps we are wrong. We haven't the evidence. But the removal of the heart took place before she was tossed into the ocean—already dead. That is, if we're to take our suspicions very seriously. (253)

The dismemberment of Misra ,the mother figure, is an allegory for the disintegration of the nation. Jean Pierre Durix in his "Re-Mapping Motherland" states: " the mother figure and the motherland are super imposed in a metaphorical pattern of fragmentation and mutilation" (qtd. in Mwabu 73). In fact, Misra is the symbolic figure of the fractured maps of the Horn of Africa ( Mwabu 74). Moreover, her death in an unsettling manner is a metaphor of the chauvinistic nationalistic ideas that rejects multiculturalism and challenges cultural diversity. Farah demonstrates the destruction that national discourses brought to nations and that "it tears the fabric of a nation in an irreparable way" (Mwabu 74).

Other characters who miss parts of their bodies as well are: Uncle Hilaal and Salaado, Salaado undergoes a hysterectomy operation, Hilaal describes this operation as: "A most obligatory, painful operation for Salaado. You probably won't know what ovaries

are That's what the doctors removed" (154). Sympathizing with his wife, Hilaal had a vasectomy. Both Salaado and Hilaal miss parts of their bodies, as well as both of them lack to be a whole family and do not have children of their own. They sought completion by the adoption of Askar. Hilaal says addressing Askar; "But we have you now and we have no need for babies of our own flesh and blood" (154).

Farah as a committed political writer delves into the legacy of colonialism of deterriotorialization. This latter, led to a constant conflict between territories and to a recurrent shifting of borders. Accordingly, inhabitants of those borders tend to suffer from constant displacement and of a sense of being disintegrated. The drawing of arbitrary borders by the colonial powers shake the stability of the continent and hinders writers from narrating Africa as a coherent entity. This can be highly illustrated by Askar when lamenting countries' history which is distorted by colonialism: "the Germans had no "truthful" right to reassign territories, redesign maps just because they overran these lands and subjected the inhabitants to their tyrannical regimentation" (Farah 228).

Furthermore, Nuruddin Farah emphasizes the notion of manipulation through map-making that led to the fragmentation of the continent and its inhabitants accordingly. This was clearly stated through Hilaal's words :

> And did you know that Eduard Kremer, who was the drawer of the 1567 map, introduced numerous distortions, thereby altering our notion of the world and its size, did you? Africa, in Kremer's map, is smaller than Greenland. These maps, which bear in mind the European's prejudices, are the maps we used at school when I was young and, I am afraid to say, are still being reprinted year after year and used in schools in Africa. ( Farah 29)

Hilaal's words expound the arbitrariness of colonialist cartography pertaining Africa which led to the distortion of its entire history.

To sum up, the fragmented characters undermine the idea of unity and homogeneity of Somalia. It shakes the already made assumption that Somalia is a homogeneous place. Through portraying those fragmented characters both psychologically and physically, Farah attempts to unravel the colonial spatial practices and deconstruct the Somali national discourse as well.

### 2.3. Ambivalence: Askar's Split Identity

Ambivalence is the existence of a simultaneous opposing feeling or a reaction towards something or someone. Ambivalence is adopted to colonial theory by Homi Bhabha, it refers to "the complex mix of attraction and repulsion that characterizes the relationship between colonizer and colonized" (Ashcroft et al.12). The ambivalence in this relationship results from the fact that the colonized subject is "never simply and completely opposed to the colonizer" (12).This term is mostly associated with Bhabha's analysis of the Big dichotomy colonizer / colonized. For Bhabha, ambivalence can be seen in cultures that contain opposing perceptions and dimensions. This duality, according to him, led to a split in the personality of the colonized other. Notwithstanding, What is crucial in *Maps* (1986) that there is no existence of colonizer characters in the text, and that colonizer-colonized relationship have no place in Farah's narratives, which is set in the Horn of Africa in the 1970's. Hence, the ambivalence in Farah's characters can be seen as an outcome of the ex- colonial policies and its deterritorialization practices in Somalia.

Farah through his novel *Maps* (1986) criticizes the Somali nationalism ideology; an ideology that follows the colonial path and defends those arbitrary borders and boundaries which are made to create a difference between self and Other; the Other who is everyone that is different from the self. Farah attacks the Ogaden war by expounding the pain its

citizens experience. Farah sheds light on the fissure that occur between both the Somali and Ethiopians in the Ogaden territory ,who once lived together since it is a multi-ethnic place. This ethnic mixture exactly what shapes the story of Farah's protagonist. The story reflects the quandary of Askar who is entrapped by nationalist discourse which expects his loyalty to his nation, Somalia, and his attachment to his Ethiopian mother Misra. Misra who is conceived as an enemy as soon as the war erupts. Thus, Askar endures a split in his self whether to liberate his mother country or join his mother Misra. This ambivalent feeling hinders Askar to enjoy a whole self as these contradicting parts haunt his entire life. .Askar contemplates: "I felt I knew I had to betray one of them. I had to betray either Misra, who had been like a mother to me, or my mother country. However, part of me was worried—worried that a curse would be placed on my head by either" (Farah 184).

In fact, Askar is traumatized due to these opposing parts which he could never bring together.

Misra in one of her chatting with Askar prophesized her end by saying: "you will identify yourself with your people and identify me out of your community Who knows, you might even kill me to make your people's dream become a tangible reality." In another occasion Askar confirmed Misra's prophesy about her being killed. Askar says:

> If she didn't look like a corpse, I would turn her into one, I said to her one day"
>
> "But why?" she asked, disturbed.
>
> "Or I would kill you. So you would be a corpse like my mother."
>
> "Kill me? Why? But what have I done?"
>
> "I found it extremely difficult to explain myself. Of course, I wasn't going to "kill her" because I had hated her, far from it, far from it. What I meant was, that only in death could she and I be united—only in death, her death, could she and I be related, only then would I somehow feel as though we were a

> mother and her son. And then, and only then, would I find myself, alone and existing and real (42)

Askar is highly affected by The discourse of Somali nationalism, which becomes a confusing and damaging power in his life. Due to this enthralling nationalist ideology which appeared in postcolonial Somalia, Askar sought a relief in exterminating Misra to feel free from the shackles of this ambivalent feeling. Askar tries to turn his back on his past, represented by Misra. When the Ogaden war erupts ,right after his circumcision, and after he gets maps and calendar for the first time, he enthusiastically supports the Somali invasion, he "spoke knowledgeably, enthusiastically about the liberation war which his people were waging against Misra's people"(Farah 107). Derek Wright in his article " Parenting the Nation: Some Observations on Nuruddin Farah's "*Maps*" (1992/1993) observes that Askar's circumscision is "his first lesson in frontiers, Askar is ritually separated from Misra and begins to define his "specific" Somali adult maleness against his "generic" Ethiopian mother-figure". Wright borrowed the word of uncle Hilaal when saying "specific" Somali and "generic" Ethiopia. These two words, in fact, resonated the Somali national discourse which considered Somali as a mono-ethnic place and which must be preserved as so, whereas Ethiopia is "unclassified mass of different peoples" (Farah 158). The national discourse sought to keep the "pure" Somali culture uncontaminated.

*Maps* (1986) is in part a story of "divided loyalties", of a young man's struggle to define identity in relation to opposing forces; Misra who literally represents Ethiopia, the enemy in the Ogaden border war, and Somalia; his nation. Eventually his adoptive mother will be renounced in a violent and cruel way. Nuruddin Farah brings to the surface the psychological pain that continue to plague inhabitants of conflicting borders which cause them identity split that doom their entire life.

### 2.3.1. Non-belonging: Misra's Errant Life

A sense of belonging is perhaps the most important feeling that human beings are in a need of. Simone Weil, a French philosopher in her book *The Need for Roots* (2001) describes the sense of belonging to a certain place as:

> To be rooted is perhaps the most important and least recognized need of the human soul. It is one of the hardest to define. A human being has roots by virtue of his real, active and natural participation in the life of a community which preserves in living shape certain particular treasures of the past and certain particular expectations for the future. This participation is a natural one, in the sense that it is automatically brought about by place, conditions of birth, profession and social surroundings. Every human being needs to have multiple roots. It is necessary for him to draw well-nigh the whole of his moral, intellectual and spiritual life by way of the environment of which he forms a natural part. (41)

Weil asserts that this sense of belonging or rootedness is the outcome of a link between individuals and a place. This link sprang out of social interactions and experience that took place in a certain environment which accordingly shapes the essence of people's lives. Weil believes that this sense is of crucial importance to the human soul.

