MAPPING THE OEDIPUS COMPLEX IN NURUDDIN FARAH'S BLOOD IN SUN TRILOGY

HANNAH Ali

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ABSTRACT

This thesis investigates the presence of the Oedipus Complex amongst transnational families Nurruddin Farah cultivates in his second trilogy. My analysis differentiates the complex's tension from its nuclear structure to examine how the interplay between love, hate, and envy are expressed as geopolitical contradictions during political stress. By methodologically employing psychoanalysis, I centre the social and cultural provisions of the superego and describe transnational subjectivities as developing in a third space marked by resistance and linguistic preservation. Through this, I contribute to postcolonial critiques of psychoanalysis by situating the subaltern as not an exception but as a historical case that politicizes and cultures Oedipalization. Finally, I consider Farah's novels as intergenerational accounts of Somali history that gifts the proceeding generation with unimagined possibilities about civilization and its fate.

***Key Words*:** Psychoanalysis, Transnational Feminism, Somalia, Oedipus Complex, Fiction

DEDICATION

Dr. Abdirizak Ali and Khadija Mahamud

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CHAPTER 1: MAPPING THE OEDIPUS COMPLEX

INTRODUCTION

The Oedipus complex is Sigmund Freud's most controversial theory. The complex presents children as vacillating between fearing and challenging their moral exemplar, classified as the patriarchal figure. Identification with the father encourages children, and civilization at large, to repress incest. Of particular interest is Freud's deconstruction of morality, which to me resembles Friedrich Nietzsche's *On the Genealogy of Morality* (1887/1967). I base my fascination with the Oedipus Complex on Freud's blurring of the good from the bad. Through his comparison of whores with mothers in, "A Special Love Object Made by Men" (Freud, 1910) to his extension of the irony of *Hamlet* (Shakespeare, 1609/1909) and *Oedipus Rex* (Sophocles, 429 BC/2009), Freud encourages us to accept our proximity to immorality. By paralleling a horrendous fantasy within the innocence of childhood development, Freud humbles readers to shatter their messiah complex and acknowledge that we do not differ from Oedipus Rex or Hamlet's father murder. For this reason, despite scholarship fixating on castration anxiety, my thesis is interested in the moral components of this developmental milestone. I am intrigued by the manner this moral dilemma, at the heart of the complex, is present among transnational families during times of political stress. Psychoanalysis ascribes stress as emerging from, "psychical conflict whose origins lie in the subject's childhood history . . . [and] . . . symptoms constitute comprises between wish and defense" (Laplanche & Pontalis, 1973, p. 266). I centre this explanation to review how transnational families Oedipalize individual and shared histories

during wars and foreign affairs. My research questions are: How is the Oedipus complex reproduced and challenged amongst Nuruddin Farah's second trilogy? How do the elements of the complex seek political expression as these families unmask the father as a moral exemplar? What insight does the Oedipus complex provide in understanding the relationship between the individual, nation, and family during political stress?

THEORETICAL FRAMEWORK

My master thesis interconnects psychoanalysis, psychoanalytic anthropology, gender studies, moral reason, Somali studies, and decolonized psychiatry to consider the synthetic peculiarities of Oedipalization. Through a gradual process that dates between 1899-1938, Sigmund Freud outlined the pathogenic attributes and implements of the Oedipus complex. In *Interpretation of Dreams* Freud (1899/1913a) analyzes a patient's dreams that revealed the death of a family member as a legitimate wish. His claims often irritated his patient and provoked them to identify his observation as accusations. In response, Freud clarified that while the patient does not wish for the loved person to be deceased, such hopes were clear in childhood. With this so-called positive Oedipal conflict, children seek the death of the same-sex parent to attain the opposite-sex parent. In this scenario, the opposite-sex parent becomes a heterosexual object and death carries the actualization of incest. However, Freud points out that children did not understand the weight of death but regard it metonymic for absence. In his case example, the girl played his father's wife when her mother was dead and left the dining table. In the same token, Freud's other case study reveals a boy receiving the news his father died but asking when his dad will be home for supper (Freud, 1899/1913a). Death, which symbolizes absence, merges the gratification associated with fulfilling these sexual desires. As children grow concerned about the

absence taking place rather than the events that predate and follow, death becomes a fixed state separated from a temporal sequence. In his body of work that follows, Freud identifies the superego as the "heir of Oedipus complex" (Laplanche& Pontalis, 1973, p. 436) and classifies resolution as internalizing, "parental prohibitions and demands" (Laplanche &Pontalis,1973, p. 436).

It is worth examining if this identification encourages children to embed absence within a logistical sequence. Prior to the superego's development, children isolate absence as an empty state governed by the Id and have the possibility of satisfying an immoral desire. Freud burrows the term Id from Friedrich Nietzsche and the Id, "makes up the instinctual pole of . . . personality" (Laplanche & Pontalis, 1974, p. 197). The Id is part of the primary mental function and governed by an unconscious instinct to seek satisfaction and avoid pain. In his lecture, "The Anatomy of the Mental Personality" Freud (1933) addresses discursive confusion with his emphasis on systems and attributes the unconscious as not a region but qualities psychical apparatus have. To avoid the connotations of the word system, he uses Id as a more concise word for the unconscious. If Id is the unconscious quality of instant gratification and the superego professes moral excellence, do children's identification with superego contribute to resolution by also motivating an intellectual distinction between death and absence? Does this raise consideration of the moral grounds in which the absence becomes possible? What are the interconnections between morality and temporality?

Freud (1899/1913a) continues his analysis of dreams unmasking childhood desires by centring the infamous tales of *Oedipus Rex* (Sophocles, 429 BC/2009) *a*nd *Hamlet* (Shakespeare, 1609/1909). *Oedipus Rex* opens with a priest speaking on behalf of the citizens of Thebes and

reminding Oedipus that the city is under destruction. At the start of the play, the chorus appears hopeful in Oedipus' capability of revealing Thebes from misery. The chorus reminds Oedipus, and the audience at large, that he was the only person able to solve the Sphinx's riddle and become a successful ruler without guidance. Oedipus responds by informing his people that he will not ignore their cry for help and reassures them he had sent Creon to Apollo's oracle. In the next scene, Creon returns with a riddle that revealed Thebes will find peace when the murder of Laius is found. Oedipus was unaware that King Laius was murdered, so he called on the blind prophet Tiresias to interpret the oracle. Tiresias presence is pivotal because he is the first character to challenge Oedipus's knowledge by speculating that Oedipus killed Laius. Out of rage, Oedipus notes that a blind man cannot see the truth and Tiresias proclaims the irony of Oedipus being classified as the all-knowing, yet being unable to solve the predominant riddle of his life.

As the play continues, the etymological origins of Oedipus's name exemplify his self-journey. Oedipus derives from the word *Oidipous*, which based on the prefix *Oid*, can mean "the knower of feet" or "swollen feet" (Miller, 2006, p. 230). Both interpretations are important as they signify the start of Oedipus's tragedy while also distinguishing worldly and self-knowledge. When Oedipus was born to King Laius and Jocasta, a prophetic oracle revealed that he would kill his father and marry his mother. In response, the King and Queen stapled Oedipus' legs together and instructed a shepherd to abandon him in Mount Cithaeron. However, the shepherd ignores their command and gives Oedipus to the messenger of Corinth, who he often met at the mountain as they gazed upon their flock. It is later revealed that the messenger of Corinth gifts Oedipus to Polybus and Metropole, King and Queen of Corinth, who were facing infertility.

Oedipus recalls being loved by Polybus and Merope but still feeling uncertain about his identity. Such feelings are exaggerated during a dinner party when a drunk man teased him by stating that Polybus and Merope were not his actual parents. Oedipus becomes upset and expresses his concerns to Polybus and Metropole, but their response was not satisfying and solidified his belief that they were withholding information. He goes to Apollo's oracle to find guidance. The oracle echoes the prophet's initial prophecy and reiterates that Oedipus will kill his father and marry his mother. As a means of protecting Polybus and Merope, Oedipus leaves Corinth. On the road, Laius and his guards encounter Oedipus and ask him to move so they could pass. Initially, Oedipus does not hear him, so Laius taps Oedipus's shoulder. Oedipus becomes furious and ends up killing Laius and his guards. One guard escapes and later becomes a witness to Tiresias's claims. Eventually, Oedipus ends up in Thebes and liberates the city by solving the Sphinx's riddle. The citizens reward Oedipus by crowning him as the King and giving him Queen's Jocasta's hand in marriage. These victories are momentary as the play concludes with the prophet's prophecy — Oedipus realizes Jocasta is his biological mother and seeks blindness as a coping mechanism.

Freud emphasizes the play's ending because patients, comparable to Oedipus, turn a blind eye to dreams that show the death of a loved one because it renders immoral wishes definitive to our childhood. For Freud, Oedipus Rex appeals to readers not because of its climactic display of the relationship between destiny and human will but because, "King Oedipus… [killing] his father Laius and [marrying] his mother Jocasta, shows ... the fulfilment of our own childhood wishes" (Freud, 1899/1913, p. 364). Oedipus Rex's faith reminds us of the possibility of satisfying our childhood sexual desires. It is for this reason, Freud insinuates that readers feel

uncomfortable judging Oedipus' actions as immoral because it could have been our faith if we haven't, "withdr[awn] our sexual impulses from our mothers and . . . forgot[ten] our jealousy of our father" (Freud, 1899/1913a, p. 223). In the same vein, Freud suggests that Hamlet cannot fulfil his father's ghost command because "he himself is no better than the murderer whom he is to punish" (Freud, 1899/1913a, p. 225). According to this conscious narration of Hamlet's unconscious state, Hamlet cannot seek revenge for his father's murderer because he also once wished for the death of his father.

Freud uses Sophocles's *Oedipus Rex* (Sophocles, 429 BC/2009) and Shakespeare's (1603/1909) *Hamlet* to challenge the morality of these narratives. He asks readers to contemplate our choice of ignorance over recognition toward our proximity and replication of incest. For Freud, such immorality, despite being unthinkable, marks a childhood milestone. He theorizes societal discomfort with incest by discussing psychoanalytic engagement with childhood sexual wishes. In footnote 2 on page 305, Freud (1899/1913a) contends that analysts such as Sándor Ferenczi consider incest, in relation to child development, as symbolic and over-generalized. Corresponding with this claim, Bennett Simon's (1992) "Incest- See under Oedipus complex: the history of Error in Psychoanalysis," writes Ferenczi, despite his historical collaboration with Freud, challenges Freud's theorization of childhood sexual fantasy and desires. In "Confusion of Tongues*"* (1988) Ferenczi wonders if these sexual fantasies Freud observes were indicators of children being violated. The title, "Confusion of Tongues" symbolizes the parent or therapist speaking for children (as cited Simon,1992), and with this, Ferenczi confronts Freud's style of therapy by discussing its dangers in repressing children's history of sexual abuse and classifying it as fantasy.

Despite such resistance towards his claims, Freud's later work continues to map the neurotic characteristics of the complex. While Freud discusses the complex in *Interpretation of Dreams* (1899/1913), he doesn't label it as the Oedipus complex until his 1910 paper, "A Special Type of Choice of Object Made by Men." Prior to this paper, Freud hypothesizes the universality of this complex through his letters to Wilhelm Fliess. Freud finished writing the *Interpretation of Dreams* in September, 1897 and in October of the same year, his letter to Fliess paints a peculiar childhood dreams that centred fears of his mother disappearing like the old woman nurse. Freud also details a childhood dream of his daughter, Anna, stealing from the wife of a doctor. While these dreams are hard to decipher, towards the end of his letter Freud (1897, as cited in Freud et al., 1985) claims he has found, "in . . . [his] case too . . . being in love with . . . [his] mother and jealous of . . . [his] father" (p. 272). Freud (1897, as cited in Freud et al., 1985) then characterizes the complex as, "[a] universal event in childhood" (p.272). In the following year, his 1897 letter to Fliess, titled "Interpretation of Dreams," Freud professes his exhaustion with self-analysis, the intellectual block he was facing, and outlines the chapter in *Interpretation of Dreams* (1899/1913). In this letter, Freud also expresses plans to read *Oedipus Rex*.

Freud first describes the neurotic effects of the complex in relation to the nuclear family before defining this developmental milestone (Mitchell, 2000). In "A Special Type of Choice of Object Made by Men," Freud coins the term Oedipus Complex as he analyzes love object-relations. In this essay, Freud (1910) argues men select women who have other potentials or that are prostitutes. For Freud (1910) the former, "[gratifies] impulses of rivalry and hostility" and the prostitute type "connect[s] . . . experien[ces] of jealousy, which appears to be a necessity for lovers" (p. 388). Besides jealousy as a motivation, men have a desire to save and teach morality

to women who men know as sexually provocative. Freud attributes this desire for a prostitute as, "[deriving] directly from the mother-complex" (Freud,1910, p. 392). During infancy, the child develops a sexual desire for his mother but cannot express it because sexual organs are underdeveloped. In the pre-puberty stage, adolescents perceive their mother as morally perfect as they "gain more or less complete knowledge of the sexual relations between adults" (Freud, 1910, p. 391). Teens learn of, "women who practice sexual intercourse as means of livelihood" (Freud, 1919, p. 39) but deem these activities as common amongst adults with an exception of their parents. During this time, they also accept their origins as arriving from intercourse between their parents. This realization shatters adolescent's prior belief and they arrive at the conclusion, "the difference between his mother and a whore is not all so very great since basically they do the same thing" (Freud, 1910, p. 392). Such insights enforce the resurfacing of infantile sexual fantasies, "under the dominance of Oedipus complex" (Freud, 1910, p. 392). Since these desires are immoral, they cavorted in phantasies and prior experiences with masturbation (Freud, 1910). Freud also relates men's desire to save prostitutes as originating from the mother-complex; the child realizes that his mother gave up her life to raise him so he phantasies to save his mother by impersonating his father and becoming his mother's protector.

In the following year, Freud (1913b) published *Totem and Taboo*. He studied totemism amongst Indigenous groups and defined it as complete worship and subjection to the moral object. Freud observed that primitive attempt to impersonate the totem. He found the totem to be a replacement of a love object and leading to complete submission rather than identification. In like manner, Freud found these characteristics amongst children. Through case studies, such as, "Little Hans" (1909, as cited in Freud, 1913b), Freud observed children's fascination with

specific animals that often symbolized their father's phallic. The phallus represented the child's desire for the father's strength and power. Children expressed their Oedipus relations with the totem through child play that often involved claims to sleep with the totem's mother. With this paper, Freud seems to suggest deep admiration for the moral exemplar leads to worship that confines children within primitivity.

Finally, in 1924a, Freud shifted from outlining the events of the complex and wrote, " The Dissolution of the Oedipus Complex Resolution." According to Freud, the Oedipus complex centres a sexual dilemma with a choice of:

Put[ting] himself in his father's place in a masculine fashion and have intercourse with his mother as his father did, in which case he would have soon felt the latter as a hindrance; or he might want to take the place of his mother and be loved by his father (Freud, 1924a, p. 663).

The boy realizes that both options lead to existential castration: incestuous relations with his mother effectuates castration and replacing his mother confines him to femininity, a state of "loss". Such a predicament also showed the ego exists in polarities such as bisexuality (Freud, 1908). As the child fears castration from the father, he disregards his mother as a sexual object. Castration becomes a reality when boys realize girls, despite being humans, do not possess a phallus. To avoid the "misfortune" of girlhood, the boy relinquishes his mother as a sexual object and enters a cannibal stage that mirrors mourning (Freud, 1908, 1917). Drawing on catharsis, the boy chooses ego- narcissism over oedipal parental identification and as the ego withdraws the libido, the cannibal phase emerges. He uses catharsis to fixate and release the characteristics and memories of the mother as his love object. During this process, he enters an

inverse complex whereby he comes to identify with femininity, and the strength of such identification depends on the gender in question (Freud, 1908).

Freud (1908) describes the inverse complex as being more apparent in female development. This echoes his later sentiments about Oedipus resolution, where he states girls achieve resolution by coming to terms with their deprivation of a phallus (Freud, 1924a). The traditional model credits boys with a subjective agency. While the complex gifts boys the opportunity to personify masculinity and femininity, girls identify with masculinity through mourning. Despite this, dissolution of the complex is impossible for both genders, as the Id expresses the tensions of love, hate, envy amongst the unconscious. In retrospective, this developmental milestone is fascinating because it highlights the ambiguous relationship children have with the superego. As children shift between challenging and admiring the Superego, incestuous desires are necessary for the evolution from primitiveness towards agency (Freud, 1913b, 1924a). The superego is both a moral figure that defines morality while also encouraging individuality through modes of protesting and admiration.

