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Master Thesis

Investigating Father-son relationship in Arab Diasporic Literature: *The Fugitives*
by Jamal Mahjoub (2021)

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DEDICATION

This dissertation is dedicated to

My parents, Ammar and Maslouha, A life-long debt goes to you. I am so proud to calling you my parents. Thank you for putting me on right path.

To my husband, Mokhtar BENAKCHA, That I owe my profound gratitude for being there, for better and for worse, in sickness and in health, a lifetime supporter and a living example of giving

To my sons Mohammed Ayoub and Abd Eldjalil BENAKCHA I owe the deepest gratitude and heaps of love for making my life richer, more meaningful and more beautiful.

To my sister, Yakouta, no words of gratefulness are enough. Her love, support, help and constant giving are my light house.

To my beloved sister Amina, and brothers Adbessalem, Tarek, Bilal and Cherif, I am beyond gratefulfor you existence, love and support.

To my nephews Amani, Manel, Abderrahman, Lina, Selsabil, Moussa, Anis, Hadil, and Younes.

To Amina, Samia and Ilyes.

To my grandmothers and all my family members.

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“My Lord! Grant me the power and ability that I may be grateful for Your Favours which You have bestowed on me and on my parents, and that I may do righteous good deeds that will please You, and admit me by Your Mercy among Your righteous slaves.” (Surah An-Naml „The Ants“ 19)

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ABSTRACT

This dissertation delves into the exploration of the interplay between Nostalgia, Father-son relationship family and memory in Jamel Mahjoub's novel "The Fugitives" (2021), focusing on the protagonist Rushdy through the lens of psychoanalysis. By analysing Rushdy's psychological journey, this study examines how Mahjoub portrays the protagonist's healing process. The researcher begins by elucidating the concept of father-son relationship and how it is portrayed in Arab tradition, emphasizing the role of psychoanalysis in understanding Rushdy's internal struggles. Furthermore, the dissertation applies psychoanalytic concepts to explore Rushdy's psyche to delve into how feeling nostalgia helped him to achieve his dream. In conclusion, the researcher demonstrates the significance of understanding the father-son relationship, nostalgia, and memory in "The Fugitives". The study also highlights Mahjoub's skilful depiction of the intricate interplay between psychology, nostalgia, and family relations.

Keywords: father-son relationship, nostalgia, memory, Arab, diaspora.

DECLARATION

I, GHEZIEL Meriem, declare that this dissertation titled "Investigating Father-son relationship in Arab Diasporic literature: *The Fugitives by Jamel Mahjoub*"(2021) is the result of my original research work.

It has been written independently and in accordance with the academic standards and guidelines of University Of Mohamed Khider. I affirm that all sources used have been properly cited and acknowledged. This dissertation has not been previously submitted for any other academic qualification.

Signature

A handwritten signature in black ink, appearing to be 'GHEZIEL' with a stylized flourish at the end.

GHEZIEL Meriem

***Investigating Father-son relationship in Arab Diasporic literature: The
Fugitives by Jamal Mahjoub (2021)***

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General Introduction

Introduction

Jamel Mahjoub's novel, *The Fugitives*, stands as a remarkable exploration of the father-son relationship in Arab diasporic literature. As a Sudanese author, Mahjoub delves into the father-son relationship offering the reader a thought provoking journey into the depths of the protagonist's psyche. This dissertation titled "Investigating Father-son relationship in Arab Diasporic" *The Fugitives* by Jamel Mahjoub 2021, aims to delve into the profound relation between the father and son, and the exploration of this relation within the novel.

In this general introduction it will provide an overview of the fugitives, emphasizing its thematic richness and contextual significance. It explores Jamel Mahjoub's artistic prowess, his exploration of the human psyche and the novel's impact of the literary landscape.

Additionally, it will outline the main themes that will be examined through this dissertation, offering a glimpse into the captivating world of Rushdy and the psychological Dimensions woven throughout his narrative.

The chapter starts by Jamel Mahjoub as a highly esteemed Sudanese author who has garnered international acclaim for his literary contributions. Mahjoub has crafted a work that combines insightful storytelling. *The Fugitive* serves as an example of Jamel Mahjoub's ability to highlight the father-son relationships in Arab literature.

Next, it delves into the world of *The Fugitives*, unveiling the narrative's central themes and characters.

Rushdy Hassan the novel's protagonist embarks on a journey to rebuild his father's band. Through Rushdy's introspection exploration of father-son relationship, Jamel Mahjoub highlights the personality and how the memories shape the son's feelings and relation with his father. Additionally, the novel weaves the nostalgia into the narrative.

This dissertation aims to analyse the framing of the father-son relation within the *Fugitive*, employing psychoanalytic perspectives to unravel Rushdy's psychological journey. Furthermore, the research will dig into the presence of nostalgia in Rushdy's life. Throughout this dissertation, it will draw upon literary analysis, psychological theories to shed light on the profound themes within *The Fugitive*. By unrevealing the intricate interplay between self-framing and nostalgia, in attempt to contribute to broader understanding of human psychology and the nostalgia present in the work.

In conclusion through careful analysis and examination, this dissertation seeks to unravel the relation of the father and son and the impact of nostalgia, chasing dream within the narrative. By delving into Rushdy's psyche, aiming to shed light on the power of nostalgia and the father-son relation in contemporary discourse that enrich human journey to achieve his dream.

Statement of the Problem

The novel *The Fugitives* by Jamel Mahjoub offers a rich exploration of the father son relation and nostalgia within the narrative. However, there is a lack of comprehensive analysis regarding the father-son relation especially in the Arab tradition. Also, the role of nostalgia in the protagonist's journey.