Spaces of belonging are places where human beings think of themselves as being home. Avtar Brah (1996) describes 'home' as the site of our everyday lived experience:

> It is a discourse of locality, the place where feelings of rootedness ensue from the mundane and the unexpected of daily practice. Home here connotes our networks of family, kin, friends, colleagues and various 'significant others'. It signifies the social and psychic geography of space that is experienced in terms

> of a neighbourhood or a home town. That is, a community 'imagined'in most part through daily encounter. This 'home' is a place with which we remain intimate even in moments of intense alienation from it. It is a sense of 'feeling at home. (qtd. in Jacobs 4)

Agreeing with Weil, Brah describes the sense of rootedness as the feeling of being home. Home usually gives a sense of intimacy, shelter , and a refuge even among the hardest moments of being alienated. This intimacy comes out as a result of the recurrent everyday routines and practices. Thus, a space attains a psychological significance for its inhabitants; sets up their psychological balance.

In the same regard, in their introduction to "The post national self: Belonging and identity" (2002), Ulf Hedetoft and Mette Hjort (2002) speak about the notion of home that is interdependent with belonging. They state:

> Our home is where we belong, territorially, existentially, and culturally, where our own community is, where our family and loved ones reside, where we can identify our roots, and where we return to when we are elsewhere in the world. (qtd in Jacobs 4-5).They point out that the assumption that '[c]ulture equals nation equals home equals identity' is complicated by contemporary transnational religious and ethnic alliances and globalising processes and 'the new types of identity formation, boundary confusion, and ethnic politics that follow in their wake. (qtd in Jacob 5)

By the quote, the authors expound that the notion of having a space of your own, home, consolidates people's sense of belonging. However, in the current era, many people tend to move from one place to another due to various reasons, but they keep that attachment to their homeland. This attachment nurtures in them a sense of belonging and

helps them in making a solid identity .On the other hand, once this attachment is loosened, it is likely to fall in a deep sense of loss, uncertainty, exile and non-belonging.

The problems of Non-belonging and rootlessness are clearly depicted in Farah's *Maps* (1986). Throughout the novel, Misra the protagonist of the novel is looking for her own place in a hostile disintegrated world . A sense of belonging and self- recognition is very hard for Misra to obtain. Misra is uprooted from the place in which "she is familiar with" (Farah 76) and fled to Ogaden then to Kallafo. Misra as an Ethiopian woman occupies a very low status in the hierarchy of the Ogaden society. The feeling of being uprooted and displaced is termed by Homi Bhabha as "Unhomeliness". This latter,refers to the sense of having an inbetween status between two cultures or more. In *Maps* (1986), Misra is entrapped between the Somali and Ethiopian cultures. In fact, an 'unhomed' person is the one who does not enjoy a sense of belonging since he cannot relate to any place.

Misra is drifting without any solid identity, since her identity is multiple and changing due to her multi backgrounds. She identifies neither with her homeland Ethiopia from where she fled after being abandoned by her father, nor she is recognized as a member of the Ogadenese society. In the Ogaden, she remains a stranger and an outsider. Moreover, she suffers from a great sense of alienation, notably, after the war burst. In one of the most emotional scenes in Farah's *Maps* (1986), Misra meets Askar after she is accused of betrayal, Farah aptly describes the psychological rapture that Misra is suffering from due to her sense of non-belonging. Farah narrates,

> She had not betrayed anyone, had sold no secrets, contacted no enemy. True, she spoke the enemy's language; true, she had spoken to a soldier. But they exchanged no such vital information. The two had talked about whether or not someone she knew would sell milk to the soldiers. She admitted to going round

> and buying milk for them. She said she reasoned it this way: the civilian populace in the Ogaden had need of money, not of milk which some had plenty of. In so far as she was concerned, she was doing something for her people.
>
> She stopped, appearing dismayed by her story, her destiny.
>
> The problem is, who are'my people'?" she said. "For me, my people are Askar's people; my people are my former husband's people, the people I am most attached to. Those who were looking for a traitor and found one in me, rationalize that because I wasn't born one of them, I must be the one who betrayed. Besides, it is easier to suspect the foreigner amongst a community than one's own cousin or brother. But I swear upon Askar's life that I did not inform on the freedom fighters' movements or on their camp of sojourn. (195-196)

Through this scene, Farah summarizes Misra's strong sense of exile and the terrible reality of homelessness, a sense of loss, depression and disillusionment that she is deeply tormented by.

On the other hand, Farah portrays Mogadiscio as a paradoxical community of both inclusion and exclusion. Askar is highly welcomed by uncle Hilaal and his wife Salaado and lives a luxurious life in their house. While living in Mogadiscio, Askar got a personal ID which makes him officially a Somali. On the other hand, Askar ,due to his identification of his people in the Ogaden and because his great impact of the national discourse, still has the feeling of non-belonging and that he is a refugee whose duty is to return back to the Ogaden and liberate it.

In a postcolonial world and in a place full of boundaries and distorted borders, the sense of belonging is crucially challenged. It is the destructing impact of a long term colonialism and imperialism.

### 2.3.2. Subaltern: Misra's Gender Condemnation

The discussion of the subaltern as female is a crucial component in the postcolonial studies. Giatri Spivak as a major figure of the domain shed light on the marginal status of women, her studies were primarily conducted on the Indian women. Spivak, in the course of studying the issue, posed profound questions as Can the subaltern speak? Do they have a voice? And can this voice be heard? (Shrikant and Sawant 124). Spivak came to the conclusion that 'the subaltern cannot speak' (qtd in. Shrinkat and Sawant 124). According to her, they cannot speak not because of lack of articulation but rather because their voices cannot be neither heard nor interpreted. Moreover, They cannot speak because of being under oppression, entrapped within patriarchal societies wherein they are deemed second-class citizens.

Due to his continuous defense of women's right, Nuruddin Farah has been labeled the "male feminist." In *Maps* (1986), Farah expounds the Somali patriarchal society where the ideology of male dominance and empowerment is prevailing. Farah throughout his novel attempts to reveal the Somali women peripheral status and abuse. In so doing, Farah attempts to deconstruct this male- centred societies by juxtaposing new male-female codes.

To Start with, Farah's protagonist Misra is a good epitome to the female subaltern who is subjugated to the male dominance and abuse. Misra is the daughter of an Oromo noble man who has abandoned her due to her gender. In fact, it is her gender that affects her entire life. After being abandoned by her father, she fled to the Ogaden and Kallafo where she meets Askar. Misra is sexually abused by the two dominant figure of the Ogaden Aw-Adan, The 'Immam' of the Quranic school and uncle Qorrax , the wealthy

man, who accepts that Misra will take care of Askar only if she offers herself to him, whenever he desires . Askar aptly describes the status of Misra, and other women accordingly in this quote: “After all, she was a woman and she could be beaten or taken at will. I was a child and the same tyrannical persons could beat me or maltreated me” (Farah 95). Through this established tone, Askar elucidates that it is deemed natural that women are beaten. Moreover, they are treated the same way children are, as if they are always in a need of guidance and control. In the same vein, The Ogaden traditions highlights the inferior standpoint that this patriarchal society views women through. During Askar circumcision, Askar is deprived from any contact with Misra, since any female contact with a circumcised boy is forbidden. Circumcision, for them, is a transitional stage towards ‘manhood’, thus female presence is not celebrated in such occasions.