Various disciplines have extended Freudian contribution towards understanding the complexity of family relations, object-relations, and children's gender- moral development. Anthropologists have engaged Freud's ideas to examine various cultures, perceptions of incest, along with its role in child development and familial structures (Heald & Deluz,1994; Ingham & Spain, 2005; Meigs & Barlow, 2002; Paul, 2010). Psychoanalytic feminists argue Freud's Oedipus model dramatized male development as the norm while reducing femininity as a state of loss (Schieasari,1992). Other scholars, such as Mitchell (2000), have used Freudian scholarship to understand the complexity of patriarchy or the mother-daughter relationship (Boyd, 1989;

Chodorow 1978; H.C. Freud, 2010; Jacobs 2007; Flax, 1978; Zerilli, 1992). In like manner, Transnational feminists and post-colonial scholars questioned the syntax that reproduces the Oedipus complex. According to their contribution, Freud's model relies on heterosexual-nuclear family, and transnational families become excepted (Cooper, 2007). As a result, these scholars have questioned how such disregard represents the practical denial of women of colour's subjectivity (Cooper, 2007). Other decolonized psychiatry and critical race scholarship bring postcolonial criticism of psychoanalysis as elevating western ideals and universal structures by arguing Freud examined neurosis within a culture (Bertoldi, 1988). This point of view interprets Freud's claims of the universality of the Oedipus complex as not contingent on a nuclear structure but the cross-cultural disdain for incest (Bertoldi, 1988).

Similarly, Frantz Fanon has challenged the reproduction of the Oedipus complex i*n Black Skin, White Masks* (1952/1986a). In footnote 14 on page 152, Fanon (1952/1986a) attributes the complex to, "the collapse of moral values in France after the war." Fanon centres Jacques Lacan to examine, "the abundance of the Oedipus complex" (Fanon, 1952/1986a, p.152) with two major questions. The first expands the moral epitome of the complex. Fanon argues the desire for the boy to kill the father is contingent on, "the father . . . accepting [being] killed" (Fanon, 1952, p.152). Though I could be wrong, I interpret this to propose the inability to reproduce the complex; the boy cannot kill his father, who is morally and physically stronger, so he resorts to fantasizing it. Fanon also argues that because the superego, a delegate of the nation's social and cultural principles, sets the conditions for Oedipus resolution, individuals identified as citizens undergo this moral dilemma. Fanon did not believe the Antillean could have an Oedipus

complex because the French society perceived them as a subordinate other that cannot identify as an individual (Fuss, 1994 & Fanon, 1952).

BLOOD SUN TRILOGY

I ground my research with Freudian, Kleinian, and Fanonian discourses to psychoanalyze Nuruddin Farah's second trilogy. Farah is a Somali novelist who focalizes Somali history (Wright, 2001) by examining issues attaining to war, familial relations, and identity (Alden & Tremaine, 1998). His second trilogy contains three novels—*Maps* (1986), *Gifts* (1992/1999)*, and Secret* (1998)—and marks a shift in his literary focus on dictatorship to family dynamics, object-relations, and identity formation during the war. These novels emphasize, "self-invention unfettered by roles… [that] one… assigned in the stories that others tell and in a manner that does not constrain the freedom of others to construct their own identities" (Alden & Tremaine, 1998, p. 760). *Maps* (Farah, 1986) deals with the relationship between Misra and Askar, who is an adopted Somali orphan (Wright, 1992). Askar and Misra's relationship symbolizes the Somali-Ogaden conflict (Wright, 1992). Misra is an exemplary mother and provides Askar with the gift of narration (Wright, 1992), but after receiving a map, Askar aims to locate his Somali identity (Wright, 1992). He faces a dilemma as he struggles to maintain the purity of his biological mother and loyalty to his Ogaden stepmother (Wright, 1992) Askar professes his difficulties in separating himself from Misra and believes Misra lives within him (Wright, 1992). This intimate connection between the two becomes politicized, and the novel ends Askar confessing to murdering Misra for betraying the Somali nation (Wright, 1992). Farah's provocative plot speaks to the struggles young Somalia faces in developing an identity, during and after the Ogaden conflict (1977-1978). In the second novel, *Gifts* (Farah, 1992/1999) the

protagonist, Duniya has an inability to accept gifts. Farah centres other actors' narratives alongside Duniya (Alden & Tremaine, 1998). In the novel, Duniya refuses to accept gifts because she desires to avoid being subjected (Alden & Tremaine, 1998). Last, in *Secrets* (1998) Kalaman detects "his own identity . . . [is] a tissue of secrets" (Alden & Tremaine, 1998, p. 760) and aims to unravel it with his childhood friend, Sholoongo. Kalaman resembles a maturing Somalia discovering itself before the breakage of the civil war.

Given the themes of these novels, I examine how Farah reproduces and challenges the syntax of the Oedipus complex. I ask how the unique familial structure Farah conveys resembles transnational families that mask the father as the moral figure. I am interested in how the complex reproduces and challenges within these non-nuclear familial structures. With this, I examine the nature and possibility of Oedipus resolution amongst storylines? This will also encourage me to examine: Who and what becomes the superego, moral role model, for characters and plot development? How does this provide insight into the political expression of psychical dilemmas? What does this say about the relationship between the superego and national consciousness? What are the interconnections between the familial structure depicted and Somalia's national identity?

METHODOLOGY

I use psychoanalysis as a methodological framework to examine how the complex's pathogenic effects manifest amongst character neurosis, plot development, transference, and countertransference. My theoretical interests accredit my choice in centring psychoanalysis. In

particular, psychoanalysis concerns the question of yes and no, and the probability of failure benefits my theoretical aims. Freud addresses the yes and no question in, " Constructions in Analysis" (1937), where he studies the patient's agreement and disagreement with the therapist's observation. Freud enters this discussion by turning to a remark by a colleague who was fond psychoanalysis but found it to be a game of heads and tales, in which, " heads . . . [the][therapist] wins, and tales . . . [the] [therapist] loses" (Freud, 1937, p. 77). Challenging his colleague's observation, Freud discusses the weight and potency a patient's yes and no holds during therapy. Freud (1937) compares a therapist to an archaeologist invested in uncovering past remains. The therapist's restoration of the patient's past is particular because the remains were never lost but represent, "surrogates of what has [been] forgotten" (78). For this reason, Freud described the therapist's work to be more manageable than an archaeologist, who works with historical remnants that are, either partially or entirely, obscured. Through this discussion, Freud represents memories as challenging the temporality and essence of loss; memories aesthetically impersonate loss by having capabilities of being forgotten while never reaching the region of misplacement. This divide between forgetting and loss enforces memories to challenge temporality, as they co-exist amongst levels of past and presence. It is for this reason, Freud (1915) in, "Observation of Transference-Love,*"* explained that transference, despite being taxing, was compatible with the existential nature of memories that hold the possibility of being rejuvenated to a conscious state.

Freud (1937) marks transference and countertransference as the collaboration required in reviving memories. Freud suggests that the therapist's observations rely on the patient's revelation of further information. For Freud, a simple yes in therapy suggested an apprehensive

submission to the counsellor. This claim corresponds with his (1913b, 1924a) papers on the *Totem and Taboo* and "The Dissolution of Oedipus Complex," where he suggests that a child's ability to shift from absolute submission to identifying with the father actuated Oedipus resolution. I believe Freud's discomfort with a simple yes from patients signified the patient's unconscious need to appease moral figures that mirrored their father. Alternatively, Freud interpreted an empty no as signifying the patient's resistance towards repressed and triggering material.

The point I want to extend is: the therapist's mapping is reliant on the patient's confirmation and their revelation of additional information. It is on these grounds that Avery Gordon (1997) challenges the divide between analyst and analysand. By examining Sabina Spielrein's contribution to the genesis of the death drive, Gordon (1997) opines the exception of patients' from the intellectual production of psychoanalytic discourse. In *Psychoanalysis and Storytelling* Peter Brooks (1994) echoes Freud, as he argues that despite the observation of the therapist morphing into testimonies through the patient's confirmation, the therapist's role is to assist the patient in constructing a narrative. The therapist becomes the *Verbindung* (link) between transference and the process of *Abwechslung* (constructing meaning). Through repetition, transference composes a juxtaposition that calls the past into the present to assist the patient's progression, characterized by coherence. Prior to transference, Brooks (1994) described the patient's narration as resembling rocks within a stream that disrupted the flow of storytelling. During therapy, the therapist's use of transference ignites *Rohstoff* (new material) that invites the past to solidify the gaps amongst the patient's present narration.

Brooks (1994) notes that the analyst and analysand contribute to the construction. Without transference and the therapist's observation, the surfacing of *Rohstoff* is impossible. In the same vein, the patient's revelation encourages the replaying of the dialectic interaction between transference and *Rohstoff,* whilst simultaneously cultivating transference as a process of *Abwechslung* (constructing meaning). Extending this alternating process, Brooks (1994) contemplates the interaction between the narrator and narratee. The story (claims of retelling and representation) and the narrating (the product that arises from the discourse) produce the narrative. With this in mind, the text is never passive — it harvests a telling that awaits comprehension and further construction from the reader.

The relationship between the reader and the writer invites transference; they achieve the recollection of the past into the present through the initial narrative orchestrated by the writer, and then later, recognized by the reader. Readers undertake a journey in attempting to reassemble the narrator's composition. This analytic work, though, subject to the same dynamics of a therapist-client relation, differs from the analyst in two principles. The first being the contrast between perception and imagination. While in therapy, the patient uses what they hear, the reader uses the assumption of what they think is being said to construct a response. Similarly, the narrator speaks to an imaginary audience and assumes the possibility of comprehension. The construction that occurs within this dynamic stems from probability. This imaginary sphere disrupts *Zwischenbericht*, which Brooks (1994) explains as a region where illness and reality made apparent. In therapy, the patient's neurotic resistance to repressed material becomes clear through repetition which evokes recollection. I extend this resistance in my analysis to consider

the presence of *Zwischenbericht* in Farah's second trilogy regarding *Zwischenbericht.* I ask: How do we analyze neurosis within the imaginary?

Besides the narrator and reader's relations being mediated by imagination, this interaction is particular because the text is not from the patient. Brooks (1994) suggests that while the therapist and the patients are both constructionists and listeners, the patient is inexperienced. Through repeated questioning and observation, the therapist assists the patient in recalling the past, understanding why resistance is taking place and encourages a coherent narrative. Within this regard, the therapist's expertise is privileged as the all-knowing (Brooks, 1994). Through an engaging with Shosa Freeman, Brooks (1994) suggests this power-relation in literary criticism develops paradoxes. The text is the patient readers analyze and is also an expert of the imaginary sphere readers' navigate. From a methodological standpoint, this enforces consideration of the conflicts that arise with my use of character and plot analysis. Does my relationship with the text as both my patient and therapist interfere with the object relations I form with the text? Does it contribute to a neurosis I aim to examine?

Such questions provide theoretical considerations of psychoanalysis, as a methodological tool and its reproduction of failure. In "The Psychoanalytic Case: Voyeurism, Ethics, and Epistemology in Robert Stoller's Sexual Excitement" John Forrester (2016/2017a) describe psychoanalysis as an art of inevitable failure, "because it is always a symptom" (Forrester, 2016/2017a, p. 66). While the therapist's office is physically present, once the door closes they coexist within the patient's neurosis. The therapist understands the neurosis through the patient's words, experiences, and recollections. In the same vein, the act of reading fiction often places readers in a feeling of here but not here. The reader, writer, therapist, and patient are all confined

within neurosis and every position becomes subjective. Forrester, turning to Robert's Stoller's case study, explains that while the narrator is the reader of the patient, the writer, and the analyst, they are not the readers of their own constructions. My character analysis will be within the pathogenic effects of the Oedipus complex I aim to examine. This confinement to the object of study enforces concerns regarding maintaining the purity of the text.

In, "Gender and the Metaphoric of Translations*"* Lori Chamberlain (1988, p. 456) explains that the "translator becomes part of the family… [and].. father[s] [the] [text]." As the "translator [mirrors] the author," the work of translation intends to preserve the *belle infidèle* and stays true to the mother tongue (Chamberlain, 1988, p. 457). Extending Chamberlain's (1988) work on translation, my methodological usage of psychoanalysis renders insight into the relationship between conserving the tongue of the text and the nature of the neurosis. In therapy, the therapist, comparable to the translator, preserves purity or the innocence of illness by attempting to present the neurosis using the patient's recollection and words. I believe this also suggests that construction confined within the neurosis works to maintain the purity of neurosis. A psychoanalytic framework, therefore, works for this project because it emphasizes Farah's cultural syntax and aims to understand character neurosis within his mother's tongue. This raises concerns about the relationship between preserving the mother tongue of Farah's text and the neurosis I am embedded within and aim to analyze. Chamberlain (1988) describes the translator as emerging to be the father protecting the purity of the text. In like manner, Forrester (2016/2017a) describes the reader as occupying multiple roles and interaction with the text transpires. I am interested in this intimacy and wonder: Does the reader become a translator aiming to preserve the chastity of the character neurosis they aim to speculate? What is the

relationship between neurosis and shielding the text? Do I also become the father of the neurosis I am embedded within and aim to analyze?

As already detailed, the text, reader, and the narrator are engaged in dialectic relations of construction and reconstruction. Amongst these interactions, my engagement with the text inspires a personal transference and countertransference that contributes to my questions regarding Oedipus complex's manifestation. How do readers maintain the purity of neurosis we analyze if the pathology also emerges from readers' history? While postcolonial scholarship has critiqued psychoanalysis for preaching universality (Bertoldi, 1988), this production of failure and inability to reach objectivity imprints any attempts to generalize. I believe this creates a third place of agency for marginalized, post-colonial novelists, such as Farah, that encourages theoretical extensions to related fields. My definition of third spaces arrives from Donald Winnicott's (1971/1991) construction of third place as a sphere that is created when the mother does not respond to the child's demands. Winnicott believed that while this was painful for the child it encouraged agency.

CONTRIBUTIONS TO FEMINIST DISCOURSE

Research has focused on the economic stressors Somalis migrants face (Abdi, 2014; Heger- Boyle & Ali, 2010) or migration's influence on Somali families parenting and gender dynamics (Renzaho et al., 2011). With that being said, research has neglected the impact of migration on the parent-child relationship. A practical implication of my thesis examines how the transnational and migrant families reproduce the Oedipus complex. My focus on Fanon

(1952/1986a) provides implications on the matter of moral perception and development transpires amongst Somali families that are perceived as pathological. It will give insight into who and what becomes Somali children's moral exemplar and how this affects their relationship with their parents, gender, and society at large. From a discursive standpoint, my thesis offers two main points of extensions. First, it surpasses the conversation of universality to understand the cultured reproduction of the complex. Second, my theoretical emphasis on unmarking the patriarchy as a role model contributes to gender discussion on dismantling nuclear families as the exemplary family structure. From a literary standpoint, my thesis centres the question of moral exemplars and Oedipus resolution. While academics such as Wright (1992) have identified the complex in Farah's second trilogy, there has been little emphasis on understanding the role of the superego and the conditions of resolution.

CHAPTER 2: IMAGINARY PLAY AND LINGUISTIC PRESERVATION

INTRODUCTION

Farah follows Sophocles's (429, BC/2009) play and uses orphans to epitomize confusion in terms of identity and origins through close proximity to death. Oedipus and Askar struggle to discover their own identities because they do not know who their biological parents are. Through this, they represent civilization's greatest tragedy by gathering self-discovery as impossible in a post-colonial era that marks triumph as self-complacency. Moreover, Askar and Oedipus's faith is worrisome for readers because it spells out the possibility of knowing one's biological parents but never reaching self-knowledge. On these grounds, self-knowledge and agency resurface in a third place while embodying resistance to authority and regression towards a prior state of one's heritage.