The male power in the Ogadenese family structure is subtly illustrated by Uncle Qorrax. Qorrax has more than a wife, “and at times you weren’t sure to whom he was married” (Farah19). Qorrax is that tyrannical figure that frightens his wives as well as his children. Qorrax beats them frequently and often the screams of his women is heard by the neighbors. Notwithstanding, he is never condemned by society due to his deeds since they are perceived as normal . Woman role, in the Ogaden, is restricted to house chores , sex , giving birth and raising children. This can be seen through Qorrax’s relation with his wife Shahrawello. Farah, throughout his novel, attempts to unravel the ideology of the male glorification in these patriarchal societies, by condemning such characters, hence, during the Ogaden war and as Ethiopia was about to be victorious, Qorrax becomes a traitor and works for the Ethiopian camp. As a result of Qorrax’s treachery, Shahrawello suffers from a public shame and commits suicide, Askar comments: “The man has made others suffer, his children, his dependents, his wives, yes, he has made every one of them suffer when he himself does not know what the word ‘suffer’ means. It is a tragedy.”(151).In the Ogaden,

as a patriarchal society, women suffer and even assume men's wrong deeds. In the same regard, Askar contemplates women peripheral status in this male dominated societies in the following well expressed quotation:

> Many stories of Ethiopian atrocities invaded his thoughts. And not in all of them were the raped women maids, mistresses or whores. In all of them, man was "taker", the woman the victim. "Why, if she isn't your mother, your sister or your wife, a woman is a whore," said a classmate of his. How terribly chauvinistic, thought Askar. Women were victims in all the stories he could think of. Misra. Shahrawello. And even Karin. The soul is a woman—victimized, sinned against, abuse. (58)

Nuruddin Farah sheds light on the atrocities that women endure in patriarchal societies and attempts to give a voice to this voiceless category. Furthermore, he presents, through his novel *Maps* (1986), a novel prototype of male-female relationship which is the one of Hilaal and Salaado. Their relationship is totally different from the ones portrayed in Kallafo. Hilaal is a feminist, as Farah, he cooks the food and never drive his only car, on the other hand, Salaado does the shopping and drive the car and never cooks since she doesn't know how to. Farah tries to draw a new prototype of women through his character Salaado; a woman who enjoys all her rights and attains an equal status as her husband. Salaado undergoes hysterectomy due to her many abortions and could no longer have a children. As a result, Hilaal's family urges him to get a second wife . As an act of support, Hilaal goes through a vasectomy operation so both of them be equal and could not have children. He happily says: "She cannot have children, nor can I" (154). Such a relation in a patriarchal society is never favoured, so he is punished by his relatives and no one comes to his house. Hilaal comments:

> It's not all that simple, to be truthful. Society doesn't approve of a man who loves a woman who doesn't bear him children, a woman who doesn't cook his food, mind his home, wash his underthings. A woman who sits behind the wheel of a car driving when the man is a passenger- -to our society, this is unpardonable. It is sex, sooner or later. And there are the hierarchies which escort the notion of sex. (155)

Patriarchal societies is where male is centered, where power, dominance and hegemony is attributed to men. It is the place where women are subaltern and have no voice. Farah through his *Maps* (1986) condemns all these practices and deems it inappropriate.

**Conclusion**

Nuruddin Farah in his novel *Maps* (1986) portrays characters who are deeply inflicted by the colonial policies of deterritorialization and the establishment of arbitrary borders through the use of cartography. Indeed, Characters are torn between those enacted borders and fall in the trap of inbetweeness. Farah's characters are profoundly fragmented, enduring an identity split and missing the sense of belonging. In fact, those distorted colonial boundaries and borders plagued their entire lives.

# *Chapter Three*

## *A Geocritical Reading of Maps* (1986)

## Introduction

The third chapter is a practical chapter which attempts to analyze the production of space in the novel following the notions presented by Lefebvre in his theory the " production of space". It is divided into four main parts that cover the different spaces produced by characters, such as space of reminiscence, space of relegation, domestic space and diasporic space, as a response to the colonial cartographic practices. In this section the geocritical approach is applied, as it is the most suitable approach to be used; since geocriticism is the intersection of geography and literature.

Henry Lefebvre explained his theory of space production in his widely discussed book *The Production of Space* (1991). Lefebvre's conception of space, as explained earlier, includes perceived, conceived and lived space. Perceived space refers to reality objective, the concrete space that individuals encounter in their daily live. And onceived space refers to how space is reconstructed in the mind. For the lived space, it is the intersection of both "perceived" and "conceived" which represents people's actual experiences. Lefebvre puts much emphasis on the lived space, which is not only a passive combination of "perceived" and "conceived" spaces, but rather is the representation of the social relations and practices that can shape and be shaped by the lived space. That is to say, space has a profound impact on individuals as well as is highly affected by their social practices and relations. ( Selt 42)

### 3.1. The Space of Kallafo; Ogaden

Farah's *Maps* (1986) can be divided into two parts that pertains to physical setting; namely, the Ogaden territory, where the major course of events is set, and Mogadiscio. The

Ogaden, as mentioned earlier, is a contested territory between Somalia and Ethiopia. This conflict goes back to the days of European colonialism in Africa. The Ogaden as originally a Somali region, was transferred to Ethiopia, against the will of its inhabitants, in 1948 and 1954 by the British under the Anglo-Ethiopian treaty of 1879 ( Thiruvaranga 4). Hence, the modern day struggle over the region ,which resulted in the Ogaden war of 1977, is a colonial leftover . The Somali lands were shattered and fragmented by colonial rulers due to imperial benefits, thus, the re-making of a united Greater Somalia has become the dream of the nationalists in the New Republic and other Somali inhabitants in Ethiopia, Djibouti and Kenya (5). It is both the colonial and the Ethiopian practices that took place in the aftermath of the Second World War as the imposition of both taxes and the Amharic language on the Somali people in the Ogaden, that led to the rise of the Somali nationalism who sought the unification of the Somali territories and the elimination of all non-Somali.

### 3.1.1. Kallafo as a Space of Reminiscence

In his novel *Maps* (1986), Farah exhaustively describes kallafo, which is a region in the Ogaden where Askar lives his first years of childhood. The Ogaden as described by Farah appears as a nomadic space that has no running water, no bathrooms, no electricity, and which is full of small houses that are built of mud huts. Women in the Ogaden does the house chores in a very primitive way. They do not use perfumes, but they smell of their sweat instead. Farah, in describing the Kallafo region, attempts to revisit that " pure" Africa which has not yet contaminated by the arrival of the 'White Man'. In the space of Kallafo, Askar and Misra ,Farah's two protagonists, develop a unique space-based

relationship. Their unique bond and closeness is particularly grounded in Kallafo; Ogaden. Askar describes his life with Misra as a life of purity and innocence , he describes:

> She was the one who took you back into the world-of-the-womb and of innocence, and washed you clean in the water of a new life and a new christening, to produce in you the correct etches of a young self, with no pained memories, replacing your missing parents with her abundant self which she offered generously to you as it is the origin of oneself. (Farah 12)

Kallafo connotes Askar's beginnings. It is the place of his origins. This space is highly associated with the strong connection with his surrogate beloved mother Misra. With her, he experiences a life of purity and innocence, where there is no space for pain, but only abundant and unconditional love.

In the Ogaden, there is Qorrax's, Askar's paternal uncle, compound. It is located close to Misra and Askar's mud hut. The compound is usually a place of festivity, since Qorrax is a man of status in the region. Askar describes those festivities as:"festivity of goings-on' [ . . . ] where there were many people, relatives and others, who called and were entertained and where one felt one was a member of a community" (Farah 18–19). For Askar, these festivities that decorate Kalaafo from time to time is what gives the place its significance and preaches a sense of belonging among community members.

During his first years in the Ogaden, Misra taught Askar the nomadic nature, climatic and "geographic importance" of the region:

> That it was the earth which received the rains, the sky from whose loins sprang water and therefore life; that the earth was the womb upon whose open fields men and women grew food for themselves and for their animals. And man raised huts and women bore children and the cows grazed on the nearby pastures, the goats likewise; and the boy became a man, the girl a woman and

> each married to raise a family of his or why not her own and the married couple drew joy out of being together with their offspring. (Farah 139)

Kallafo is a pastoral region where its inhabitants enjoy that simple life of raising their own crops and take care of their own animals, making families and raising up children and live happily together. Misra's and Askar's life and relationship are highly affected by that kind of space they are occupying, that simple and pure one, as Frederic Jameson in his book *Postmodernism, or, the Cultural Logic of Late Capitalism* (1989), asserts that "our daily life, our psychic experiences, our cultural languages, are dominated by categories of space rather than by categories of time" (16).