In this chapter, I engage Freud's (1920, 1924b) observation on the death drive and the mechanisms of pleasure and pain to examine linguistic preservation in defiance of political trauma. I use Freud's (1920) definition of trauma as an external stimulus that penetrates the conscious barrier and compares the psychical apparatus objectives for counter-catharsis with minorities conserving origins within a regime. As Freud (1920) states, this counter-catharsis occurs when the psychical apparatus focuses their physical energies in regulating invading stimuli. In the event that the psychical apparatus is not strong enough to succeed, regression, or a return to early stages of development, occurs in the site of infringement (Freud, 1920). Freud's (1920) description of this model supersedes his discussion on the, "drives . . . return to the inanimate" (p. 167). I think he attributed the death drive as influencing regression. Extending his

model, this chapter follows the ways the death drive and the economics of pain and pleasure generate language preservation as a counter-catharsis during political trauma. I achieve this analysis by using Farah's novel as a case study and first discussing the stages of Askar's psycho-sexual development. I then proceed to focus on Askar's relationship with Aw-Adan to categorize his Koran lessons as an imaginary sphere whereby repeated resistance, regression to one's heritage, and pursuits for control conserves Askar's Somali identity under the Ethiopian regime. Finally, I conclude this chapter by returning to Fanon (1952/1986a) and observing language as a site of resistance for the oppressed. However, before I continue it is important that I clarify my usage of Freud's description of prior state. Admitting that he (1920) used this phrase in the biological sense to mean uniform systems, my use of it accentuates origins rather than simplicity.

MAPPING SEXUAL AND POLITICAL IDENTITIES

Maps (Farah, 1986) is the first book in Nuruddin Farah's second trilogy and arguably the most complex novel he has written. Farah extends the literary definition of mapping to cultivate a post-colonial narrative that examines the ways Africa, "through tribal nationalism have long overridden the constructs of political geography" (Wright, 1992, p. 176). On this ground, Farah's novel is "[amongst] African literature [that] has recorded . . . [such] process. . . .[by] drawing upon many cultural and religious sources" (Wright, 1992, p.176). Farah utilizes a parent-child relationship to explore issues pertaining to kinship, identity, and sexuality. He pronounces the first chapter with an unknown third voice stating, " to Misra, you existed first and foremost in the weird stare: you were to her, your eyes, which, once they found her, focused on her guilt" (Farah, 1986, p. 6). At first, the narrator's audience appears ambiguous but the second chapter opens

with a first-person recollection answering, " Misra never told me that I existed for her only in my look. What she said was that she could see in my stare an inch of intelligence" (Farah, 1986, p. 23). As the novel continues, Farah (1986) combines the personal and political within a sequence that follows a, "first-, second-, and third- person [narration]" (Bardolph, 1998, p. 163). While the omnipotent voice remains anonymous, readers recognize Askar, the protagonist, as narrating the first-person accounts. Askar is a Somali orphan who is found by an Ethiopian woman during the Ogaden conflict. Through this interaction, Farah challenges the naturalization of identity and establishes Askar's origins and relationships as socially rather than biologically constructed. The omnipotent voice reminds Askar that Misra found him in a, "room. . . [that] [was] a . . . convenient place to hide from Aw-Adan" (Farah, 1986, p. 7). Misra is described as entering the room and discovering Askar lying next to his deceased mother, Arla. As Misra speculates Arla died giving birth, she decides to adopt Askar. Her decision is based on Askar, conveniently entering her life shortly after she lost her first child. For this reason, Askar provides an opportunity for Misra to be a mother as she, " began walking with a slight stop and her hip . . . protruded to the side" (Farah, 1986, p.8), and appeared, " ready to carry . . . [him]" (Farah, 1986, p.8). Askar also recounts Misra forcing him to suckle on her breast and becoming upset when he rejected her request.

For Misra, breastfeeding generated an opportunity to escape the constraints of social ties by becoming biologically affiliated with Askar. With this, Farah both reaffirms cultural constructions by associating motherhood with breastfeeding, but he also simultaneously challenges this by emphasizing Askar's intimate bond with Misra. In fact, the novel's opening reads like a sonnet as the first and third-person voices recite how inseparable Askar and Misra

are. Askar often describes himself as being an extension of Misra and identifies himself, "somewhere between her open legs, as though . . . [he] was a third leg" (Farah, 1986, p. 24). Despite this, Farah also establishes Askar and Misra's relationship amongst political paradoxes. Though *Maps* (Farah, 1986) introduces Askar as an orphan whose mother died, Misra is only able to identify his origins when she discovers his father lost his life fighting, "for the Western Somali Liberation Movement [WSLF]" (Farah, 1986, p. 9). Farah, once again, formulates identity as a site of contradictions as he outlines patrilineal influences and political tensions. Askar, as a son of a WSLF member, politically contrasts Misra's provenience as an, "Oromo woman from the Ethiopian Highlands who is doubtfully accused of betraying the Somali army to the forces of her homeland during Ethiopia's reconquest of the Ogaden and [who] is murdered by the Western Somali Liberation Front" (Wright, 1992 , p. 176).

Their relationship becomes further politicized as the novel follows Askar's coming of age through an engagement with his infantile sexual phantasy, oedipal dilemma, circumcision, and eventually his separation from Misra. In the novel, the most prominent interactions between Misra and Askar are their intimate baths, which involve Misra teasing him and playfully rubbing his *Uff*. Despite Farah's writing neurotically convoluting phantasy, hallucination, and character engagement, Askar's recollection appears to be a result of sexual fantasies rather than confirmed plot-events. I arrive to this conclusion because Misra's first-person counts are absent and Askar and a third person narration, which might represent his unconscious, enumerate these intimate sessions. Second, his first-person descriptions appear as responses to his unconscious state and the dialogue between the two hints at repressed material seeking expression in the conscious. This is confirmed by Askar's usage of the word *Uff,* which translates to disgust in Somali and

demonstrates Freud's (1905/1949) explanation of society associating the anal region with shame as means of preventing children from masturbating.

As the novel progresses, the bathtub also marks Askar's initial oedipal dilemma when he learns the word naked by seeing, "Misra and Aw-Adan naked. . . .near a bed ... not . . . having their baths" (Farah, 1986, p. 25). Askar's observation challenges his phantasy and centres Aw-Adan, the local Imam and Misra's sexual partner, as his biological competition. Through this, he realizes bathing is not metonymic for intimacy, which opens the possibility for Misra experiencing nakedness outside the bathtub. This is psychologically unsettling for Askar because, despite his repeated attempts to construct Misra bathing him as intimate, reality reminds him that she remains clothed and his sexual encounters with her are confined to his imagination. Consequently, Askar is subjected to Oedipalization that is marked by three stages where he idealizes sexually seeking Misra and conquering Aw-Adan. The first stage of his oedipal dilemma is based on Askar associating Aw-Adan's physical state as signifying death. During a conversation with Misra, Askar inquiries about the meaning behind death, and despite her use of Islamic discourses, he defines it as, "lifeless and unbending . . . like Aw-Adan's leg" (Farah, 1986, p. 31). This is fascinating because for Askar death did not mean absence but symbolized a physiological state. Moreover, Askar's phantasy to annihilate Aw-Adan is not ignited by an interpretation that absence signifies death but emerges only after he constructs Aw-Adan as physiologically lifeless. In the second stage, Askar resembles a child expressing herself as her father's wife (Freud, 1899/1913a) and utilizes the Koran class to imagine and profess his desire to murder Aw-Adan. Finally, Askar's sexual maturity is finalized by his altering perceptions of

Misra as his moral role model to a sexually promiscuous prostitute that was comparable to the town's rumoured paedophile.Eventually, his intimate interaction with Misra follows a physical and psychological separation (Wright, 1992), which is encouraged by Misra's decision to circumcise Askar. Although circumcision, mirrors castration, it facilitated rather threatened Askar's agency and development. After Askar is circumcised, Uncle Qorrax visits him and tells Askar that because he entered manhood it was unlawful for Misra, who was not his biological mom, to sleep in the same bed as him. Qorrax instructs Askar to heal and sleep alone which marks his initial physical isolation from Misra. Askar describes this period in his life as painful and a moment where he," took hold of a different 'self', one that had no space for Misra." (Farah, 1986, p. 92). Askar began a journey of psychologically distancing himself from Misra. The map that Uncle Qorrax gifts him imprints this psychological departure. Askar's fixation with the map and his attempts to trace Somalia symbolize a desire to think about his identity as exterior to Misra as he considers: "Where precisely is Somalia," (Farah, 1986, p. 111). Moreover, this separation is intensified by the ongoing Ogaden conflict. As Somali and Ethiopian troops attempt to seize Ogaden, he views Misra as an enemy to his nation that is incapable of celebrating the Western Somali Liberation success. This building suspension eventually erupts as Askar moves to Mogadiscio and Misra refuses to join him because, she was afraid, "[he] might even kill . . . [her] to make . . . [his] people's dreams become a tangible reality" (Farah, 1986, p. 95).

Even though Askar dissociates from Misra, she continues to exist within him, and he favours a melancholic relationship with a lost object as he struggles to develop exterior relationships. In, "Mourning and Melancholia," Freud (1917) describes the melancholic as

incapable of distinguishing their sense of self from the lost object's ego. In a similar manner, when Askar moved to Mogadiscio, his uncle Hilaal continuously told Askar that he saw the third. I read this to mean that Hilaal was aware that Askar still existed as an extension of Misra. Further, Askar's identification with Salaado, his aunt, was also mediated by his recollection of Misra. As such, Misra's continued presence in Askar's conscious and unconscious emboldens him to ask: "Who's an Ethiopian [?] " (Farah, 1986, p. 147). The novel concludes with Askar envisioning his Somali identity by locating Misra as an Ethiopian. In the next section, I extend Askar's Koran lessons with Aw-Adan to observe repeated resistance as actualizing pleasure by retaining Askar's intellectual, sexual, and nationalistic roots.

KORAN LESSONS AS IMAGINATIVE PLAY

In the fifth chapter, Aw-Adan becomes Askar's Koran teacher and the negative attitude between the two escalates. Prior to this lesson, Askar mirrors Freud's (1913b) depiction of the primitive as Misra matures into a totem that he admires. In this state of submission, Askar appears to be existentially castrated and only comes into being through identification with Misra. Through this, Askar resembles Freud's (1924a) account of a child who is unable to reach oedipal resolution because he becomes his mother and marries his father. Askar's introduction to Aw-Adan's koran class mirrors such a union as he appears to take the role of Misra and marries Aw-Adan. As Uncle Qorrax brings Askar to the first koran lessons he tells Aw-Adan:

I bring to you, this blessed morning, this here my brother's only son, whose name is Askar. The young man is ready to be introduced by no less than yourself, to the word of God as a dictated by

him to Archangel Jibriil, and finally as heard by the Prophet Mohammed in the trueness of the version; the Archangel was authorized by His Almighty (Farah, 1986, p. 81).

Qorrax's speech visualizes a father giving away his daughter's hand for marriage and points to Askar's primitive position. Nevertheless, as these Koran lessons continue, Askar converts to an active agent that expresses resistance through an interplay of pain and pleasure. The Koran class morphs into an imaginary sphere where Askar seeks vengeance against Aw-Adan and simultaneously expresses his sexual desire for Misra. Askar's participation in these lessons follows a distinctive pattern that begins with his mispronunciation of the Koranic letters. In the novel, Misra asks Askar as he returns from his Koran class: "Why don't you simply acknowledge the fact that I taught you to read and write" (Farah, 1986, p. 83). Her questioning of Askar illustrates that he is familiar with the Koran's diction, and instead his befouling of the Arabic letters is purposeful in the sense that it encourages him to perform his love and hate for Misra and Aw-Adan. As Askar inaccurately utters the Koran his, "mouth . . . [becomes] a pool of blood" (Farah, 1986, p.82) from the repeated scolding he receives from Aw-Adan. These gruesome scenes end with Askar being naked in the bath as Misra washes his open wounds. In defiance of Misra conceptualizing Aw-Adan actions as ambitious rather than spiteful, Askar's physical pain is coupled with sexual excitation as he feels,"[Misra's] calloused palms on...[his] young, smooth skin" (Farah, 1986, p. 87).

My own experience in Kenya reveals that Farah's (1989) depiction of Aw-Adan's Koran class is not solely fictional but embedded within cultural reality. In East Africa, Imams often enforce physical violence to encourage students to memorize the Koran. Though this is a result

of cultural interpretation of Islamic rhetoric, I am fixated on the psychical significance of the Koran class as a site where pleasure proceeds pain. Askar's interaction with Aw-Adan is monotonous, given that," when the sores began to heal, . . . [he] was escorted back to the Koranic School" (Farah, 1986, p. 84), and this dynamic engagement with provoking Askar and then consoling in Misra persists. It is for this reason that his invalid annunciation of the Arabic letters facilitates a breakage that resembles Freud's (1899/1913a) detailing the role of absence in children's imagination. Compared to an absence cultivating an opportunity for children to express their desire and hatred towards their parents, Askar's mispronunciation encourages an act of figurative revenge against Aw-Adan and pursues Misra. The physical pain Aw-Adan inflicts on to Askar enforces a recollection of Aw-Adan penetrating into, "[Misra's] vagina [and] remember[ing] the agonies he had caused her" (Farah, 1986, p. 78). His memory demonstrates that sexual resentment is central to his resistance in the Koran class. This is illustrated by Askar's need to sexualize the Koranic letters after his enunciation disengages them. In the concluding scenes where Misra is bathing him, Askar observes, "the Koranic writing had ended up in the same *baaf* [emphasis added] as the dirt between . . . [his] toes" (Farah, 1986, p. 88). Askar's desire to carry the tampered Arabic letters into intimate scenes with Misra screams an attempt to secure her as his property. On this ground, Askar's pleasure is duplicated as he gains initial satisfaction from intruding Aw-Adan's moral codes, which is symbolized as the Arabic letters. He later then receives a second fulfilment by bringing Aw-Adan's codes to the bath, his territory, where Misra becomes an object of his desire and he achieves retaliation against Aw-Adan exposure to Misra's bare body.

I am unsure if Askar's satisfaction is achieved by agitating Aw-Adan or is contingent on the repetition of the Koranic lessons. In other words, situating Freud's (1920) observation in, "Beyond the Pleasure Principle," I am interested in the political, psychical, and literary importance of Farah's replicating the koran class as a site of resistance and the surfacing of the Oedipal war. To echo Freud's (1920) questioning of the pleasure associated with repetition, I situate Askar's pleasure as arriving from his desire for control and the preservation of the organic elements of the Somali language. This observation arrives from Freud's (1920) depiction of child's Fort-Da game, the economics of masochism (1924b), and the death drive as the tendency to preserve (1920). In an attempt to understand the manner that unpalatable circumstances ignite pleasure, Freud (1920) observed a one and a half-year-old child throwing his toy and uttering, " o-o-o-o" which stood for fort or gone. Once the object returns Freud (1920) found the child expresses a, "joyful Da" (Freud, 1920, p. 141). Freud (1920) theorized the child's desire to throw his toys and make them disappear enacted his mother leaving. However, notwithstanding the mother's painful departure, the active role the child plays in causing the toy to perish makes the game pleasurable (Freud, 1920).

In the Fort-Da game, the child repeats his actions with other toys because "the original experience . . . represents a source of pleasure" (Freud, 1920, p. 164). Similarly, Askar's continuous mispronunciation of the Koran results from the initial experience of challenging his competitor and securing Misra as his sexual object. Although this argument opposes the realistic nature of Koran classes as a continuous and integral part of the Somali culture, it provides insight into why Askar seeks this oedipal conflict outside these lessons. At one point in the novel, Askar requests a visit from Aw-Adan after he states he is facing an illness that causes him to "[not]...

think" (Farah, 1986, p. 101). His appeal is odd because it arrives after he rejects Misra's initial recommendation for an exorcism with the claim that the Imam she brings, "could make him turn into an epileptic" (Farah, 1986, p. 103). It is safe to assume that Askar does not trust Aw-Adan more than other Imams but rather his calling for Aw-Adan symbolizes an appetite to replay the initial painful resistance that proceeds sexual pleasure.

Initially, I perceived Askar exhibiting masochism, which Freud (1924b) characterize as individuals finding pleasure in pain. Freud (1924b) argues that masochism was a result of the pressure of the death drive encountering the libido. While the life drive aims to produce higher functioning and achieve the illusion of perfection, the death drive has a need to preserve the organic state (Freud, 1920). As a means of self-preservation, the effects of the death drive are limited, and its destructive instinct is directed outwards and expressed through sadism. However, there are elements of the drive that are directed inwards, and this births Masochism. Freud (1924b) continued to explain that feminine masochism is a result of a phantasy where the individual finds pleasure in pain because it positions them as a misbehaved child that faces the threat of castration. Pairing this need for the death drive to preserve the organic state and the regressive nature of feminine masochism, I started to conceptualize Askar's resistance as a product of linguistic preservation at the face of trauma. Based on the historical context of *Maps* (Farah, 1986), I identify linguistic preservation as Somalis maintaining their language and ethnic origins during the Ogaden conflict.

Freud (1920) explains traumatic energy as radiating through the psyche and causing cathartic energy from the psychical apparatuses as a last form of resistance. The stronger this

counter-catharsis is, the more likely the external stimuli can be annexed (Freud, 1920). On the contrary, when the system is not strong enough, fright and repression are apparent (Freud, 1920). Centring his observation of war neurosis, Freud (1920) explains that when the traumatic energy, "unleashes a quantum of sexual excitation ... [at] the absence of a state of apprehensiveness" (Freud, 1920, p. 161) the apparatus regresses to narcissism by directing the energy towards the impacted organ. Such an act is interesting because it not only demonstrates the psyche as malleable but also situates regression as the death drives' attempt to self-preserve when defeated.

It is for this reason that I find Freud's model of psychical life to be compatible with explaining the psychical elements of linguistic preservation during political oppression. On one account, Askar's mispronunciation functions as a counter-catharsis against Ogaden educators assimilating Somali children. During Farah's description of the Koran lessons, he takes a break from his fictional world and resorts to historical facts and quotes Emperor Haile Selassie's 1956 speech that encourages Somalis to learn Amharic for the sake of Ogaden's economic and social prosperity. He also clarifies that Somalis were sent to different schools in Upper Ethiopia where they were isolated from their community and faced assimilation. Farah returns to Askar and Aw-Adan interaction reveals eAw-Adan as not only Misra's sexual but represented Ethiopian educators that stripped Somalis from their identity. As such, Askar's defiance is not only sexual but is also political attempts to preserve his *Somalinimo* (Somali for 'identity'). His mispronunciation then approximates psychical apparatus mediation of external forces as a last resort of attempting to obtain control. Further, because physically conquering Aw-Adan was not possible, Askar's action is a form of feminine masochism and his childish behaviour represents regression. The Koran class functions to create the possibility of castration where Askar finds

pleasure in being the misbehaving child because he metaphorically and figuratively returns to his prior state. His hindrance to pronounce the Koran to the liking of an Ethiopian teacher symbolizes the safeguarding of his Somali language. Additionally, his phantasy of Misra as his love object and the bathing as an intimate act resumes as she heals the raw wounds, he brings home.

CONCLUSION

Farah's depiction of Askar's development is theoretically important for three reasons. To begin with, the novel concludes with Askar achieving a subjective agency marked by intellectual curiosity through resistance rather than identification with the Aw-Adan. Farah's attention to transnational Somali families places various characters as Askar's superego. Aw-Adan inclines into a moral role by representing Islamic moral codes that influence Somali's postcolonial culture. Furthermore, Aw-Adan's conflicting role as Askar's teacher and Misra's sexual partner ignites the elements of the complex. As an authority, Aw-Adan's moral status is ironic because he is an Imam who participates in adultery and an Ethiopian educator that enforces violence. As such, Askar resists because identification with Aw-Adan foresees linguistic, cultural, and intellectual genocide. Second, my analysis on the role of the death drive in preserving Somali considers linguistic salvation as a site of resistance.

To extend Fanon (1952/1986a) analysis, though a focus on colonial language reveals oppression (Gibson & Beneduce, 2017) it also disregards the psychology behind maintaining linguistic origins during political trauma. At the face of threat, the language of the victim's echoes Freud's (1920) description of germ and sexual reproduction. He cements his

consideration of the death and life drive by writing, “not all organisms have yielded to the external pressure impelling them to ever greater development” (p. 168). He continues by stating that during meiosis, the individual germ cell maintains, “original structure of living matter,” as they combine and develop, “newly acquired drives” (p. 168). For him, the individual germ cell ability to maintain their “original structure” while also developing new “drives” contributed to their success, in the sense that it, “ enable[d] . . . an independent life” (p. 168). My engagement with Freud reads the germ cells maintaining of the “original structure” to epitomize my earlier discussions of the death drive, while its, “newly acquired derives” reads as the product of the life-drive. The presence of the death drive alongside the life drives contributes to adaption and development, or as Freud poetically characterizes as, “an extension of death” (p.168).

Comparable to germ cells reproduction, my chapter took an interest in how oppression cultivates an, “external pressure” (Freud, 1920, p. 168) that encourages a regression to the organic elements of language and culture. As I have speculated, this is achieved by the death drive’s ambition to return to the prior stage through repeated attempts to obtain control. Once the threat for linguistic termination is unstoppable, regression to origins operates as a last resort of defence. Of particular interest is the manner these events take place in conscious recollection and how securing the origins of one’s heritage as a survival mechanism inevitably encourages immortal continuation.

CHAPTER THREE: WHEN THE NATION FALLS AND THE FAMILY REMAINS STRUCTURED

INTRODUCTION

The myth of *Oedipus Rex* (Sophocles, 429 BC/2009) places self-construction amongst a nexus of communal belonging that frees identity and destiny from biological restraints. Farah (1998) replicates similar lessons about identity, tribalism, and nationalism in *Secrets*. He centres family affairs to undertake conversations about kinship relations during times of war. In this chapter, I use Farah's *Secrets* as a case of research to examine the relationship between the nation and family during conflict. In the first section, I summarize plot and character development while also examining Farah's literary technique. Next, I use Frantz Fanon and Sigmund Freud to study the complex relationship between Mogadiscio and the quasi-family Farah depicts, as the fall of Siad Barre's regime emerges. I then move on to discuss the manner the family represents but also transcends its symbolism of the nation. In my conclusion, I return to earlier discussions on the Oedipus complex as a methodological tool to understand the family's ambiguous ties with the nation.

THE SECRETS OF A DYSFUNCTIONAL FAMILY

Secrets is set in Somalia during the 1990s, where Somalis face the fall of Siad Barre's regime and the emanate civil war. The title *Secrets* follows Farah's pattern in his second sequel and centres a single syllable word with metaphoric connotations as titles. While *Maps* (Farah, 1986) represented the locating of identities, *Secrets* typified ties to kinship and clans. Of particular interest is the irony behind Farah's (1998) postmodern novel establishing *Secrets* as an allegory. Farah (1998) blends myths, folkloric elements, and historical references, "to undermine

the linguistic or mythological foundations of Somali nationhood" (Ngaboh-Smart, 2000, p. 129). Through this, Farah (1998) overwhelms readers with details and idioms deficient of references or initial relevance. In, "Private and Public Secrets: Family and State in Nuruddin Farah's Secrets" Derek Wright (2004) describes Farah's writing as comical expressions that toy with floating signifiers. Wright notes that comparable to the characters' secrets in the novel climaxing to dead ends, Farah's allegories miscarry meaning or connotations. Echoing Wright's sentiments, Said S. Samatar's (2000) "Are there Secrets in 'Secrets'?" attributes Farah's buried allegories and idioms to a, "problem of misplaced events, objects, and historical chronology" (p.139). He portrays the fictional city of Mogadiscio as resembling Somali in the 1990s, but Farah uses western idioms that are, "foreign to Somali speech [and] mannerism" (Samatar, 2000, p. 138). For instance, Farah's usage of western aphorisms such as "we are damned if we do, and damned if we do. . .[not]" or "cowboy politicians" sits ineptly amongst a Somali context (Farah, 1998, as cited in Samatar, 2000, pp. 138-139).

Within a literary world that imprints allegories, metaphors, and idioms only to release them to an open space of insignificance, *Secrets* (Farah, 1998) speaks to both a family melodrama and the historical disconnect of the nation from its citizens during the war. The first on-sight of a secret emerges within the introductory chapter when the principal character, Kalaman, reunites with his childhood admirer, Sholoongo. Through a first-person anecdote, Kalaman narrates his conversation with his aggravating mother, Damac. He depicts Damac as pressuring him to reveal the details of his trips to Kenya, with a particular investment in uncovering which of Kalaman would bring. Such interaction is comical as it presents a familiar scene of a nagging mother pressuring her son to expose the private facets of his life.

As Damac devises her son's romantic affairs, she recites a recent dream of Kalaman, "slash[ing] open a vein of . . . [his] middle finger and . . . [making] a pledge of trust with . . . [his] partner, a woman whose face bears a striking resemblance to Xusna . . . [his] . . . vervet monkey" (Farah, 1998, p. 25). Damac's dream serves as the introduction to the critical secret that joins characters while also proposing Sholoongo's presence. Although Damac shows memory lapses when reliving the details of her dream, she stresses to Kalaman she recalls, "Sholoongo's name . . . [was] repeated by everyone . . . [she] talked to" (Farah, 1998, p.25). Readers speculate Sholoongo as the obscure woman Kalaman vows to and her unsolicited appearance in Damac's dream provokes Damac to ask her son: "[Do] [you] have any idea where in the world . . . [Sholoongo] is or what she is up to [?]" (Farah, 1998, p.25). Kalaman responds to his mother with a stern, 'No' that averts further conversation on the topic (Farah, 1998, p.25). As the chapter proceeds, Lamar, the housemaid, informs Kalaman that there is an unwelcome guest in his apartment. Lamar affirms that she, "didn't let . . . [this] [visitor] in, and didn't see her enter either" (Farah, 1998, p. 27). The uninvited visitor's mysterious presence enforces ghastliness that foments anxiety and "uncanny feelings" (Farah, 1998, p. 27) but also inspires intrusiveness.

As the scene progresses, Lambar scrambles to actualize details meant to satisfy Kalaman's appetite in determining his disguised guest. Through a junction of queries and explanations, Lambar and Kalaman introduce an erotic tension that pronounces Sholoongo's literary genesis through double anticipation. The prologue introduces Sholoongo through Kalaman sketching her as a woman that was a couple years older than him, who delighted him by taking part in his sexual experiments and childhood play. The omniscient voice establishes Sholoongo's origins and reveals that her mom birthed her while her father, Madoobe, was away

at sea. Her mother later committed suicide and elder's report a group of lionesses raised her and left her in the road for humans to adopt. Despite such context, Kalaman's nervous pursuit in revealing his company's identity marks Sholoongo's original presence. At first, Kalaman inquires, 'What gender is my guest?' (Farah, 1998, p.26), to which Lambar identifies his, "visitor has the quiet, confident look of someone who has chosen *to be*. … a woman today, but she could as well have been a man in another life, or a ghost or a goat" (Farah, 1998, p.29). Lambar's statement collimates Damac's dream and establishes Sholoongo as an interbred between primitive and human who escapes social constructs. Character's inability to classify Sholoongo lingers and culminates as ignoramus portrayals. For instance, her half-brother, Timir, defines her as a maggot who often visits with, "motive unexplored" (Farah, 1998, p.55). Kalaman similarly distinguishes Sholoongo as, "the type of rodent with almost mythical qualities which is said to bite your toe and then blow on the spot, as if helping to reduce the pain. Only it claws you again and again" (Farah, 1998, p.55).

Characters' efforts to express Sholoongo as subhuman does not negate her enigmatic spirit. Their allegories do not manifest a metaphor but serve as illustrations of the postmodern influence on Farah's (1998) text. Metaphors compare objects based on similarities, and in order for this to occur, the metaphysical qualities of the objects awaiting symbolic representation require familiarization. While Sholoongo arouses interest as mysticism summons her existence, the storyline fixates on character's defeated attempts to categorize her. She becomes a legendary creature within a folklore that darkens the divide between fiction and reality. Although actors embrace metaphors to manoeuvre Sholoongo's untidy identity, their directions are ineffective because she transcends figurative imagery.

Instead Sholoongo translates into a floating object incapable of signification. It is through this that Sholoongo alters into the uncanny and the second apprehension referring to her strengthens. Sholoongo becomes the unfamiliar that arouses anxiety of what her presence alludes to. Her scholarly purpose in the novel parallels the oracle who envisions atrocity as he prepares King Laius of an immoral fate determined by murder and shame. Sholoongo also foresees adversity as she exposes a dysfunctional family sheltered by secrets. Returning to Damac's initial dream, Sholoongo and Kalaman made a pledge when they were younger. Although both never disclose the elements of their childhood pact, the narrative opens with Sholoongo reminding Kalaman of their earlier promises as she demands that he impregnates her. Her request disturbs Kalaman and, "unseats his composure" (Farah, 1998, p.69) while evoking the transference of disjointed screen memories that warrant explanations. Prior to her arrival, Kalaman discovered himself as a business owner with an uncommon name. Aside from operating his business, having an invasive mother, planning a trip to Nairobi, and dating Talaado, he reveals insufficient details about his history, which I believe translates to his uncertainty of self. His inability to characterize himself becomes palpable as his first-person recounts compose of most of the plot. Kalaman's narration proposes his fixation on the literary and figurative genesis of his name. In the prologue, he states that his name Kalaman, "conjures up memories of childhood infatuation" (Farah, 1998, p.1) and that his grandfather, Nonno, specifies, "it is a cul-de-sac of a name" (Farah, 1998, p.4).

Nonno's generic definition bewilders Kalaman's concerns about the connotations of his name and as he seeks clarification, Nonno explains, "name a child Mohamed, and everybody is bound to as ' Mohamed who?'. . . . I had the foresight to call you Kalaman because I knew it would stand on its own, independent of your father's name or mine" (Farah, 1998, p.5). By

establishing the name Kalaman as exterior to patrilineal descent, Farah (1998) develops the subject of identity visible to his second trilogy. Kalaman's inability to locate the etymology of his name conjures skepticism about his blood relations with his father and grandfather. Farah's (1998) literary fixation on the origins of Kalaman bodies characters' questions about identity to the physical. Kalaman's childhood sexual encounters recount such associations as he remembers Sholoongo observing his phallic as being, 'no bigger than a navel button' and then asking him, 'are you sure you are father's son?' (Farah, 1998, p.8). Sholoongo's observation is further echoed by Kalaman's recollection of his babysitter, Arbaco, bathing him and affirming, 'my goodness. . . . are you really Yaqut's son?' (Farah, 1998, p.217). Sholoongo and Arbaco's consideration hold both figurative and denotative purposes. First, they demonstrate that aside from concealed and unspoken secrets, sexual relations interconnects characters. As the narrative unfolds it is revealed that Sholoongo is rumoured to have had an affair with both Yaqut, Kalaman's father, and Nonno. It also alludes that Arbaco and Nonno had sexual relations, irrespective of her working for him as his housemaid. Second, by using phallic size to distinguish Kalaman from his father and grandfather, Farah (1998) not only sexualizes the notion of identity but challenges its biological bases. Kalaman's timeworn journey of uncovering his history further articulates Farah (1998) fascination with the politics of recognition and belonging.

Sholoongo's arrival transforms Kalaman's inquiry about his identity from innocent reflection to a quest. She visits Mogadiscio from America to attend her father's funeral. Despite Sholoongo and Kalaman's history, she clarifies she does not intend to revitalize their childhood romance. During a heated conversation with Kalaman, Sholoongo clarifies she wants him to be a sperm donor. To stress her rationale, she turns to, "hyperbole. . . [Kalaman] coined as a child,"

and states that she does not want him involved in their child's life considering, "*fathers matter not, mothers matter a lot"* (Farah, 1998, p.66). Her matrilineal perspective encourages Kalaman to explore the social significance of fathers and his distress about his genealogy. Kalaman travels to Afgoi to meet his grandfather, mother, and father, which exposes him to repressed screen memories. His conversations with family members begin with attentiveness and considerations about Sholoongo returning to Mogadiscio but diffuse to display aged family secrets.

Analogous to Farah's opening epigraph, "one corpse, three secrets" (Farah, 1998, p. 1) Kalaman's interaction with his family members declares three leading secrets. The first ratifies Kalaman's distress about his patrilineal ancestry. Through his conversation with Arbaco, Kalaman discerns that a group of men following the orders of Y.M.I. assaulted Damac. Arbaco establishes Y.M.I. as an anonymous fellow who paradoxically had Yaqut's initials. She narrates Y.M.I. and Damac's interactions began years ago when he was infatuated by Damac's essence. However, when Damac refused Y.M. I's invitation for union, he forged a marriage license and presented it to Damac's aunt with the deception that he married her in confidence. Her aunt became disheartened and she accused Damac of testifying against the family order. At the young age of nineteen, Damac found herself to be an outcast that faced homelessness, but such penuries did not prevent her from advancing a successful bead business over the years. With this in mind, Y.M.I. continued to pursue Damac and became enlightened about her financial success. It is here that Y.M.I. reintroduced his counterfeit wedding license to extort Damac to pay, "only a third of . . . [her] monthly take" (Farah, 1998, p.261) for being his alleged wife. When Damac refused, Y.M.I. sought help from Gacme-xume, a military sergeant, and strategized a forcible violation that resulted in her pregnancy with Kalaman.