After the outburst of the Ogaden war, Askar is sent to Mogadiscio to his maternal uncle Hilaal, at the age of seven. While in Mogadicio, and after he has got an ID for the first time, Askar starts scrutinizing the information it contains and when reading the name of Kallafo , a nostalgic feeling swept him. Askar describes: " With nostalgia, I read the name of the town in the Ogaden in which I was born—Kallafo—and was happy to know that" (Farah 177). Askar throughout the novel feels nostalgic whenever the name of Kallafo is mentioned. Durig Misra's disappearance in Mogadiscio, Askar revisits his childhood spent in Kallafo with a wistful longing for the old days. He laments:

> My thoughts led me to a familiar territory—I was younger again, I was with Misra, and she was my universe, she was the one who determined the circumferences of my cosmos, her body was an extension of mine, my body her third leg as we slept and snored away time, my head her third breast as she rolled away from the sheet which had covered her earlier on. ( Farah 244) .

Kallafo has always been a place of memory retrieval for Askar. It is the place from where he emerged.

### 3.1.2. Kallaafo; Ogaden as Space of Relegation

A space of relegation is a space where individuals are marginalized whether due to their origins, cultural background or their linguistic filiation. In the Ogaden and Kallafo Misra is relegated to a liminal character since she is considered a foreigner to the Somali people due to her Ethiopian origins. She is refered to as the "maidservant who came from somewhere else, up north" (Farah 16). In the Ogaden, Misra becomes the mistress of a wealthy man, then she got divorced and lost her baby eighteen months before she finds Askar. Misra is treated with indifference since she is spatially different from the people of Ogaden. Farah comments:

"They treated her despicably, looking down upon her and calling her all sorts of things. It was said that her name wasn't even Misra. However, no one bothered to check the source of the rumour. No one took the trouble to reach the bottom of the mystery".(12)

Misra in Kallafo is sexually abused by Uncle Qorrax who accepted to let her be in charge of Askar only if she offers herself to him. Qorrax builds a fenced mud hut for Misra and Askar close to his compound with a separate entrance for their own use, Misra and Askar were both excluded from the events that take place in the compound. In this vein, Askar says: "But we were excluded from the joys and sadnesses of the compound."(Farah 32). However, Misra spent long years in Kallafo till she becomes so entrenched that "she no longer spoke or understood the language of the area of Ethiopia in which she was born" (Farah 105), she has never been acknowledged as a member of the community .When the Ogaden war starts, Askar feels that there is a sense of hostility towards Misra and people start suspecting her as she may be a spy or a traitor. In this regard, Askar notes :

> Then, a few days later, I felt that the mood which prevailed was one of hostility towards her. I could sense that more and more people were coming less and less to our war-room. I remembered that she was different from us—that she wasn't a Somali like me and the others; I remembered how often people teased her about her pronunciation of Somali gutturals; I remembered about the warrior of whom she had spoken and of the saddled horse which had dropped its rider. And I, too, saw her in a different light. She wore a grim appearance and was ugly. I recalled a dream I had seen previously, a dream in which the finger of collective guilt was pointed at the Somaliness in me and the others. I asked: hasn't Misra chosen to be one of us? Hasn't she chosen to share with us our pain and pleasure? Now she was undecided whether to leave us or share our bitter destiny with us. (105)

When war erupts people stuck to the boundaries and borderlines and identify people who do not share those borders as Other. Thus, Misra is fully aware that she will never be acknoweledged as a member of the Kallafo society. Eventhough, Misra takes a good care of Askar who is a Somali, she is still viewed as an alien. Misra comments on that:

> Why, you know I am a foreigner here and that if you fall ill, your people will say it is because I haven't taken good care of your food. You also know that, when you do well, the credit is not mine but your people's, that is your [Somali] nation whose identity I do not share. Why must you make my life a misery? (45)

At the end, Misra is actually accused of treason; that she tells on a Somali camp of freedom-fighters to her Ethiopian boyfriend. As a result, she was raped by a group of Somali men in the Ogaden. Accordingly, she is kidnapped and found killed ashore with her heart torn out.

Eventhough, Misra relates to Somalia and Somali culture more than she does with her origins, she stays an outsider according to the maps and geographical considerations. Thus, she is relegated to a marginal person who is viewed always with an eye of suspection. Misra, then, finds a relief only in her "domestic space".

### 3.2. Domestic Space: A Space of Empowerment.

For Lefebvre, the domestic space is a particular space that has no political nor historical afiliation. For him, it is a space of resistance and emancipation from the "oppressive social relations operative in the space outside home" (Selt 119). Lefebvre relates the domestic space with interiority, nature and enclosed places. Domestic space is well illustrated through Hanif Kureshi words "There is a refusal to admit humanity beyond the family, beyond the household walls and garden fence " (qtd in Selt 120). Domestic space, hence, is a refuge that individuals escape to, and where they are able to express their true identities fleeing all constraints imposed by the external world. In the domestic space, individuals experience both safety and harmony.

In *Maps* (1986) Farah portrays the small fenced mud hut, that Misra and Askar occupy, as Misra's domestic space. This mud hut that is located close to Qorrax's compound ,it is separated from it and has an entrance for their own use. Misra seems to enjoy herself being in her domestic space with the companionship of Askar, where she is not othered. Farah describes this domestic space: "from the moment she could call you, in the privacy of the room allotted to the two of you, whatever endearments she mustered in her language. But to her you were most often "my man" or variations thereof, and she was the "cosmos" for you" (12). In the hut, Misra views Askar as her man and showers him with all sweet words, and for Askar, Misra represents the whole universe.

The fact of being Ethiopian and there is a continuous conflicts between Somalia and Ethiopia over the Ogaden territory, prevents Misra from enjoying a full citizenship in the Ogaden. Thus, she finds a relief only in her domestic space where she enjoys safety and homogeneity. Inside the hut, she speaks her language who no one understands it, but she gives no heed ;"She spoke Amharic. She cursed people in her language. To her, it didn't matter whether you understood it or not. What mattered to her was the look in your eyes, the look of surprise or incomprehension; a look which took her back to the first encounter: yours and hers."(Farah16)

On the other hand, Askar, during his first years in the Kallafo, finds in the hut an escape from all outside aggression. As Askar is an orphan, he is never seen playing or chatting with other children , nor he used to love their bla bla since he finds it nonsense. He was a friendless child. Uncle Qorrax takes Askar to the Qoranic school to learn the word of God. He asks Aw-Adan,who is in charge of the school to be very strict with him. As a result, Askar is currently beaten by Aw-Adan in front of the eyes of other children. Askar often gets nervous by being beaten and promised to kill Aw-Adan one day. It is only when he comes in his domestic space that he finds relief. Askar comments:

> She would oil my body a second time—tickling me as she did so, touching my friend squeezing it. She made me laugh, made me happy. Then she prepared a meal for the two of us to eat, and when I was good, as a treat, she boiled milk and sugared it for me and I drank it warm. Playfully, I refused to lick away my moustache of milk and she would tease me and wewould have great fun, laughing, chasing each other under the bed or behindit. Suddenly, her voice changed. No more drinking of water lest I wet the bed which she and I shared. "What have you in your bladder?" and she would tickle me. "Why does it

leak?" And the nipping, as she pinched my uff, would make me laugh."(Farah 40)

Both of Misra and Askar enjoy intimacy and make the kind of life they want when being in their domestic space: "We had our life to lead and a compound which was all our own, Misra and I. We lived the way we saw fit".(32)

Farah agrees with Lefebvre in dealing with space not as a historical entity that derives its meaning from historical events but rather it is the social interactions and relations which took place in a certain place that define it. Misra and Askar produced their own space in that isolated mud hut by their keen relation and their everyday practices which defines this space. Through the portrayal of this domestic space, Farah advoctaes the notion of heterogeneous spaces that nurtures cultural diversity.

### 3.3. "Thirdspace" as a Reflection of Postcolonial Identity Intersection

Third space is a crucial component of postcolonial studies. Edward Soja's theory of Thirdspace sets up three urban spaces: Firstpace, Secondspace and Thirdspace. For Soja, the Thirdspace is a new mode of articulation that reveals productive space; a space that transcends all inscribed boundaries and create new forms of culture and identity far from the exclusive spaces (Upstone 15). Thirdspace perspective, for him, is inclusive rather than being exclusive. It always looks for "an-other" which led to the production of alternative spaces where diversity is celebrated. In the same vein, Homi Bhabha develops the notion of Thirdspace. Bhabha deconstructs the idea of fixed identity and goes for the notion of flux and dynamism of both identity and culture. Bhabha unravels the idea of essentialism of both identity and cultures which had been long constructed by the colonial paradigm

and perpetuated by nationalist movements. Bhabha advocates the view of negotiation instead of negation between both cultures and identities.

*Maps* (1986) mainly is the story of Askar who struggles to define his national identity while entrapped in a borderline drawn between Somalia and Ethiopia.Maps are seen throughout the novel and have a paramount importance for Askar whose first gift was a map, after his circumcision. The acquisiotion of maps distances him from his foster mother Misra. Askar always tries to scrutinize his maps and follow the borderlines in an attempt to delineate the identity of his nation along with his own. when Uncle Hillal asks him whether he finds truth in Maps, Askar answers; "Sometimes I identify a truth in maps I draw… I hope, as dreamers do, that the dreamt dream will match the dreamt reality- that is, the invented truth of one's imagination. My maps invent nothing. They copy a given reality, they map out the roads a dreamer has walked, they identify a notional truth" (228). Askar is immersed in those invented colonial maps which shaped the face of the entire continent, trying to identify his true nature and the nature of his nation. He is dreaming to find truth one day.

Throughout the novel Askar struggles to achieve a clear personal and sexual identity. the recurrent question of "who is Askar?" appears in the whole novel. In fact, Askar's personal struggle went through three stages. In his first years in the Kallafo, Askar considers himself as an extension of Misra's self. His identity and hers merged to be One. Askar describes: "I seem to have remained a mere extension of Misra's body for years- you saw me when you set your eyes on her, I was part of the shadow she casts_in a sense, I was her extended self. I was you might even say, the space surrounding the geography of her body." (Farah 84). For long years, Askar has viewed himself as a part of Misra's body; a third breast or a third leg. In so doing, Farah may insinuate the status of the so called 'Thirld World' countries which are still in a dilemma of identification. Misra emphasizes

Askar's view by describing Askar as: "a blind man and I am your stick, and it is I who leads you into the centre of human activities" (Farah 21). This quote subtly describes how much Askar is linked to Misra to the extent that he conceives the world through her own eyes.

After his departure from the Ogaden and his separation with Misra, Askar feels the hollowness and incompleteness that Misra left inside him. He feels that there "was something unfinished about him" ( Farah 86) . Throughout his journey towards a "fixed" identity, Askar feels that he has several selves and that he is in "foreign body". A sense of having a female identity along with his male one , and that a "young woman" lives inside him accompanies him throughout the novel .This may explain the incident of menstruation that happened to him once young. This woman who inhabits his body is likely to be Misra which explains the intersection of both their identities. Askar narrates:

> I was once a young man—but I lost my identity. I metamorphosed into an old man in his seventies, then a young woman. I am a septuagenarian wearing the face, and thinking with the brain, of a young woman, although the rest of my body, my misplaced memory if you like, partly belongs to yet a third person, namely a seventeen-year-old youth. (Farah 68)

During his circumscision, Askar receives a map as a gift and calendar; an allegory for announcing the beginning of Askar and Misra's separation. Askar starts to study the borders and boundaries of the maps. In so doing, he starts to identify himself with his community, a community that has no place for Misra. Askar finds a substitute to his mother in Somalia. Farah narrates:

> In the process of looking for a substitute, he had found another—Somalia, his mother country It was as though something which began with the pain of a rite had ended in the joy of a greater self-discovery, one in which he held on to the

> milky breast of a common mother that belonged to him as much as anyone else. A generous mother, a many-breasted mother, a many-nippled mother, a mother who gave plenty of herself and demanded loyalty of one,loyalty to an ideal, allegiance to an idea, the notion of a nationhood—no more, and no less. (Farah 106)

It is the map and the boundaries that it embodies that distance Askar from his beloved Misra.

Misra is also affected by the borderlines drawn in maps, which make her identity disputable, and finds release in her bond wih Askar. Misra is an Orom-Amharic woman who belongs to a small clan in Ethiopia. She is the daughter of an Amhara noble man and and an Oromo servant. Misra fled to Ogaden escaping the killing of her husband who once used to be her adoptive father. She became a servant in kallafo then a mistress for a wealthy man with whom she gets married and gets pregnant, but sadly she loses her child , before she finds her ”Miracle” Askar. Misra throughout the novel does not succeed to achieve a stable identity since she represents that multicultural figure who has various ethnic backgrounds. She finds her true identity only in Askar’s existence. Askar refers to her as “a creature of my own imagination”. Misra is the figure who transcends all boundaries and borderlines that can be drawn by maps and identifies herself with a ‘ creature’ who belongs to another territory. Farah wisely name his protagonist Misra, a name which can be found in more than one language and the same name means ' a place' . In Ethiopian is “Misrat” which means “the foundation of earth”, as Askar use to point to her when she asks him “where is earth?”, in Somali a T letter is missed and it is Misra. Even in Arabic the word Misra refers to a place. Indeed, Misra in *Maps*(1986) represents a multicultural place.

In the Ogaden and before the “foundation” of Aska, Misra was not “a bona fide member of the compound”(Farah 32). After the coming of Askar, Misra projects her identity over him, as if Askar mirrors herself once young. They created their own world in which he is her little “princess” and she is the “Cosmos”. Misra in the presence of Askar unveils her true self. She uses her mother tongue freely without any constraints. Misra accepts to be sexually abused by uncle Qorrax just for the sake of keeping Askar with her. Together they created their own happy small world apart from the outside world. Misra treats Askar gently; she often showers him with words of endearments like ”my world ,my man’’. In so doing, she attempts to offer all affection she missed while young.

Both Misra and Askar find relief in the existence of each other .Their identities had been interwoven to become one. Eventhough their cultural and spatial origins are different, they attempt to produce an alternative space where they can survive together. In so doing, Farah blurs all inscribed boundaries and urges the production of spaces of negotiation where spatial and cultural diversity are estimated. However Misra and Askar succeeds to create a unique cohesion ,the existence of maps makes their keen relation fall apart. Robert Kaplan argues that "maps are a rebuke to the very notions of the equality and unity of humankind since they remind us of all the different environments of the earth that make men profoundly unequal and disunited in so many ways (qtd in Patterson 131).

### 3.4. Diasporic Space

Diaspora space, from a Lefebvrian point of view is a “spatial productions by diaspora subjects” ( Bauer and Fischer 196). Diaspora spaces tend to be characterized by “bi- or plurifocality on various national, cultural, and territorial spaces”. In fact diaspora space, is a site of a cultural contact where colonial urbanism can be highly seen. These spaces as

social spaces are sources of social inequality and ethnic segregation (190). Disporic spaces are usually associated with western metropolitan cities of the ex-colonial powers, and a little attention has been geared to diasporic spaces within the continent. Oliver Backwell in his article "In Search of the Diasporas within Africa :A la recherche des diasporas à l'intérieur de l'Afrique" (2008) observes that however there is large volume of literature on African diasporas, very little attention has been paid to African diasporas within the continent. This was not the case ith Nuruddin Farah who portrays Mogadiscio in *Maps* (1986) as a diasporic space.