Y.M.I's misdemeanours continue to unnerve Damac as he misplaced the certificate that passed as a testimony for the prevailing secrets that warrant character relations. As mentioned, this authorization delineated the impression that Y.M.I. married Damac, which estranged Yaqut as her first husband. Kalaman, who was doubtful of his mother's preoccupation, became welcoming of this theory when he asked his mother, " why didn't you get a duplicate copy from the municipality . . . if you were not planning to divorce my father and were not secretly betrothed to another man? " (Farah, 1998, p.152). Her son's pressing curiosity and anxiety about her traumatic past resurfacing furthers Damac's interest in locating this document. As the plot unfolds, Nonno affirms Damac's speculations and suggests Sholoongo found the wedding license and obscured it in his dwelling. Sholoongo's actions influence Damac's disdain and depiction of her as exploiting an inexperienced Kalaman by, " feed[ing] . . . [him] . . . her monthlies" (Farah, 1998, p. 141).

Kalaman's discovery of Y.M.I. and Damac interaction proposes Damac and Yaqut marital status as the second family secret. Nonno ruminates over such a private affair when he confides in Kalaman that he fears that Damac and Yaqut are being dishonest. In a poignant confession, Damac confirms Nonno's speculations and informs Kalaman that Yaqut was not her legal husband or his biological father. She emphasizes to Kalaman that despite her adversity, Yaqut showed unconditional support and was an exceptional father that treated him as his own. Finally, the third secret that surfaces pertains to Sholoongo's desire to have Kalaman's child. Although the reason behind her request remains a mystery, she communicates to Damac: "years ago I made a promise I would give . . . [Kalaman] a sibling. I kept my end of the bargain,

but it wasn't to be, because I miscarried. A pledge once made it is as binding as an oath. I want to keep my word to Kalaman, cost what it might" (Farah, 1998, p.186).

Sholoongo's objectives derives from her knowledge that Kalaman as a child witnessed his parents engage intercourse and demanded they award him a sibling. Unfortunately, Damac faced sterility and could not satisfy her son's appeal. In the preceding chapters, Damac's recollection attest to such events but Sholoongo's familiarity with Kalaman's intimate family affairs remains undetectable. In the concluding chapter, she continues to stimulate characters' erotic association and admits in hoping to gratify Kalaman's childhood wish she sneaked into Nonno's bed and coerced fornication. During this monologue, Sholoongo also brings to light the heart-wrenching news that Nonno was dying from Aids.

Eventually, the novel ends with Kalaman freeing identity from the constraints of biology and clanship. In his final first-person narration, Kalaman tells Yaqut that it didn't matter if he wasn't his biological father or married to Damac because he was his, "father, and . . . [he] love[ed] . . . [him]" (Farah, 1998, p. 259). Kalaman reaches resolution as he clings onto "fathers matter" and redefines kinship as socially elected rather than biologically determined. His denouement mirrors Farah's (1992) attempts to redefine what it means to be a Somali as a writer exiled. Although Kalaman finds a solution to his concerns about identity, the city's confidence in the war persists, which raises questions about the relationship between the family and nation during warfare. I will focus on this topic in the next section.

THE FAMILY AND NATION DURING WAR

When reading the myth of *Oedipus Rex* (Sophocles, 429 BC/2009) we think: If the Oracle had not spoken his prophecy, what would have been Oedipus's faith? Though Freud (1899/1913) does not directly inquire this, he poses a similar consideration when determining the myth as speaking to the misfortunes of childhood. For this reason, it is appropriate to infer that Oedipus would confront incestuous desire even if the oracle's forecast was absent from the play. Similarly, despite Sholoongo disturbing characters' sensibilities and insight into family matters, she does not epitomize the civil war. Prior to her arrival, *Secrets* (Farah, 1998) outsets character and plot advancement with Mogadiscio expecting disruption. In the novel's opening dialogue, Damac foretastes military occupation when she invites her son to move to Nairobi. The plot further pronounces similar expectation by stipulating scenes of Damac purchasing firearms to protect herself from reputed militants and anarchists, Kalaman undergoing car searches when crossing the border between Afgoi and Mogadiscio, and the countless display of remains across the city.

Hence, Sholoongo visits only stress characters' first-person accounts that confirm, deny, historicize, and display personal and shared family events. It is only after eight chapters that the narrator reenters the scene and interludes readers to, "push aside Kalaman's doing and predicaments for a moment, and . . . talk about the entire country, and its impending collapse into blood-letting anarchy" (Farah, 1998, p.190). It is here that the narrator reiterates that a war is taking place and that the nation is in great turmoil. The narrator continues to compare Kalaman's decision of prolonging his family troubles by not being, " true to his own instincts, honest to Talaado and his mother, . . . [and] forthrightly frank with Sholoongo herself" (Farah, 1998,

p.191) to the moral decline of the nation. Such a position corresponds with Yaqut preceding questions that asks his son: “how does . . . [Sholoongo] plan to make you give her a child?” Yaqut continues to point out the impracticality of his son’s fixation by asking him : “ Does . . . [Sholoongo] envisage making you do so at gun point ? (Farah, 1998, p.69). His reason underscore pending queries surrounding Kalaman’s decision to not outright refuse Sholoongo’s proposal. I speculate that Farah extends Kalaman’s consideration to provide the family unit a literary sphere to confront repressed memories that resurface as defective relations. Farah’s technique resembles Sophocles use of self-denial to enact Aristotle’s (330 BCE) notion of *Hamartia* (as cited in Miller, 2006), but contrary to Oedipus (Sophocles, 429 BC/2009) Kalaman becomes the driving force behind his misfortune.

The narrator also shifts their focus from Kalaman to accredit the moral decline of Somalia to Siad Barre’s, “remote control mechanism” (Farah, 1998, p.191) and proposes that if Barre had resigned before the Ogaden conflict, Somalia would have not been in the same predicament. Farah also iterates these sentiments in his personal essay and interviews. In a 1992 paper Farah underscores his frustration by writing Said, “is currently enjoying the quiet of an undisturbed siesta in his ancestral village when at least half of the population of the country goes to bed and wake up in terror” (p. 6). Although Farah parallels the narrator in identifying Siad Barre as influencing Somalia’s declension, he highlights his primary inquiry: Why does Somalia’s moral state continue to degenerate after the fall of Barre’s regime? His question does not denounce Siad Barre's role in Somalia’s fall but gathers the Somali issue as an individual rather than clan based (Alidou & Mazuri, 2000). Further, his stylistic choices highlight his belief that the corruption of the collective can be located amongst the individual. Farah composes

Secrets of eleven chapters narrated by different key characters. There is also the prologue and the interlude— a third voice recollection narrates the latter. It is important to note, despite Farah's use of a third voice, the narrator is not omniscient (Ngaboh-Smart, 2000) as the interlude quotes Nonno to switch the focus from the collective towards characters' individual struggles. Through this, the narrator enunciates Farah's (1992) thoughts and focalizes Nonno's famous quote, "our challenge is to locate the metaphor for the collapse of the collective, following that of the individual" (Farah, 1998, p.191). Farah's (1998) emphasis on the affairs of a quasi-family as the expected war becomes disregarded holds political significance and speaks to the relationship between nation and war. The author presents the family as the physical representation of the immoralities of a nation during the war. My usage of the word physical is intentional and implies two attempts. First, I speak to feminist scholars' initiative in gendering the family unit's interaction with the collective. I also aim to express the family as a physical sphere whereby the nation's unconscious state seeks expression and becomes apparent. Transnational feminists depict the nation as a gendered entity that is both a mother honoured and virgin citizens preserve (Martin-Lucas, 2014; McClintock, 1993). In like manner, general feminist discourse extends the idea that femininity is a symbolic representation of the nation's physical essence to examine the gendering of citizenship. In, "Family Feuds: Gender, Nationalism, and the Family," Anne McClintock (1993) argues that while men develop a direct relationship with the nation, women are, "subsumed symbolically into the national body politics as its boundary and metaphoric limit" (p. 62).

McClintock (1993) explains that on these grounds the family becomes rendered by providing a legitimate shape that naturalizes exclusionary practices. She argues that the family

unit mandated by kinship ties structures age and gender and depicts progression as biological. While engaging feminist scholarship my presentation of the family as a physical representation also arises from a Freudian discourse that presents the body as a surface whereby the unconscious seeks moral expressions. Freud (1911) writes about this concept of motor representation in, "Formulations on the Two Principles of Mental Functioning," and describes the reality principle as enforcing the pleasure principle to explore creative forms of expression. Freud explains this encourages repressed materials to surface auto-erotically and appear as physical symptoms of anxiety. In like manner, my analysis describes the family as mirroring the physical expression of repressed states that highlight the defects of the nation. With war, the family unit exaggerates and utters the nation's immoralities and conflicting position. My observation correlates with Frantz Fanon(1952/1986a) and Freud's (1915/1918) consideration of war, morality, and the Oedipus complex.

Fanon (1952/1986a) questions the Oedipus complex presence within matriarchal lineages and contends that the complex represents France's moral recession post-revolution. Listed under his influential fourteenth footnote, Fanon (1952/1986a) states, "the collapse of moral values in France after the war was perhaps the result of the defeat of that moral being which the nation represented. We know what such traumatisms on the family level may produce" (p.152). For Fanon, such traumatization represented a macroscopic phenomenon where the nation failed to hold its position as a moral exemplar. I believe Fanon's discussion on the nation declining as a noble exemplar communicates an important impact of war during the conflict where the nation is no longer presented as holding higher moral standards but encourages atrocities for victory. Through this, the nation mirrors an envious superego where the proximity to immorality

disqualifies the ability to exemplify moral perfection. This is further discussed by Freud (1915/1918) in his reflections in, “Thoughts for the Times on War and Death,” where he proclaims that the nation did not decline but reminds us, “they never really rose as high as we had believed” (p.30).

Corresponding with his (1930/1961) claims in *Civilization and its Discontents,* Freud (1915/1918) identifies moral development as adults progressing from primitiveness and egocentrism, towards maturity marked by altruism. Despite such expectation, Freud explains the nation’s fixations on aesthetics rather than the intent behind actions holds the consequences of man’s primitive impulses and ego-centric tendencies prevailing (Freud, 1921). As long as citizens’ actions appear to be good the nation welcomes them. Farah (1998) scores such complexities of moral good and bad by examining the immorality that is inflicting the family by comparing the intent of character’s actions with that of animals (Alidou & Mazuri, 2000). In the third chapter, an elephant assassinates Fidow, the local hunter. The village describes the elephant as travelling a great distance to find Fidow and murder him for hunting his herd. The elephant’s actions as representing Nabsi which is, “a means by which human activities are governed . . . [to] maintain . . . equilibrium . . . [and] overall communal peace and stability” (Farah, 1998, p.103) becomes a heroic stance against animal brutality. The character’s incestuous behaviour described as antithetical to altruism. For instance, in his first-person recollection, Nonno describes watching Kalaman masturbate in the shower. Nonno explains that he feels like he has failed as a grandfather. His actions contrary to that of the elephant’s results in guilt. I read this as Farah (1998) demonstrating that the immorality that bestows the nation translates to severe malfeasance on the individual level, whereby animals exhibit higher morals than humans.

The second political implication of Farah's illustration of the family as a physical is that it presents the nation as nefarious prior to the war. As the patriarchy dies (Nonno) and Kalaman reaches resolution through marriage, the nation remains disintegrated. *Secrets* (Farah, 1998) ending contradicts the interlude's observation that verdict on an individual level motivates collective reconciliation. It also challenges the Oedipus complex resolution as being contingent on citizens identifying with the patriarchal figure, as a fatherless constructed family achieves harmony and agency. For this reason, Mogadiscio resembles Chinua Achebe's (1958) *Things Fall Apart* and depicts a society that has fallen before the outbreak. By Kalaman coming to terms with his identity, Farah cements the nation within anticipation and fear and concludes the details of the war remain the novel's sizeable secret (Wright, 2004). Mogadiscio's inability to reach moral cohesion resembles Freud's (1915/1918) reflection on nations in war. Freud (1915/1918) notes during the war the nation's moral image appears altered as it, "absolves itself from guarantees and treaties by which it was bound to other states [and] makes [an] unabashed confession of its greed and aspiration to power, which the individual is then supposed to sanction out of patriotism" (pp.14-15). The nation expects absolute patriotism from the citizens but in return offers, "excessive secrecy and censorship" (Freud, 1915/1918 p.14). Freud (1915/1918) challenges this apparent shift by insinuating the nation was never a moral exemplar. The nation's prior moral expectation emphasized the aesthetics of action, which left room for egocentric motives to manifest through actions that perform 'good.' Kalaman's family saga acknowledges Mogadiscio as immoral irrespective of the troubles of the family and urges readers to reconsider the relationship between the family and nation. In the next section, I analyze the family unit as transcending its symbolic depiction of the nation.

IS THE FAMILY SIMPLY AN ALLEGORY?

Returning to Oedipus, his search for identity provoked insight into the association between the individual, the collective, and politics of belonging. Even though Sophocles's (429 BC/2009) Greek tragedy predates nations (Smith, 1991), Oedipus' search for his history exaggerates individual origins as affecting collective cohesion. Linda Racioppi and O'Sullivan See note, "his faith is not merely personal: it affects his children and their futures, his country, and their relationship to the gods" (p. 20). We witness this in Antigone (442 BC/ 2003) where Oedipus's curse holds a lasting impact on Athena (Smith, 1991). On this accord, Oedipus self-discovery emanates through a web of social relations; his role as husband and son signifies his citizenship and monarchy. Oedipus could only discover a shared sense of self because individual identities are imprinted within the collective (Racioppi & O'Sullivan, 2000/2003; Smith, 1991). As I have previously mentioned, Farah invests in this engagement through his exploration of the family. By devaluing the war, Farah identifies the exchange between-self-knowledge and social relations as furthering the interaction between the personal and collective. Compared to Oedipus, Damac, Yaqut, and Nonno shaped Kalaman's self-discovery. In the novel, Kalaman recognizes this wisdom when he asks his mother: "Is it because true knowledge is gained through a kind of death? Or because true-self-definition is attainted through a total overhaul of one's identity? (Farah, 1998, pp. 153-154).

Both Kalaman and Oedipus understood relations identify origins, but they also comprehended the truth motivates social consequences. Upon discovering that Tiresias prophecy was his reality, Oedipus proclaims that the citizens of Thebes finally saw him as a tragic king

who was responsible for King Laius's death and the debilitating plague (Racioppi & O'Sullivan, 2000/2003; Smith, 1991). Oedipus's guilt arrives from his concern that his immoral destiny invalidates his authority. In like manner, as Kalaman discovers he is a product of sexual assault, he narrates, "if they pitted me, it would be because I was the poor sod who hadn't had a blood family to be loyal to, to kill and die for, in this epoch of clan-kill-clan" (Farah, 1998, p. 237). Speaking to the clan politics of Somalia, Kalaman fears connecting with his biological clan because he believes they will classify the reality of his roots as a cultural shame.

Though Oedipus and Kalaman voice the possibilities of exclusion, they do not face othering. As characters elaborate on aged secrets, the progression of their revelation is reliant on both Farah's (1998) quasi-family structure and their discrimination of Sholoongo. Kalaman and his family manufacture secrets through their association with Sholoongo. For instance, readers become enlightened by Y.M.I. and Damac's past when the plot accuses Sholoongo of stealing their marriage certificate. Equivalently, Farah (1998) stresses the onomatology of Kalaman in the preface where the narrator recounts Sholoongo swaying a youthful Kalaman to address himself with his mother's maiden name. In defiance of Sholoongo's literary significance, Kalaman's family presents her as the antagonist who foments the onset of secrets only to hinder such affairs. Kalaman's family convicts Sholoongo, and it is only the concluding chapter of the story that Farah (1998) provides a space for her perspective of the claims constructed against her.

I maintain that the progression of secrets through means of segregation presents Kalaman's quasi-family as mirroring the nation's structure. Literature often depicts the family as an allegory of the nation (McClintock, 1993; Racioppi & O'Sullivan, 2000/2003). In the same way, the family was born out of ancestral legends and fixed categories of belonging based on

kinship, nations arrive from myths of belonging and exclusion (McClintock, 1993; Racioppi & O'Sullivan, 2000/2003). Despite this historical account of the nation and family, Farah (1998) encourages me to inquire if the family is merely a representation of the nation. Linda Racioppi and Katherine O'Sullivan (2000/2003) also consider similar questions in their groundbreaking work on nationalism and identity. Through their engagement with Anthony D. Smith's (1991) they ask: "Can the family be theorized as more than a metaphor in relation to the nation?" (p. 26). I want to engage in their questioning of the family as a symbol through my reading of Secrets. As I have already stated, the novel concludes with Kalaman redefining family and promising his mother grandchildren. This resolution comes as a surprise because the epilogue opens with the death of Nonno. The death of the patriarch reminds readers that the war is continuing, and that Somalia remains a parentless nation (Wright, 2004). Derek Wright (2004) writes that it is for this reason that the quasi-family Farah (1998) depicts does not represent the nation. Wright (2004) notes that the anarchy that overtakes the nation undermines its ability to be a structural model for the family. His discussion is important in outlining the family's ambiguous relationship with the nation as it centres concerns with generalization. John Forrester (2016/2017b) also discusses the impact of generalization by theorizing the particularity of cases in his chapter, "Inventing Gender Identity: The Cases of Agnes*."* Turning to Clifford Geertz (1973, as cited in Forrester, 2016/2017b), he discusses the dilemma with generalization. Geertz (1973, as cited in Forrester, 2016/2017b, p. 118) indicates that in, "the study of culture the signifiers are not symptoms or clusters of symptoms, but symbolic acts or clusters of symbolic acts, and the aim is not therapy but the analysis of social discourse." The idiosyncratic nature of cases prohibits it from being universalized. Forrester (2016/2017b) explains this with Stoler's

analysis of Agnes, a patient whose transsexual identity exceeded masculinity and femininity. Agnes's personhood challenged the biological constraints on gender and cultivated creative expressions. Though Forrester confers the psychological, biological, and social history of gender as a category, Mogadiscio, similar to Agnes, shows that the family unit is an individual case of the nation that replicates its structure but proliferates beyond the state's neurosis.

CONCLUSION

Farah's Mogadiscio demonstrates that on a microscopic level the family exists as a symbolic representation of the nation. The family unit is a physical sphere whereby the unconscious aspects of the nation resurface and seek expression which causes physical symptoms of anxiety. Although a patient within a clinic setting experiences this anxiety as somatic discomfort, the family unit morphs into a symbolic representation of the nation, where the immoralities of the nation are reproduced and become apparent. This is exaggerated during the war, when it becomes evidential that the nation never existed as a moral exemplar but rather has been encouraging moral aesthetics that prioritize egotistical intents (Freud, 1915/1918). The Oedipus complex provides an example of how such immoralities are reproduced throughout the family unit. On a private level, the child's assertion against the superego and his incestuous desire for the mother represents a citizen that challenges the nation because it has morally failed (Fanon, 1952/1986a). The family also extends beyond its symbolic representation of the nation. The family exists as a case sample of the nation and as such holds an identity that transcends the nation. Farah demonstrates this by depicting Kalaman's family as reaching a resolution as the Somali civil war continues and the nation falls. Through this ambiguous relationship between the nation and family, the interconnection between identity, kinship, and nationalism manifests.

CHAPTER 4: THE FOREIGN AID COMPLEX

INTRODUCTION

Sophocles's (429 BC/2009) Oedipus Rex depicts blindness as a gift in two ways. First, Tiresias is blind but still has the blessings of predicting the future. Second, Oedipus is blind to the truth, which ends up being more graceful than discovering he married his mother. By this means, Sophocles entertains the paradoxical nature of blindness as a disability and a gift. Oedipus through an attempt to discover Laius's murderer uncovers his own deeds. The gift of sight bears the atrocities of his actions and as a result, Oedipus scratches out his eyes to return to being blind. The play's ending reveals another moral dilemma — not all gifts are blessings or received empty-handed but are governed by moral codes that expect remittance. Oedipus paid the price of guilt and emotional trauma when life rewarded him with the sight of his true identity. In like manner, Farah's (1992/1999) *Gifts* toys with the moral codes that govern gifts within an international setting. Within this chapter, I use *Gifts* as a case study to examine the foreign aid complex.

The first section of this chapter parallels Farah's story alongside Marcel Mauss's (1925/1967) *The Gift: Forms and Functions of Exchange in Archaic Societies,* to understand the moral relationship between receiving and reciprocating gifts. Next, I centre Melanie Klein and Frantz Fanon to examine foreign aid as a manic defence that does not aim for reparation but places African countries within a dependency complex that signifies them as primitives lacking agency. Klein (1946, as cited in Segal, 1973) defines manic defence as a characteristic of the paranoid-schizoid and the depressive position. The paranoid-schizoid position, "refers to a

constellation of anxieties, defences and internal and external object relations that Klein [1946] considers to be characteristic of the earliest months of an infant's life and . . . continue[s] to a greater or lesser extent into . . . adulthood" (Couve et al., 2011, p. 63). Klein (1946, as cited in Segal, 1973) clarifies, "the organization of manic defences in the depressive position includes mechanisms . . . already in evidence in the paranoid-schizoid position: splitting, idealization, projective identification, [and] denial" (p.82). Extending Freud's, "Melancholia and Mourning" (1917), Klein describes the manic defence as denying the significance of the lost the object which prevents individuals from acknowledging their dependency and prevents feelings of guilt. Klein (1946, as cited in Segal, 1973) explains manic defences are contingent on individuals attempting to control the lost object to achieve the illusion of triumph and independence. On the other hand, Frantz Fanon (1952/1986c) conceptualizes the dependency complex as a situation where minorities confined to subordination through psychological and linguistic othering. In the proceeding section, I focus on Duniya's relationship with gifts and Bosaaso to examine narcissism as both an escape from the dependency complex and a melancholic position that prohibits object-relations. I draw on psychoanalytic discourse to attribute object relations as, "types of . . . relations . . . [in] reference . . . to points in development (e.g. an oral object-relations) or as . . . psychopathology (e.g. a melancholic object-relations)" (Laplanche & Pontalis, 1973, p. 278). With this definition, " 'relationship' should be understood in the strong sense of the term — as an interrelationship . . . involving not only the way the subject constitutes his objects but also the way these objects shape his actions" (Laplanche & Pontalis, 1973, p. 278). In the concluding section of this chapter, I summarize the morality of gifts.

GIFTS: RECEIVING AND RECIPROCATING

Every gift has a personality—that of its giver. On every sack of rice donated by a foreign government to a starving people in Africa, the characteristics and mentality of the donor, name, and country, are stamped on its ribs. A quintal of wheat donated by charity based in the Bible Belt of the USA tastes different from one grown in and donated by the member of the European community. You wouldn't disagree, I hope, that one has its basis, the theological notion of charity; the other, the temporal, [and] philosophical economic credo of creating a future generation of potential consumers. (Farah, 1992/1999, p. 428)

The above quote derives from Taariq's article quoted in the novel titled, "Giving and Receiving: The Notion of Donations" (Farah, 1992/1999, p. 422). Taariq is the second husband to the female protagonist, Duniya. *Gifts* (Farah, 1992/1999) fosters Duniya as a midwife who is a single mother to three children: Mataan, Nasiiba, and Hibo Yarey. Taariq is the father to Hibo Yarey and a step-father to the twins, Mataan and Nasiiba, who resulted from Duniya's first marriage to her father's friend, Zubair. Duniya describes Taariq as an alcoholic journalist who went through a prolonged writer's block. Towards the end of the novel, Duniya and her current lover, Bosaaso, engage with Taariq's newspaper article, which exposes the economic and philosophical underpinnings of Farah's (1992/1999) title, *Gifts*. As the second book in *Blood in The Sun,* Farah desired to name *Gifts,* Motivates and Letters. In *Gifts,* Farah (1992/1999) diverges from his literary tendencies of characters reappearing that distinguished and pronounced his first trilogy. To readers' astonishment, *Gifts* inaugurates plots, characters, and themes that differ from *Maps* (Farah, 1986, as cited in Wright, 1994). Farah deviates from the discussion of

morality within the context of civil war and moves towards an articulation of the moral codes that govern international relations and foreign aid. *Gifts* address the political complications of economic assistance as an endowment or remittance on both microscopic and macroscopic scales (Wright, 1994).

Following his need to parallel the nation's structure with family order, Farah (1992/1999) dances with the moral irony of aid through patriarchal influences amongst characters and plot development. He depicts Duniya as a divorcee in her mid-thirties. The first presence of gifts emerges with the figurative denotations of her name. Over a dinner conversation with Bosaaso and the town's infamous doctor and her employer, Dr. Mire, she describes the origins of Duniya. She ventures, "I was my mother's only daughter, and the last born, so I presume I meant the world to her" (Farah, 1992/1999, p. 215). In response, Dr. Mire identified her name as alluding to, "the cosmos" (Farah, 1992/1999, p. 215). In the proceeding scene, the narrator undermines Duniya's confidence when a preeminent voice affirms that her elder brother, Abshir, was her mother's beloved child. With that being said, the novel continues to parallel Duniya's nature as exemplifying donation. Farah achieves this by spelling out the Arabic origins of her name and baring the grounds of her first marriage.

It is apparent that Islamic theology and Arabic orthography shape Farah's fictions. In a 1989 interview with Maya Jaggi titled, "A Combining of Gifts: An Interview*,"* Farah establishes the Arab world as scrutinizing his work because, "[he]… [writes]… in a foreign language" (Farah, 1989, p. 180). He also categorizes his use of Islamic prophecies as pertinent to the Somali context he writes with and, analogous to his gender analysis, aspires to appraise dictatorship. In his interview, Farah suggests that the form of Islam he theorizes is one that has

been, “appropriated by a select few scholars and religious divines, for use as a power base from which to rouse fanatics to do their bidding—burning, looting, and even killing” (Farah, 1989, pp. 181-182). As the interview continues, Farah highlights the irony of corrupt dictators weaponizing divinity while also securing themselves as moral judges of society. In the novel, Shiriye embodies such tyranny as Farah uses his character to further juxtaposition religious figures as immoral. As Duniya’s half-brother, the plot verbalizes Shiriye as pietistic by identifying him as Duniya’s previous financial provider and the first character to enshrine patriarchal and misogynistic views as Islamic. During the prime section of the story, Duniya’s elder daughter, Nasiiba, along with Fariida, her friend, found an orphan near a waste container. Nasiiba informs her mother that because the town could not locate the child’s family, she brought the infant home. When Shiriye overhears about his sister orphaning an abandoned toddler, he visits her and recites a fabricated sermon that suggests it is Islamically unsound for her to mother a, “ bastard” (Farah, 1992/1999, p. 159). Shiriye’s belief counters Islamic law, which classifies the adoption of an orphan as a noble deed. By Farah placing Shiriye in such juxtaposition, he further epitomizes Duniya as signifying the distributing of gifts. Succeeding the direct translation of her name Duniya, which means the temporal sphere, her decision to embrace a child becomes the performing of good in materialistic earth in order to attain heaven. Farah continues this theme of Duniya’s essence transferring gifts by characterizing her father as donating her hand in marriage to her first husband, Zubair.

The orphan, whose identity remains a mystery for fifteen chapters, becomes one of the discernible gifts in Farah’s narrative. Muraayo, the wife of Qaasim, Taariq’s brother, characterizes the abandoned child as a socio-economic relief when she asks: “ Is this foundling a

baby born to save the Somali nation from imminent disaster" (Farah, 1992/1999, p. 246). On the family level, Muraayo continues to conceptualize the fondling as a misdirected donation and notes, "other people find treasures or other forms of potluck. Not you, Duniya. You find a baby, a live one, healthy, unclaimed, in a basket, already waiting to be brought home, pampered with love and put on display" (Farah, 1992/1999, p. 245). Her envious remarks emerge from an inability to bear her own children. However, despite her sterility, the narrative identifies her as mothering Hibo Yarey. Duniya and Taariq divorce settlement could not conclude Hibo's primary guardian, so their extended families determined that Qaasim house was appropriate for Hibo compared to Duniya's cramped apartment. Hibo gifts Muraayo motherhood that liberated her from biological stipulations. With this in mind, Farah adopts a distinct voice when he disconnects Muraayo's infertility from connotations that implies misfortune. Contrary to Qaasim's previous marriages, Muraayo provided, "life and love" (Farah, 1992/1999, p. 240) and their romance highlighted that offsprings were not essential to a prosperous marriage. Similarly, Muraayo's disinterest in children also authorized motherhood as a fictitious marker of partnership. The town knew Muraayo as a woman that often announced, "children don't mean much" (Farah, 1992/1999, p. 250).

While Muraayo and Qaasim's union disrupted traditions, their attachment to Hibo furthered the cultural significance of children. Upon discovering Duniya's recent addition to her household, Hibo had a perception that there was room for her and took this as an opportunity to move in. When Muraayo hears about Hibo's decision, she storms into Duniya's apartment, and her character originates from her outrage and clear attachment to Hibo. Muraayo pleads that she watched Hibo mature and foresees a beautiful future filled with expansive toys and possibilities

of furthering education abroad. When her attempts to bribe Hibo become unsuccessful, she proposes that Duniya share some of her gifts and creates an ultimatum where she either keeps Hibo or brings home the new child. Such a request typifies the orphan as replacing Hibo in providing Muraayo another opportunity to mother. It also highlights Muraayo's fear of returning to infertility, which decodes her attachment to parenthood, socially attained. Her exchange with Duniya characterizes children as being sociocultural blessings that resource some more than others.

Duniya rejects Muraayo's appeal and Muraayo reminds her she is living in her husband's apartment. Out of rage, Duniya reacts by uttering her tenant rights but eventually clarifies that she plans to move out. Her reaction parallels her complex with gifts. In the second chapter, Duniya arrives from work to find Nasiiba preparing dinner. Though she is ecstatic, she notices that Nasiiba used ingredients that were not present in the house. Duniya asks her daughter if she went shopping, but to her dismay, Nasiiba confirms that she received the food from Taariq. Her concern with donations serves as the dominant conflict the plot features. Further, her anxiety with donations arises from the moral underpinnings of gifts that prophesies repayment, which serves as the novels' prominent theme. Taariq amplifies such subjects in his politicized article, I open this section with. He informs his viewers that "the theological notion of charity . . . creat[es] a future generation of potential consumers" (Farah, 1992/1999, p. 428). In his perspective, the charity for Africa is contingent on a socio-economic dependency that lessens Africans to 'oriental panhandlers' or future consumers. Taariq echoes Duniya's remarks about food donation and describes such supplies as leftovers that make Africa economically dependent

on the West while also commercializing famines amongst the continent as, “worthy . . . newspaper headlines”(Farah, 1992/1999, p. 424).

His piece continues to describe famines as, “a trick up the powerful man’s sleeve… [that] has nothing to do with the seasonal cycle or shortage of rain” (Farah, 1992/1999, p. 430), and differentiates Somalia’s leaders as using foreign food supplies to indoctrinate the masses. He points out the irony of food charities appearing during pivotal times when the country is on the edge of revolt and cultural alternatives for economic security, such as *Qaaraan* and potlatch, remain insufficient because of the employment shortage. Quoting the US politician, Hubert Humphrey (1957, as cited in Farah, 1992/1999, p. 425), Taariq proposes food charity, achieves mass submission and credence on both the leaders and foreign suitors. Such forms of assistance, appear to be civil but hold alternative implications that do not encourage personal connection but exemplify the Somali proverb, *Quebiya Qada,* which directly translates to, “he who distributes the offerings of fortune receives little as part of his personal share” (Ngaboh-Smart, 1996, p.148). In her article, “Dimensions of Gift Giving in Nuruddin Farah’s ‘Gifts’ ” Francis Ngaboh-Smart (1996) focalize this aphorism to allocate foreign aid as a sphere of power relations. According to her, leaders abuse international aid to secure their dictatorship and strategize a potential future where Africans can compensate for the aid received.