After the departure of the colonial powers and the partition of Africa following the "Scramble for Africa"(1884-1914), a number of African territories became disputable. This latter, resulted in numerous wars within the African continent which led to the rise of diasporic spaces eventually. Hence, displacement has become a serious issue in the continent. People tend to flee from those conflicting borders towards diasporic spaces. In *Maps* (1986), Nuruddin Farah portrays Mogadiscio as a typical diasporic space. Mogadicio is depicted as a modern and urban place that is different from the Ogaden. Askar describes it as:

> Clearly, this was a world you hadn't imagined—a world of grown-ups, of siestas, of bathrooms with showers, sinks and running water; a world within which Hilaal created another world, out of which he refused to surface; a world in which you had lost your sense of direction, for you didn't know your north from your south and couldn't tell where you were in relation to the sea or in relation to where you came from. (147) .

At his arrival to Mogadiscio, Askar is startled by this new place where there is a radio that "is on all day and night, entertaining us with the latest songs," a place where "body and cosmology have been replaced by "anatomy" and astronomy" (Farah 149).

Farah portrays Mogadiscio as a heterogeneous place. It is characterized by being flux and dynamic due to its geographical location which is close to the sea: “No river rises in Mogadiscio, the sea does. It begins here, the sea. It feels as if it does”( Farah 171).The sea links the city outward to the world and also brought the world to it. Its location makes of Mogadiscio a diasporic space by virtue.

After the outbreak of the Ogaden war, “floods of refugees” swept Mogadiscio, along with the recurrent waves of migration from other suburban areas made the city a place of “growing inequalities, and increasing deprivation” that sharpened the sense of difference and helped lead to “clan polarization” ( Thiruvarangan 8).Askar and his “misgendered” tutor Cusman along with Misra are a good epitome of the new comers to the city . At his departure to Mogadiscio, Askar describes this journey to the unknown since this border and territory is not often spoken about by Somali :“for such borders deny the Somali people who live on either side of it, yes, such borders deny these people their very existence as a nation.”(Farah 131). Peolple who occupy this diasporic space considers the suburban areas as a peripheral space because of the perceived lower social class as well as the colonial and ethnic background of its inhabitants. Furthermore, In one of Askar and Hilaal’s discussions, Askar asks Uncle Hilaal about the differences which exist between the Somali in the Somali Republic and the Somali in either Kenya or in the Ethiopian-administered Ogaden, Hilaal answers: “The Somali in the Ogaden, the Somali in Kenya both, because they lack what makes the self strong and whole, are unpersons”(179). In diasporic spaces as the Mogadiscio city, new comers are viewd as different and are inequally treated.

In this regard, Lefebvre’s conception of “the right to city” can be of a paramount importance. The idea of’ the right to city’ seeks radical restructure in the social, political as well as economic relations inside the city and beyond. It emphasizes the necessity to shift

away the control from the capital towards suburbs and its inhabitants. Lefebvre through his notion ‘ the right to the city’ necessitates the attribution of institutional rights to the citizens and strengthen their voice in the social process regardless of their origins .The right to the city promotes the production of urban space, since those who live in the city contribute to the body of urban lived space. In the same vein, Lefebvre explains the right to the city: “should modify, concretize and make more practical the rights of the citizen as an urban dweller and user of multiple services. It would affirm, on the one hand, the right of users to make known their ideas on the space and time of their activities in the urban area” (qtd in Selt 43). Lefebvre asserts the rights of marginalized groups, who come from peripheral places towards the city, who must experience their central space in the city. Indeed, Mogadiscio is fundamentally a diasporic space that is characterized by diversity, multiculturalism and inequality.

**Conclusion**

After analyzing the available spaces in the novel, it becomes prominent that their experiences are closely tied to the spaces they have produced. Indeed space is mainly a social construct. The characters represented in Nuruddin Farah’s *Maps* (1986) tend to produce spaces in accordance with their lived experiences. Moreover, Nuruddin Farah portrays the ex-colonies as both a product and a process of production, which remains heavily marked by the colonial legacy as well as by postcolonial practices.

Lefebvre’s conception of space in literature plays a prominent role not only as a subject of academic research, but literary texts tend to contribute to the production of ‘everyday’ space through dimensions of “representations of space” and “spaces of

representations" as presented by Lefebvre. The production of textual fictional spaces could highly interfere with readers' own perception and production of their own spaces.

# *General Conclusion*

Spatial studies appeared, In the last decade, to be one of the most notable issues that researchers tend to investigate due to its impact upon individuals. Postcolonial spatiality occupies the heart of the postcolonial theory since colonialism is fundamentally a struggle over territories. Enacting boundaries and borders along with drawing maps of the colonized countries had been always an integral part of the imperial project. As a result, disintegrated communities and fragmented individuals sprung out to permeate the postcolonial era.

Postcolonial theory tends to study the colonial spatial practices and its impact on the ex-colonies. Thus, plethora of spatial theories, which were widely discussed in the first chapter, sprung out to elucidate the issue. Edward Soja's and Bhabha's concepts of 'Third space' are among the prominent postcolonial spatial theories. Both Soja and Bhabha advocate the idea of creating alternative spaces where cultures and identities negotiate rather than negate, and where diversity is highly celebrated. They go beyond the presumed dichotomies of colonizer and colonized, and carved out new spaces of inclusion instead of exclusion. Henry Lefebvre, on the other hand, considers space a social product. For him, space can never be treated as an isolated entity, but it can shape and be shaped by social relations.

The work dealt with in this project: Nuruddin Farah's *Maps* (1986) is highly concerned with colonial practices of partition in the African continent; notably, in Somalia. Farah's text consists textual spaces that seek to shed light on the quandary of individuals who are affected by those boundaries which impact the process through which they produce their own spaces .Characters who have multicultural backgrounds are relegated to marginal spaces, as the case of Misra. Farah depicts Misra as a troubled character who is doomed by her place of origins and her dual cultural backgrounds. In fact, space in

postcolonial Somalia can affect even human relations, and this can be highly illustrated by Misra and Askar relationship, that is deteriorated due to colonial boundaries and mapping. Askar after the possession of a map starts to identify Misra as an outsider though all the love she showers him with. The postcolonial nationalist exclusive discourse , which Askar is affected by, would never acknowledge Misra as a member of the Somali community. Misra is the epitome of the fragmented character who feels torn between two territories to where she belongs. In fact, Misra was conceived geographically and treated accordingly.

Through a close analysis of Farah's characters, It is proved that the imperial horrendous policies of inscribing boundaries and borders deepen the injury of the disintegration of African communities and deeply affected its subjects. In Nuruddin Farah' *Maps* (1986), characters appear to have fractured personalities and identities. They embark a long journey questioning their true essence as Farah's protagonist Askar. Farah's characters fall in the trap of inbetweeness and lost their sense of belonging eventually. Ambivalence, fragmentation and hybridity are all elements that haunt the lives of the characters.

Farah's *Maps* (1986) title is highly connotative in terms of Spatiality. This led to the tentative application of Lefebvrian theory of production of space whose focal argument : space being fundamentally as a social product. Thus, after analyzing the effects of the colonial policies that pertain to the partition of Africa upon individuals what was left is to look into the production of space and the extent to which it was manageable for the characters. In fact, Lefebvrian tripartite has been of notable importance in highlighting the various spaces existing in the novel. By taking Ogaden as the major setting of the novel, Nuruddin Farah portrays Ogaden as being a social space that is characterized by particular marginalization, alienation and relegation for Ethiopian characters who are considered

enemies. Misra as an Ethiopian figure could find a refuge only in her domestic space escaping the marginal space that she is relegated to, since she is deemed an outsider. For Askar ,as a Somali, finds in Ogaden a space of reminiscence; the palce of his beginings; his own cradle . Misra and Askar carve out a Third space for both of them to enjoy being their own selves, but fail to maintain it due to geographical considerations.

Moreover ,by returning to the problematic questions that fueled this research, it becomes closely eminent that the methodological plan followed in this study and which adopted an analytical approach; that depended on Lefebvrian theory of production of space as well as Bhabha's Thirdspace was significant in order to highlight the process through which characters could produce their own spaces. These spaces are highly inflicted by colonial practices; namely, the imperial cartography. Also, after analyzing the status of characters who come from opposing territories , it becomes confirmed that those characters are trapped in the produced borders which highly affected their perception of themselves. The borderline and boundaries drawn by the imperial powers form a great obstacle for people from both sides to coexist.

In addition, it is worth to mention that the accomplishment of this research was not as manageable as it was first expected. The availability of document needed in compatible way to the title of this research were humbly present. Furthermore, studies of space and geocriticism in fiction were not lavishly available. Indeed, the study of space in fiction did not attain the deserved attention from scholars. Thus, it would be of great help if other studies would be conducted on spatial representations in fiction to enrich the spatial studies with the help of the various spatial theories.

.Finally, the fact that this work tackles the spatial issues in fiction in accordance with Lefebvre's theory of production of space makes it essential contribution to the academic studies that deal with space and spatiality.

# *Works Cited*

Abbas, Mohammed. Transcending National Borders in Nuruddin Farah's Maps. Faculty of Education Journal - Alexandria University Volume 29 ( Issue 6 – Part 3 ) 2019

Abdelgawad, Naeema. The Subaltern Would Speak: Palimpsestic Identities in Nuruddin Farah's 'Blood in the Sun' Trilogy. International Journal Online of Humanities

Abou-Agag, Naggla. Homi Bhabha's Third Space and Neocolonialism. Global Journal of Arts, Humanities and Social Sciences Vol.9, No.3, pp.25-43, 2021 Print ISSN: 2052-6350(Print), Online ISSN: 2052-6369

Abu Odeh, Tayseer. The Pleasures and Pitfalls of Exile and Counterpoint in Farah's Maps. Pluto Journals, Arab Studies Quarterly , Vol. 40, No. 2 (Spring 2018), https://www.jstor.org/stable/10.13169/arabstudquar.40.2.0134

Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-colonial Literatures*. London and New York, 1994.

Bauer, Annika. Chris Abani's GraceLand: Constructing a Diasporic Space in a Postcolonial Metropolis. 2004

Bauer, Jenny and Fischer, Robert. Perspectives on Henri Lefebvre: Theory, Practices and Readings

Blunt, Alison and McEwan, Cheryl. Postcolonial Geographies. New York and London: Continuum, 2002

Cobham, Rhonda. Boundaries ofthe Nation: Boundaries ofthe Self: African Nationalist Fictions and Nuruddin Farah's Maps1.Research in African Literature, 2021

Crowley, Dustin. Africa's Narrative Geographies: Charting the Intersections of Geocriticism and Postcoloial Studies. Palgrave Macmillan. New York, 2015

Djihad Afaf, Selt " Postcolonial Spaces and Cultural( Dis & Re) Production of Space in H.Kureishi's *The Budha of Suburbia (1991)* and M. Ali's *Brick Lane (2004)*.2015/2016.

Drakakis, John. The New Critical Idiom. University of Stirling

Kalua, Fetson. Homi Bhabha's Third Space and African identity. Journal of African Cultural Studies, Vol. 21, No. 1, [Post-colonial Theory], Taylor & Francis, Ltd, 2009

Erbas, Ebru and Kara, Gokcen. Otherization in the Novels Maps by Nurudin Farah, The Buddha of Suburbia by Hanif Kureishi and Snow by Orhan Pamuk. International Journal of Social and Humanistic Sciences, 2020, e-ISSN: 2619-9300

Fatima, Aziz et al. Othering of Africans In European Literature: A Postcolonial Analysis of Conrad's "Heart of Darkness". European Journal of English Language and Literature Studies. October 2015, Vol.3, No.5, pp.40-45

Farahbakhsh, Alireza and Ranjbar, Rezvaneh. Bhabha's Notion of Unhomeliness in J. M. Coetzee's Foe: A Postcolonial Reading. International Journal on Studies in English

Fuchs, Christian. Henri Lefebvre's Theory of the Production of Space and the Critical Theory of Communication. Communication and Media Research Institute, University of

Huzen, Kent, B. Geographies of Postclonialism. University of Canterbury (2010)

Hawley, John, C. Nuruddin Farah - Tribalism, Orality, and Postcolonial Ultimate Reality and Meaning in Contemporary Somalia. Department of English, Santa Clara University, Santa Clara, CA 95053, USA

Ibitokun, Benedict, M. The Dynamics of Spatiality in African Fiction. MFS Modern Fiction Studies, Volume 37, Number 3, Fall 1991, pp. 409-426

Johansen, Emily. Cosmopolitanism and Place: Spatial Forms in Contemporary Anglophone Literature. Palgrave Macmillan, London, New York, 2016

Kara, Gokcen. An overview on Nuruddin Farah's Maps in Terms of Gender. International Social Sciences Journal. 2020, (e-ISSN:2587-1587) Vol:6, Issue: 62;

Krishnan, Madhu. Postcoloniality, spatiality and cosmopolitanism in the Open City. Textual Practice. 2015, Vol. 29, No. 4, 675–696, http://dx.doi.org/10.1080/0950236X.2014.987686

Krishnan, Madhu. Introduction: Postcolonial Spaces Across Forms. Journal of Postcolonial Writing. 2017, ISSN: 1744-9855 (Print) 1744-9863 (Online) Journal homepage: https://www.tandfonline.com/loi/rjpw20

Kumar, Anil, B and Paramaguru, Jayaprakach. Defining National Identity in Relation to Borderlines: A Study of Struggle in Nuruddin Farah's Maps. An International Peer-Reviewed Open Access Journal. Vol. 1 Issue - 2, 2014

Kazan, Francesca. Recalling the Other Third World: Nuruddin Farah's Maps. Duke University Press, 2014

Krishnan, Madhu. Postcoloniality, spatiality and cosmopolitanism in the Open City. Textual Practice, Routledge Taylor and Francis Group. Vol. 29, No. 4, 2015, 675–696, http://dx.doi.org/10.1080/0950236X.2014.987686

Lefebvre, Henri. The Production of Space. Basil Blackwell Ltd, Cambridge, 1984

Legg, Stephen. Beyond the European Province: Foucault and Postcolonialism. Ch 24

Mezzache, Asma and Smaali, Lilia. Displacement and Identity in Chimamanda Ngozi Adichie's Americanah. A Dissertation Submitted to the Department of Letters and English Language in Partial Fulfillment of the Requirements for the Degree of Master in Language and Culture. University of 8 Mai 1945 / Guelma, Faculty of Letters & Languages, 2020

Matts, Dominik et al. Belonging. New York: Routledge, 2019

Mwabu, Samuel, M. Fragmentation as an Allegory of the Somali Nation in Nuruddin Farah's Maps. A Research Report submitted in Partial Fulfilment of the Requirements for the Award of the Degree of Master of Arts in Literature, University of Nairobi, 2019

Medugno, Marco. A Contested Spatiality: The Representation of Mogadishu in Somali Anglophone and Italian Literature. Italian Studies in Southern Africa, Vol 31 No 1 (2018)

Morley, David. Belongings: Place, Space and Identity in a Mediated World. European Journal of Cultural Studies. Vol 4, no 4, 2001

Nazari, Fahimeh,et al. Postcolonial National Space in Meena Alexander's Nampally Road. Journal of Language, Literature and Culture, 2018, DOI: 10.1080/20512856.2018.1443629

Ngaboh, Francis, S. Nationalism and the Aporia of National Identity in Farah's Maps. African Literatures, Vol 32, no 3, Fall 2001, Indiana University Press, DOI: https://doi.org/10.1353/ral.2001.0075

Niemi, Minna. Revising postcolonial trauma: Multidirectional identifications in Ayi Kwei Armah's Fragments and Nuruddin Farah's Maps. Journal of Postcolonial Writing. University of Turku, Finland. 2015

Nuruddin, Farah. Maps. Arcade Publishing, New York, 2012

Pauline, Dodgson, K. Anxiety and Influence in Nuruddin Farah and Younger Somali Writers.2019, DOI: dx.doi.org/10.17159/2309-9070/tvl.v.57i1.8076

Porta, Donnatella, D. Doreen Massey: Space, Place and Gender. Oxford: Polity Press, 1994.