Such exploiting of economic assistance differs from Marcel Mauss’s (1925/1967) discussion of potlatch and Farah’s detailing of *Qaaraan*. Mauss’s work heavily influences Farah’s Gifts (Ngaboh-Smart, 1996). Farah clarifies this in his acknowledgements and writes, “I have incurred many debts, the most important of which is owed to Marcel Mauss, author of *The Gift* (Mauss, 1925, as cited in Farah, 1992/1999, p. 9). Mauss, a French sociologist who is also

the nephew of the eminent Émile Durkheim, studied gift-giving practices amongst the Tlingits and Haidas. In "Distribution of the System: Generosity, Honour, and Money," Mauss describes the word potlatch as deriving from Chinook origins and meaning, "gift" (Mauss, 1925/1967, p. 41). The potlatch tradition amongst the Tlingit and Haida is a complex system embedded within spirituality, communal ties, and economic rivalry that transcends western constructions of interaction between loans and transactions. Amongst the Tlingits and Haidas, potlatch mark social events such as funerals, birth ceremonies, and weddings. Using copper in decorated shields and wool blankets as a commodity, individuals receive and provide on behalf of the entire clan, while the chief mediates exchanges. The ability to provide gifts showed social status and moral codes regulated such exchange, despite the influence of generosity. Mauss observes three main regulations amongst the tribes. For starters, he notices that the tribe's stress that time must pass before repayment of gifts was culturally acceptable. Given that ceremony confers potlatch, the act of giving outlived the gift provided but also included the prolongation of the event occurring. The cultural agreement is that compensation favours the time which accompanies and proceeds the act of giving. Second, Mauss describes the tribes as prioritizing the quality of the re-gifting. Tribes expected that individuals would reimburse products of greater value and quantity than the initial gift they received. For instance, if a chief provides a blanket, they expect the recipient to return two blankets. Finally, the Tlingits and Haidas consider it crucial for members to accept gifts because rejecting them signals, "fear of having to repay and… being abased in default" (Mauss, 1925/1967, p.39). They believed that the defeat that followed gaining gifts motivates individuals to improve their economic situation so they can

morph into givers rather than receivers. Offerings were also used to encourage social harmony within the community.

Farah cites Taariq's article to identify *Qaaraan* as resembling the Tlingits and Haidas' potlatch. *Qaaraan* is a Somali cultural act whereby community members gather to donate money to an individual in need. Comparable to the Tlingit and Haida culture, social status and moral rules govern this act of altruism. As Taariq writes, "the need has to be genuine" (Farah, 1992/1999, p. 426) and the recipient has to be, "a respectable member of society… not a loafer, a lazy ne'er-do-well, a debtor or a thief" (Farah, 1992/1999, p. 426). The amount each community member provides the individual remains anonymous and there is an expectation that the recipient will not ask for further aid given that, "emergencies are one-off affairs, not yearly excuse for asking for more" (Farah, 1992/1999, p. 426). In contrast to foreign aid, *Qaaraan* and potlatch solidify social ties and provide support while also encouraging the agency for survival.

Gifts (1992/1999) contrasts *Qaaraan* and foreign aid through character relations, and adopts, "a wide variety of terms such as aid, assistance, donation, relief, and present to cover . . . [his] notion of gift[s] . . . [and] generate and redefine issues of personal and national identity" (Ngaboh-Smart, 1996, p. 146). In particular, his novel parallels and genders altruistic aid alongside ego-centrism. By situating patriarchy as the prominent family structure within *Gifts,* Farah (1992/1999) marks misogyny prevalent amongst the family unit as symbolizing dictatorship and the West's economic exploitation of Africa. He solidifies Duniya's character development as a case example and draws out the psychical effects of such oppression on the individual. In contrast to her roles as a single, working mother, Farah depicts Duniya as reliant on male figures. Throughout the novel Duniya shows a hesitation to accept aid, and although

readers are not initially aware of the reason behind this, the narrator later reveals that she roots her conviction in a desire for existential freedom. In a moment of realization, Duniya amplifies her definition of liberation by considering the theoretical connotations of homelessness. The omniscient voice verbalizes her internal epiphany by detailing:

"It was when she thought of herself as a woman and thought about the female gender in the general context of 'home' that Duniya felt depressed. The landmarks of her journey through life from infancy to adulthood were marked by various 'stations' all of them owned by men, run and dominated by men. Did she not move from her father's home directly into Zubair's? Did she not flee Zubair's right into Shiriye's?" (Farah, 1992/1999, p. 334).

Duniya's consideration of the home, and to a greater extent homelessness, arrives after her quarrel with Muraayo. Her intellectualizing epitomize the home as resembling the nation. Ulterior moral codes regulated by patriarchy governed the home, despite personifying an infrastructure of comfort and safety,. As Misra extends her philosophy on home and homelessness to her family, her son Mataan introduces the term *Xabs*. Mataan asks his mother, "[Do] you know the Islamic concept, *Xabs* [emphasis added]?" He continues that *Xab*s is, "interpreted by Islamic scholars as the right of obedience" a wife owes her husband (Farah, 1992/1999, p.339). *Xabs* are moral codes that mandate, "that women aren't permitted to leave their husbands' homes without their husbands's prior notification, and any women who violates this might be described as rebellious" (Farah, 1992/1999, p. 339). According to *Xabs*, women's obedience is remittance for the shelter male authorities provide. The laws of *Xabs* relies on three concepts: marriage, a male authority as the provider, and a physical infrastructure that serves as shelter.

During this discussion, Duniya contemplates the conditions of *Xabs* that mandated her own life. As the omniscient voice explains in her previous marriages, her ex-husbands housed her and expected she offer her body in return. Her body was used to birth children or for her husbands to enact their sexual fantasies while they disregarded her pleasures. She categories Taariq's drunken nights as providing a rupture that muted the laws of *Xabs* that caused her to centre her sexual desires. Through this, Farah (1992/1999) corresponds Duniya's sexual revolt as existential freedom but also considers the effects of patriarchy reducing the female figure as a sphere of remittance. Farah's (1992/1999) distinct feminist perspective is not a surprise but mirrors his 1989 interview. Complimenting the themes in his first trilogy, Farah (1989) identifies the misogyny African women experience as an African crisis. He (1989) notes, "because of male aggression in Africa, a woman must allow herself to be used sexually to make progress" (p.179), Farah (1989) rejects such misogynistic culture by describing it as a, "tyrannical situation. . . . [where] the man is not responsible for anything" (p.179).

Xabs is an important concept in highlighting misogyny as a national concern and in demonstrating the misuse of religious discourse (Farah, 1989). It also emphasizes the effects of patriarchy exterior to nuclear family structures. Misra's definition of liberation as being homeless does not disengage a class analysis, but considers freedom from male authority. The narrator articulates her reminisce of a time where she was homeless and was, "her own mistress and the runner of her station, so to speak, as a free tenant of Taariq's only for this to cease when they became husband and wife" (Farah, 1992/1999 p. 334). For Duniya, homelessness is not the absence of homes but exemplifies an emancipation from *Xabs*. As the novel progresses, her desire for existential liberation collapses into a complex, identified by her relationship with

Bosaaso. Farah (1992/1999) grounds Duniya and Bosaaso's relationship as a familiar romantic tale. The omniscient voice accredits Bosaaso as charming and an eligible bachelor that was, "American-educated . . . [and] prosperous as the green currency of which he is rumoured to have plenty" (Farah, 1992/1999, p. 201). In defiance of her liking for Bosaaso, Duniya struggles to form an intimate relationship with him because of her avoidance of *Xabs*. Her naivety towards the conditions of love, places affection in a logical sequence that inevitably concludes with a marriage that imprisons her under hyper-masculine gaze and governance. Here, Bosaaso mirrors the orphan her daughter finds and becomes a blessing that enunciates her difficulties in accepting gifts or aid.

By conflicting oppressive patriarchal with matriarchal aid that resembles *Qaaraan* and potlatch (Mauss, 1925/1967) Farah (1992/1999) advances his disdain for patriarchy and foreign aid. He depicts a selfless remittance that encourages agency rather than reliance through Nasiiba and Maryam's considerate nature. Towards the end of the novel, the narrator reveals that Fariida, Namibia's friend, was the orphan's mother. Fariida discloses to Duniya, during swimming lessons, that she became pregnant by Qaasim. As Fariida refused to fulfill expectations of marrying Qaasim, she hid in, "a small room in the Buur Karoole district" (Farah, 1993, p. 363). During this conversation, Fariida discloses she was the discrete patient number seventeen the narrator described as giving her number to a patient before receiving medical assistance. Farida explains that upon leaving Dr. Mire's walk-in-clinic, another clinic admitted and she delivered her child. Fariida also revealed that Nasiiba assisted her by donating blood and adopting her child, hoping to provide proper care. Her explanation provides context to the reason behind Nasiiba's blood donation, which the plot uses to introduce Nasiiba. Enlightened by her patient

seeing Nasiiba in another clinic donating blood, Duniya returns home to question her daughter's decision. As a response, Namibia explains that, "the blood bank was short of it and, being in a generous mood, . . . [she] felt like donating" (Farah, 1992/1999, p. 60).

Nasiiba's generosity does not await reimbursement but encourages prosperity, health, and growth. In like manner, Maryam's act of kindness in the novel also exemplified benevolence. As news spread in the town that Duniya was orphaning an abandoned child, an elder in the community, Maryam, paid her a visit. Maryam is the grandmother to one of Nasiiba's friends, Marilyn. Maryam offers Duniya a maid to assist with the needs of the child. Though Duniya refuses Maryam's offer, she revisits her generosity during a conversation with Taariq. During this interaction, Taariq also recalls that the night Duniya kicked him out of the house, his memory of the night is unclear but he remembers that an elderly woman with a grandchild named, Marilyn, covered him with a blanket and stood by his side the entire night. Paradoxically, as Taariq and Duniya reconnect through recollection of Maryam's kind offers, Maryam enters the scene. Taariq becomes ecstatic and inquires if she recalls who he is. He informs Maryam that he still has the blanket, a souvenir of her kindness, she offered him. Maryam responds by saying, "Why devalue the significance of the act by mentioning it in public? Why must you speak of it?" (Farah, 1992/1999, p. 248). Similar to Nasiiba, foreign or patriarchal aid did not govern Maryam's altruism. Their generosity resembles the *Qaaraan* (Farah, 1992/1999) or potlatch (Mauss, 1925/1967) in that they offer security by improving social ties. The gifts provided serve as a singular occurrence that assists by encouraging agency. This contradicts foreign aid or the laws of *Xabs*, which places the recipient within a nexus of dependency and submission. In the next section, I will centre Melanie Klein's work on Manic demand and Frantz Fanon's

discussion on the triple dialect to examine foreign and patriarchal aid as perpetuating the dependency complex.

FOREIGN AID AS MANIC DEFENCE

In *Love, Hate, and Reparation*, Melanie Klein and Joan Riviere (1937/1964) discuss the philosophical renderings of unconscious guilt, envy, and desire for reparation. As Klein (1937/1964) explains, children develop internal images of the external world, which are further divided within a good and bad dichotomy. Children identify the breast as bad when the mother's breast does not appear after their mental constructions. In response, the child fantasizes about destroying the breast, but they inevitably feel guilty because the breast belongs to their mother, who provides security. Klein believed children's unconscious desire to reimburse their mothers for their aggressive fantasies advanced childhood.

As adults, children expand their relationships and become open to the possibilities for reparation and gratification. For instance, they fixate on becoming loving parents and lovers so they can counterpose their guilt. In, "Can Melanie Klein Help Us Understand Morality In IR?" Julia Gallagher (2009) brilliantly extends this model to suggest that foreign aid operates as maniac defence. Klein (1946, as cited in Segal, 1973) argues that individuals come to terms with these feelings of guilt, love, and envy through two means. Individuals either attempt to resolve their unconscious feeling of ambiguity or they focus on developing healthier relationships. Manic defences are part of a paranoid-schizoid position whereby individuals deny guilt or credence.

Klein (1946, as cited in Segal, 1973) explains within the paranoid-schizoid position, “manic defences are excessively strong, vicious circles are set in motion, and points of fixation are formed which interfere with future development” (p.82). Through this, the object in question is, “obviated, denied, or reversed” (Klein, 1946, as cited in Segal, 1973, p.83). The paranoid-schizoid position minimizes the self’s ambiguous relationship with external objects, which resemble the initial relationship with the breast, by exerting extreme control over the object through phantasy and denying the breast as dependable. This ability to control the object leads to a triumph that psychologically serves to eradicate feelings of guilt and exaggerate derision and attacks. In the words of Klein (1946, as cited in Segal, 1973), “an object of contempt is not an object worthy of guilt, and the contempt that is experienced in relation to such an object becomes a justification for further attacks on it” (p.84).

Extending Klein (1937, 1946) Gallagher (2009) defines individuals’ relationship with the state as resembling children's initial ambiguous interactions with their mother. Gallagher explains that such internal interplay conceptualizes the state as both a physical entity and an imagined community. Further, external relationships a state develops with third world countries provide an opportunity for reparation. These first world nations use foreign relations as an attempt to become exemplary parents and mend their relationships with their own countries. Through foreign aid and similar charities, these nations are welcomed with open arms which differs from their relationship with their own citizens, who are highly critical. (Gallagher, 2009). However, as these nations reduce foreign countries as internal objects, they adopt manic defences (Gallagher, 2009). Comparable to the paranoid-schizoid position, nations strip foreign countries from agency and reduce it to an object they have optimum control over (Gallagher,

2009). Focusing on African countries as an example, Gallagher (2009) notes that through this Africa becomes a damaged object that highly depends on good parents, identified as western countries.

Taariq voices similar views in an article Duniya reads in the beginning of *Gifts* (Farah, 1992/1999). He expresses his frustration that foreign aid is available as long as African countries remain a subordinate other or potential consumer. Further, the corruption of the African economy causes these countries to rely on western nations. Though Gallagher (2009) believes African leaders' inability to provide for their citizens makes them guilty, Taariq shows that African leaders use foreign aid to exert power. Western nations' employment of maniac defences cultivates an inferiority complex. In his chapter, "The so Called Dependency Complex of Colonized Peoples," Fanon (1952/1986c) defines the inferior complex as a phenomenon prevalent amongst minorities when they are reminded of their subversion nature. Adopting a transatlantic narrative, Fanon (1952/1986c) describes oppression as being linked to economic and social isolation that is not unique to Blackness. Fanon (1952/1986c) elucidates the inferiority complex as present in various environments such as America or France and identifies it as initially surfacing in latent childhood. Such thoughts are further explained in his preceding chapters where he discusses the triple dialect.

In his influential chapter, "The Fact of Blackness" Fanon (1952/1986b) describes an experience where a girl points to her father and says, "look dad a Negro." Isaac Julien's (1998) rendition of this famous scene, hosts Stuart Hall reciting Fanon's experience as, "seeing himself being seen by the child." Fanon attributes this experience as triple dialect and it extends William Edward Burghardt Du Bois's (1903/1986) double consciousness that explains a psychological

dilemma where racialized individuals have two perceptions of their identities; they are hyper-aware of both the manner they self- identify and societal constructions of them. Fanon (1952/1986b) extends Dubois's double consciousness to explain that his oppression was apparent in language because he only came to existence when the dominant race points to him as a subordinate other. In, "Interior colonies: Frantz Fanon and the Politics of Identification," Diana Fuss (1994) notes prior to Fanon's interaction with the child, he existed as a floating object incapable of identity. Fanon's blackness remains merely an object and he becomes a subject through Whiteness recognizing his subordinate position.

I want to connect Klein's (1946, as cited in Segal, 1973) notion of manic defence with Fanon's (1952/1986b) triple dialect to state that through the inferiority complex foreign and patriarchal aid incarcerate African countries as floating objects incapable of securing agency, but identified through powerful nations perceiving them as dependents. Farah's (1992/1999) novel recognizes this complex. Farah concludes his chapters with excerpts from newspaper sources and Duniya's physical anxieties surrounding gifts. The first chapter ends with the SONNA, Somali National News Agency, reporting:

Third World countries have refused to accept dairy products from the European Community as part of a development donation. These products, which include butter and milk, have been sent back to the donor nation because they are suspected of being contaminated by radio-activity from the nuclear plant accident at Chernobyl (p. 52).

Farah (1992/1999) revisits the irony behind the aid that was offered during the Chernobyl crisis in a discussion between Nasiiba, Bosaaso, Mataan, and Duniya. During their conversation about homelessness, Nasiiba recounts, at the time of the Chernobyl disaster, President Reagan

dispatched spoiled milk to Poland. She continues to explain that, "the Polish government shipped blankets to New York's homeless, but the parcels were addressed care of the White House" (Farah, 1992/1999, p. 338). Nasiiba's witty take on politics presents a transnational class analysis that underscores poverty in Western countries that supply foreign aid. Despite the United States and other great powers, holding a multinational influence, they face similar socio-economic concerns as the global south. Ultimately, Nasiiba's intervention serves as a comic relief that reminds readers that aid can be politically insulting within the realm of international relations.

Duniya's anxiety about receiving gifts further confirms this position. As stated earlier, Duniya refuses to accept help because she has a history of male authorities offering gifts whereby she remains inferior. By accepting gifts, Duniya mirrors Fanon's (1952/1986b) experience, and only exists as a dependent other regulated by male authorities. Duniya's decision to not accept gifts places her in a conflicting position with her relationship with her lover, Bosaaso. In the last section of this chapter, I theorize Duniya's relationship with Bosaaso and gifts as demonstrating a narcissism that provides agency but also presents her as melancholic.

Narcissistic Agency

Perhaps one of the most intriguing aspects of Freud's discussion on Oedipus resolution (1924) is his idea that narcissism contributes to the child's subjective agency. This revelation contradicts narcissism in, "Melancholia and Mourning" (Freud, 1917). The presence of Narcissism in this paper was based on the melancholic's inability to release the lost object and affected the ability to identify with other love objects. Here, narcissism, the withdrawing of the libido within the ego, prevented progression and as a result, was constructed as pathological. On

the contrary, Freud (1924) believed for Oedipus resolution to occur, children were required to withdraw their libido from the opposite parent inward.

Freud's (1917, 1924) theorization of narcissism includes both the possibility of extending beyond primitiveness and entering a melancholic state that challenges progression. One of the most interesting aspects of Duniya's relationship with Bosaaso is that Farah (1992/1999) parallels contradicting scenarios of narcissism. In the novel, I believe Gifts-exchange symbolizes potential for object relations and as a result, Duniya's hesitation with accepting gifts represents an inability to identify which Farah foregrounds through her relationship with Bosaaso. Bosaaso offers Duniya's various gifts: driving her children a ride to school, assisting with Fariida's child, and offering her a lift to work. Duniya on multiple struggles to accept his gestures. For instance, Duniya agrees to ride with her son with his scooter, "to make the point to Bosaaso that she had alternative ways of getting to work… [and] wasn't… reliant on his good-will and kind gestures" (Farah, 1992/1999, p. 377). During this conversation, her fear of being reliant revealed through her concern that Mataan's scooter was a donation. Mataan satisfies his mother's concern by stating that he exchanged his bike for it. He explains to his mother he helped an elder that required a bike. While this exchange differs from Nasiiba's blood donation, it shows that unlike Duniya, her son could identify in a manner she could not. As a result, an unconscious sense of envy resurfaces.

As the conversation continues, Duniya, rethinking her relationship with Bosaaso, inquires about Waris. Nasiiba introduces Warris through her attempts to tease her twin brother. Waris, an older woman, who is said to be married to an American abroad, is Mataan's love interest. Duniya asks Mataan if he loves Waris and Mataan answers he does and shows indifference to, "people

say[ing] unkind things about... [their] age difference" (Farah, 1992/1999, p. 373). The narrator's contrast between Waris and Mataan's relationship alongside Duniya and Bosaaso reveals Duniya's desire to accept gifts. She finds herself in an unfortunate predicament where her decision to renounce aid contributes a sense of agency that frees her from inferiority complexes ingrained in a moral obligation to reimburse through submission. It also creates an emotional standpoint that resembles melancholia, where her inability to accept prohibits identifying with the love object. The plot unfolds with Duniya struggling to accept gifts and as a result, Fariida's child ends up dying. In, "Somalia—Gifts, By Nuruddin Farah" Derek Wright (1994) reiterates Taariq's description of Fariida's child as resembling a prophetic gift from God. Taariq, upon hearing the news that Duniya adopted an orphan, pays his ex-wife a visit and through their conversation, he constructs the child as resembling Moses or Jesus with potential to aid a town undergoing drought. Duniya asks Taariq why she should keep the orphan and he suggests that because of her understanding of hardship she is the ideal parent to raise the child to be an active and contributing citizen to the community. Wright (1994) extends this understanding of the orphan as resembling a prophet or blessing by speculating that the child demises because Duniya struggles to accept them as a gift. His analysis climaxes another moral lesson from Farah: aids are not always helpful, but they also do not last.

In like manner, Duniya's relationship with Bosaaso's shows similar attempts. Despite Bosaaso proving that he differs from her ex-husbands, Duniya continues to alternate between rejecting to forming and welcoming object-relations. Her acceptance replicates the inferior complex and places her in a position of subordination. This is because Duniya accepts gifts with a desire to offer remittance that often imprisons her as sexual property. In the last section of the

novel, titled, “Duniya Gives*,”* Duniya sleeps at Bosaaso’s apartment and offers herself to him. Duniya’s decision reintroduces the possibility of the inferiority complex and exhibits that, comparable to foreign aid, she does not achieve reparation and her equivocal relationship with object-relations prevails.

CONCLUSION

The foreign aid complex shows moral codes govern gift exchange that exceed an appreciation for generosity. This holds true for even when the gifts solidify social relations, such as potlatch (Mauss, 1925/1967 and *Qaaraan* (Farah, 1992/199), where there still is an expectation that the receiver will return the favour by either providing a better gift or becoming self-sufficient. Regarding foreign aid, assistance arrives through manic defences that aim to confine African countries within a dependency complex that denies agency but expects economic and subjective submission. Through this, African countries’s agency are perceived as lost objects and countries providing aid deny their own dependencies on African economy. Contradictory to the melancholic relationship with the lost object, these countries deny their dependency on the African economies which prevents guilt and reparation. On a microscopic level, this enforces African countries to develop an ambivalent relationship with narcissism, where on the one hand dismissing aid prevents the dependency complex, but such avoidance affects the ability to form object-relations. This is demonstrated by Duniya, who finds agency with not accepting gifts but cannot develop her relationship with Bosaaso.

CONCLUSION: IS CHILDHOOD CIVILIZATION'S FATE?

INTRODUCTION

My thesis explored the political implications of the Oedipus complex on both the microscopic and macroscopic level. Furthering Freud's depiction of the complex as a fundamental developmental stage, I centred Farah's second trilogy as case studies to consider the insights of ego-development and ambiguous parent-child relations on the interaction between the individual and the collective during periods of political stress. I became interested in how this relationship is further complicated by the superego's social provisions and historical fiction's account of the unimagined possible. With this, my thesis complicated postcolonial critiques of psychoanalysis by situating the subaltern as a historical case of the complex and the possible imagined reality as an inter-generational account of the past. Historical fictions disruption of the truth for the preservation of narrative and the culturally sensitive superego cultivate a third space whereby the elements of the complex are reproduced amongst transnational families and the emotional impulses of fictional reality interrupt the historical truth. In this concluding section, I will discuss such theoretical interjections by first returning to the topic of universality. Next, I will centre *Oedipus Rex* (Sophocles, 429 BC/2009) to examine the practical and metaphorical lessons from historical fiction's engagement with existential topics that contrast the real, the truth, and the possible. Finally, I will end this section with the implications of this project and I will focus on Farah's novels as intergenerational texts that speak to the relationship between childhood and civilization's fate.

The Third Space and The Question about Universality

Connoisseurs of Freudian discourse are quick to label the complex as western because they construct psychoanalysis as an overarching discipline concerned with locating evidence to justify claims (Bertoldi, 1988). Such critiques often disregard psychoanalysis emphasis on individual histories and consequently, their resistance against universal claims falls short. Within psychoanalysis, individual cases are not confined to broader theoretical frameworks but stand as their own accounts of history (Meyerhoff, 1962). In this regard, my thesis focused on how subaltern families are individual cases of the complex that historicize its components beyond their physical dilemma. I intended to extend the post-colonial and psychoanalytic conversation about universality to understand how the subaltern family politicizes modes of identification and subjective agency. Additionally, I centred the superego's typology to examine insights this cultivated about the relationship between the individual and collective. I was fixated on the superego for two reasons. First, amongst the Freudian model of the psyche, the superego demonstrates the influences of social and cultural structures on individual developmental stages. The superego exists as a historical figure that epitomizes the moral progression of the nation's civilization. The moral laws children learn within the family unit arise from the principles and customs of the overall society. As a reflection of society, the superego is universal in the sense that cultures have moral systems that influence the family unit. Irrespective of whether there is one or multiple superegos, the moral role models in a child's life follow a general syntax that is representative of the overarching culture.

Moreover, the culture and family-specific characteristics of the superego develops a third space whereby transnational families obtain cultural expression. Amongst this third space, these

families complicate the Oedipus grammatical structure by confining the conditions of envy, love, and hate within political stressors. Through this, such elements seek expression during the outbreak of war or postcolonial international relations, and therefore, challenge the conditions of identification and the morality of the nation. In Farah's second trilogy, war and international politics generate a breakage by placing character relations amongst contradictions that extend biological constraints, time, and space. The fluidity of character and plot relations reproduced feelings of envy, desire, and disdain within a geopolitical context. For instance, Askar's ambiguous feelings towards Misra and Aw-Adan are not simply derived from incestuous desires for the opposite parent (Freud, 1924a, 1920) or aggression that is a result of the initial absence of the mother's breast (Freud, 1920; Klein & Riviere, 1937/1967). Farah (1986) rules out these possibilities by depicting Askar as an orphan that was adopted and never breastfed by Misra. Instead, Farah (1986) parallels Askar's feelings with the Western Somali Liberation Front (WSLF) and his negative perception of Misra transcends the prostitute-mother complex (Freud, 1910) as he discovers her identity is an enemy of Somalia. With this, Farah politicizes this dyad interaction by portraying Misra as both a matriarchy within the family unit and an enemy to Askar's identity. He enforces readers to examine how the conditions of the complex are further perplexed when the superego within the family contradicts the morale of the nation.

Correspondingly, Farah continues critical race discussion of identification and subordinate othering (Fanon, 1952/1986a; Fuss, 1994) by examining how resistance against the superego contributes to the subjective agency under oppressive regimes. In *Maps* (Farah, 1986) Aw-Adan symbolizes the Ethiopian nation use of education to assimilate Somali children. Askar's mispronunciation of the Koranic letters did not arise from his envy of Aw-Adan as

Misra's lover but also operated as linguistic resistance against Ethiopia as a moral exemplar. The Koran class morphs into a site of masochism where the physical pain is followed by existential satisfaction. Once again, Farah extends psychoanalytic discourse by denouncing identification with the superego as the formula for moral development. Askar's resistance against Aw-Adan achieves individuality through an interplay of pain and pleasure rather than admiration and protest of the moral figure. Interestingly, Askar's extension of primitiveness did not lead to an internalization of the superego but rather encouraged intellectual and nationalistic curiosity.

As the series continues, Farah moves towards understanding a politically immoral superego. He extends beyond the Superego's impossible standards (A. Freud, 1936/2018) and conflicting message (Klein & Riviere, 1937/1964; Freud, 1908) to study how war and foreign aid highlight nations as unethical and incapable of being Superegos. Farah explored the political consequences this holds by denouncing the matriarchal or patriarchal figure within the family and presenting the nations as corrupt entities that abandon innocent children. The question of the child is centred to criticize the nation's morale. Each novel deals with a child whose origins remain a mystery but are essential to the plot's development because they create an unsettling presence as characters struggle to comprehend and accept their existence. Most notably, in *Gifts* (Farah, 1992/1999) as Duniya struggles to accept the child Nasiiba finds, the plot makes a decision for her and the child is written off as an unwanted gift. *Gifts* mirrors *Oedipus Rex* (Sophocles, 429 BC/2009) in that it represents a hidden moral lesson of the maltreatment of children. Farah clarifies this during interviews about his second trilogy where he points out the irony of an Islamic state leaving behind a child (Wright, 2004).

Farah's characters and plot complicate postcolonial scholars critiques of psychoanalysis situating western families as universal frameworks. The transnational and quasi household Farah portrays exist amongst multiple object relations that encourage development to take place in a third-place that is sensitive to the cultural and political context. This is demonstrated by the manner children come to age within his second trilogy. Askar (Farah, 1986), Kalaman (Farah, 1998) and Nameless (Farah, 1992/1999) are born into socially constructed families during historical times characterized by civil war, rivalry, and international relations. As such, their psycho-moral development parallels nations' engagement with internal politics and foreign affairs. These children's relationships with their primary caregivers are not based on biological ties but contain political connotation that extends beyond a developmental stage. Their relations concedes with clashing national backgrounds and hidden moral codes.

With this, Farah contributes two important considerations to psychoanalysis and postcoloniality. First, Farah convolutes decolonized psychiatrists' disbelief of the complex's presence amongst matriarchal families (Fanon, 1952/1986a). In his novels, the interactions between love, envy, and hate are present in both matriarchal and patriarchal structures while incestuous desires represent a nation that is morally corrupt. Through this, Farah echoes Freud's (1913b) observation, " the simultaneous existence of love and hate towards the same object—lies at the root of many important cultural institutions" (p. 510). As Farah literary world reveals the elements of the complex are apparent in non-western and matriarchal context, he raises interesting questions about the post-colonial appraisal of psychoanalytic discourse. If the elements of the complex are culturally influenced, how, then, do suggestions that they are absent

in non-nuclear families orientalize non-western cultures as apathetic? How does this permit postcolonial scholarship to perpetuate hegemonic assumptions that they oppose?

Second, Farah's storyline exhibits plot progression as the nation falls and matriarchal and patriarchal figures die. Askar's intellectual and nationalistic concerns continue when Misra is murdered and Kalaman finds resolution as the civil war outbreaks (Farah, 1986). From a surface level, this theme is important because it challenges psychoanalytic assumptions that moral maturity is achieved through an identification with the superego. However, from a developmental standpoint, Farah's historical fiction represents transnational families as individual cases of the various ways ambiguous relations seek expression. On this account, Farah widens scholars such as Gayatri Spivak's (1993, as cited Cooper, 2007) observation that racialized and cultured families are excluded from the complex towards an understanding of the various ways subjective agency, kinship relations, and incestuous motives occur in third spaces. My reading of Farah's trilogy was concerned with the manner cosmopolitan identities morph into symbols of psycho-moral progression that are reliant on geopolitical contradictions. Farah demonstrates this by observing ontogenesis amongst oppressed minorities where the family negates the moral customs of the nation. This contributes to the assessment of the Oedipus complex by not overemphasizing the western influence on Freud's model but considering the manner children within transnational families achieve subjectivity. It is for this reason, a focus on third space is fundamental in comprehending the ways the Oedipus complex is cultured and historicized by transnational structure. In the next section, I continue my discussion of third space by examining Farah's use of historical fiction.

THE TRUTH, THE REAL, AND THE POSSIBLE

Another consideration of third space concern's Farah's use of historical fictions to narrate Somali history. While I wrote my thesis my colleagues and family raised concerns about my use of fiction. They were doubtful that my analysis would have implications outside of phantasy and while their concerns emphasized the relation between reality and fiction, it also centred Farah's use of historiography. As his novels provides, "a way of seeing history as separate from the past, as well as supplying a methodology for the histori[cal]" (Stocker, 2019, p. 323) he demonstrates care for the historical reality. Comparable to Thebes' political situation influencing Oedipus's search for self-identity (Sophocles, 429 BC/ 2008), Askar (Farah, 1986), Duniya (Farah, 1992/1999), and Kalaman (Farah, 1998) develop within a historical context. As the characters in his trilogy face physical anxiety and distress, Farah reveals the truest form of wisdom is self-knowledge that is historically conveyed.

A distinctive attribute of his writing is that he undertakes the impossible task of capturing historical reality (White, 2005) within a narrative that disrupts the truth in order to appease readers (Mink, 1970). Farah's inability to escape phantasy constructs a third place where the absolute truth is unreachable and fiction's traces are bequeathed to the following generation. Here, the relationship between fiction and history parallel the uneven relation of Freud's (1913) description of guilt and deed. Farah gives the succeeding generation his novels and their accounts of history are not necessarily the truth but fiction's formations of the unimaginable possible. This confinement of the real or the truth within phantasy is further complicated by the writer's desire to suffice wishes that often arrive from childhood (Freud, 1908). Farah (1992) confesses this as he describes writing as an escape and opportunity to be nostalgic. The concluding result is a history that narrates fantasy and desire, and despite this, my last section

aims to find lessons, within these unimagined possibilities and writer's heroic triumphs (Freud, 1908).

ESCAPING CHILDHOOD

Perhaps the most interesting element of Farah's literary work is his own use of repetition. His novels follow a distinct pattern by initially resembling Greek tragedies that centre the protagonist as being victims of repeated, uncontrollable misfortunes, which causes readers to empathize as we recall our childhood traumas (Freud, 1913b, 1924a). As his themes and plots develop, his obsession with agency and resistance seems to ask: Does the inescapable nature of childhood have to be our fate? Can civilization take an active rather than a passive role in our collective suffering and moral development? In his interviews (Wright, 2004), Farah ponders these questions and encourages Somalis to not blame Said Bare or corrupt politicians but to recognize how we ourselves have failed our country. For him, the moral progression of the Somali emerges from the family and without tackling issues pertaining to misogyny and maltreatment of children, Somalia remains a lost country with ambition

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