Plettner, Martha, A . The Postcolonial Liminal Novel in Africa: Farah's Maps, Ben Jelloun's L'enfant de Sable and Okri's the Famished Road. A Thesis Submitted to The English and Comparative Literature Department in partial fulfillment of the requirements for the degree of Master of Arts. The American University in Cairo, School of Humanities and Social Sciences, 2000

Robert T, Tally Jr. Literary Cartographies: Spatiality, Representation and Narrative. Texas State University

Robert T, Tally Jr. Geocriticism and Spatial Literary Studies. Texas State University

Robert T, Tally Jr. Spatial Literary Studies: Interdisciplinary Approaches to Space, Geography and the Imagination. Routledge Taylor and Francis Group, New York and London, 2021

Robert T, Tally Jr. The Geocritical Legacies of Edward W. Said: Spatiality, Critical Humanism and Comparative Literature. Palgrave Macmillan, New York, 2015

Sawant, B and Dr. Shrikant. Postcolonial Theory: Meaning and Significance. Proceedings of National Seminar on Postmodern Literary Theory and Literature , Kudal, Jan. 27-28, 2012

Sharma, Ritushmita and Hazarika, Ankur. Voices from the Margins: A Reading of Migrant Women's Agency in Nuruddin Farah's from a Crooked Rib and North of Dawn. Palarch's Journal of Archeology of Egypt/ Egyptology. 17(9), 2020, ISSN 1567-214x

Shohat, Ella. Notes on the "Post-Colonial". Duke University Press, 1992

Stojanovic, Djordje. Space, Territory and Sovereignty: Critical Analysis of Concepts. vol 275, no 3, 2017. DOI: 10.18999/nujlp.275.3

Smart, Francis, N. Nationalism and the Aporia of National Identity in Farah's Maps. Research in African Literatures, Volume 32, Number 3, Fall 2001, pp. 86-102

Tabur, Semsettin. Reading for Space: Contested Spaces in Contemporary North American Novels. Cambridge Scolars Publishing, 2017

Teverson, Andrew and Upstone, Sara. Postcolonial Spaces: The politics of place in contemporary culture. Palgrave Macmillan, 2011

(IJOHMN) ISSN: 2395-5155 Volume 7, Issue 4, August 2021

Thiruvarangan, Mahendran. Imagining against the Nation State: Radical Singularity and Transnationalism in Nuruddin Farah's Maps. Journal of Postcolonial Writing. 2017, http://dx.doi.org/10.1080/17449855.2017.1354230

Upstone, Sara. Spatial Politics in the Postcolonial Novel. Ashgate Publishing Limited, England, 2009

Upstone, Sara. Spatial Politics in the Postcolonial Novel. Transnational Literature Volume 2 No 2, May 2010. http://fhrc.flinders.edu.au/transnational/home.html

Westminster, London, UK, 2019

Wills, Arthur. The Need for Roots: Prelude to a Declaration of Duties towards Mankind. Routledge Classics, London and New York, 2002

Wright, Derek. Parenting the Nation: Some Observations on Nuruddin Farah's "Maps". College Literature, Vol. 19/20, No. 3/1, Teaching Postcolonial and Commonwealth Literatures (Oct., 1992 - Feb., 1993), pp. 176-184

Yaditra, Nazaret, H, V. «The African Novel: Nuruddin Farah's Maps. Bloody Identities». Facultad DE Filosofía Y Letras, 2018

**الملخص:**

بحلول أواخر القرن العشرين ، اتسمت العلوم الانسانيه والاجتماعيه بما يسمى 'المنعطف المكاني'. ولقد اولت نظريه 'مابعد الاستعمار' اهتمامًا كبيرًا للممارسات الاستعمارية المكانية لأن الاستعمار هو في الأساس صراع على الجغرافيا. في ضوء ذلك ، يمثل هذا المشروع فحصًا دقيقًا لتمثيل المكان ما بعد الاستعمار في الادب ، وبالتحديد في رواية خرائط لنور الدين فرح (1986). أجريت الدراسة الحالية من خلال تنفيذ النهج الجغرافي السياسي للمساعدة في فهم كيفية الترابط بين التمثيل الأدبي والمكانية ، حيث أن النهج الجغرافي هو تقاطع الأدب والجغرافيا. وسيتم أيضًا تطبيق الأساليب التحليلية والوصفية للتحقق من الطريقة التي تنتج بها الشخصيات اماكن مختلفة. تتم دراسة هذا الجانب من انتاجيه المكان في ضوء نظرية لافوفغ "إنتاج المكان" وكذالك مفاهيم كل من هومي بهابها وادوارد سوجا حول "المكان الثالث". تكشف هذه الدراسة عن تأثير سياسات المستعمر التي تتعلق بتقسيم إفريقيا ، على وجه الخصوص ؛ الصومال ، على الأفراد وعملية إنتاج الاماكن الخاصة بهم. وتكشف ايضا ان الممارسات الاستعمارية الجغرافيه والخطابات الوطنية ما بعد الاستعمار اللتي تبعتها لها تأثير عميق على الأفراد و قد تؤدي إلى أفراد ممزقين مكانيًا بالاضافه الى معضلة الهوية. علاوة على ذلك ، تؤثر سياسات رسم الخرائط الاستعمارية هذه جنبًا إلى جنب مع ممارسات ما بعد الاستعمار على إنتاج الشخصيات للاماكن ، وذلك بسبب فشلها في إنشاء مساحة بديلة حيث يمكنهم التعبير عن هوياتهم الحقيقية والتعايش بشكل متناغم. بشكل أساسي ، توصي هذه الدراسة بأن الالتزام بالحدود الاستعمارية ، التي تتميز أساسًا بأنها حصرية ، من شأنه أن يتسبب إلى حد ما في حدوث شقاق داخل المجتمعات الأفريقية. وبالتالي ، يجب اختيار المساحات البديلة حيث يتم الاحتفال بالتنوع.

**الكلمات المفتاحية:** ما بعد الاستعمار ، المكانية ، إنتاج الاماكن ، رسم الخرائط ، نور الدين فرح ، خرائط.

**Résumé :**

À la fin du XXe siècle, un "virage spatial" a caractérisé toutes les sciences humaines et sociales. Le postcolonialisme a attiré une grande attention sur les pratiques spatiales coloniales puisque le colonialisme est avant tout une lutte pour la géographie. Dans cette optique, ce projet représente

un examen plus approfondi de la représentation de la spatialité postcoloniale dans la fiction, notamment dans le roman Maps de Nuruddin Farah (1986). La présente étude est menée à travers la mise en œuvre de l'approche géocritique pour aider à comprendre comment la représentation littéraire et la spatialité s'interconnectent, puisque le géocritisme est l'intersection de la littérature et de la géographie. Les méthodes analytiques et descriptives sont également appliquées pour étudier la manière dont les personnages produisent différents espaces. Cet aspect de l'espace est étudié à la lumière de la théorie de la “production de l'espace” de Lefebvre ainsi que des concepts de “troisième espace”de Soja et Bhabha. Cette étude dévoile l'impact des politiques du colonisateur relatives à la partition de l'Afrique, notamment de la Somalie, sur les individus et leur processus de production spatiale. Il découvre finalement que l'inscription coloniale des frontières et les discours nationaux postcoloniaux ont un impact profond sur les individus et aboutissent à des individus déchirés spatialement et à un dilemme identitaire. De plus, ces politiques cartographiques coloniales ainsi que les pratiques postcoloniales affectent la propre production d'espace des personnages, car elles ne parviennent pas à créer un espace alternatif où ils peuvent exprimer leur véritable identité et coexister harmonieusement. Essentiellement, cette étude recommande que l'adhésion aux frontières coloniales, qui se caractérise principalement par son caractère exclusif, provoquerait plus ou moins une fracture au sein des sociétés africaines. Ainsi, il convient d'opter pour des espaces alternatifs où la diversité est célébrée.

**Mots-clés:** Postcolonialisme, Spatialité, Production spatiale, Cartographie, Nuruddin Farah, Cartes.