Rational of the Study

From a scientific standpoint, this study aims to contribute to the field of literary analysis by examining the lens of psychological dimensions of the novel through the lens of psychoanalysis theory. By delving in to the protagonist's journey, it seeks to deepen the understanding of how chasing a dream transforms the personality and the view towards the world.

This analysis can offer valuable insights into the search of how father-son relationship in the novel, and how his linked to the Arab tradition and culture. On the personal level, the researcher's interest in this topic is fascinated with the human psyche, the power of father-son relationship. Through an exploration of these themes in "The Fugitives", the research aims to reveal personal insights and connection to the narrative, while also offering readers a deeper appreciation for the novel's exploration of father-son relationship.

Over all, the combination of scientific curiosity and personal engagement forms the foundation for this study, which seeks to contribute to scholarly discourse while exploring meaningful aspects of the human experience.

Research Question

How the father-son relation in Arab tradition help one to realize his dream in Jamel Mahjoub's The Fugitives?

Sub questions

- To what extent Jamel Mahjoub's depict family relationship in his narrative?
- Does the protagonist resemble the typical son in Arab tradition?
- How did nostalgia influence the protagonist to achieve his dream?

Research Methodology

The study for grounds analytical and descriptive aspects of the novel and the theory. Therefore, the students will focus on certain concept.

- Psychoanalysis theory focusing on family relation
- Father-son relation and how it is linked to the Arab tradition and culture.

Hypothesis

This thesis aims to delve deeper into the field of Arab Diasporic Literature since it is new born field. It focuses on the cultural and socio-political aspects of the Arab societies through Arab- Western or Western-Arab perspective. Taking Jamal Mahjoub's novel, *The Fugitives* as an exam, which contains several actions and ideas for the reader remark and learn the traditional Arab traditions. In "*The Fugitives*", the father-son relationship is significantly influenced by their differing perspectives on cultural identity, with the father adhering more strictly to traditional Arab values, while the son seeks to integrate into the Western culture. The experience of displacement and migration depicted in "*The Fugitives*" creates a generational conflict between the father and son, wherein the father's sense of loss and longing for the homeland exacerbates tensions, while the son's adaptation to the new environment leads to a divergence in their relationship. In "*The Fugitives*" the emotional distance between the father and son is portrayed through their communication styles, with the father often resorting to silence and stoicism, and the son expressing his frustrations and emotions more openly, highlighting the challenges in their relationship. The historical and political contexts surrounding the Arab diaspora significantly shape the father-son relationship in "*The Fugitives*" with the father's experiences of political turmoil and historical events influencing his worldview and expectations, while the son, growing up in a different context, struggles to relate to these influences. Last, this study highlight the relationship between father and son from an Arab perspective.

Objectives of the Study:

- To investigate the Arab traditional father-son relationship in Arab diasporic literature.
- To shed light on the importance of father-son relationship in contemporary literature.
- To investigate the application of psychoanalytic theories in understanding the protagonist's psychological process.

Limitations

The objectives of this study are to explore the relationship of father-son and how it is linked to the Arab tradition and culture in Jamel Mahjoub's *The Fugitives*, employing the psychoanalytic theory. The research focuses on the protagonist's journey, Analyzing relevant passages in the novel.

It is essential to acknowledge the study's limitations, the present study is tackling is the missing of critical studies of literary representation of father-son relationship in the novel.

Chapters Demarcations

The study consists of three chapters that delves into the theme of investigation Father-son relationship in Arab Diasporic literature in Jamel Mahjoub's novel, *The Fugitives*.

Chapter one, entitled "father-son relationship in Arab tradition in the *Fugitives* , deals with introducing the author and his main works to show his style, while also introducing the theme of father-son relationship in his work *The Fugitives* . It consists of nine pages.

The second chapter , which is entitled "Conceptual frame work in *The Fugitives*" , a theoretical work applying the psychoanalytic theory to analyse the literary work, to shed light on family relations in Arab Diaspora and literature through the perspective of Jamel Mahjoub. It consists of ten pages.

In the third chapter entitled " Analysis of the frame work " , The researcher examines the unrevealing father-son relationship in the novel, and how the Jamel Mahjoub represented nostalgia, family and memory in his novel "The *Fugitives*".

Through these chapters, the study aims to deepen the understanding of father-son relationship in Arab tradition and culture. This chapter consists of nine pages.

*Chapter one: Father-son
relationship in Arab tradition
in The Fugitives*

1.1 Introduction

1.2 Theoretical framework of father-son relationship

1.3 Analyzing father-son relationship in the Arab tradition

1.4 The Role of nostalgia in achieving a dream

1.5 Conclusion

1.1 Introduction

Jamel Mahjoub is an award winning writer and novelist with a British mother and Sudanese father .He was born in London in 1960, and was raised in Khartoum where his family remained until 1990. He was awarded a scholarship to study in England and attended university in Sheffield.

Jamel Mahjoub originally trained as a Geologist. He started to work as a librarian, painter, curator, journalist and translator. However, he did not settle for that because he was ambitious.Hence, he decided to leave up his job and start full-time writing. Mahjoub is an author who explores a lot of themes related to social and political conditions

His debut, *Navigation of Rainmaker* (1989) about a young man from a mixed family who travels from Britain to the Sudan to claim his heritage from his father. *Wings of Dust* (1994) explores the legacy of the first generation Northern Sudanese who educated in the West in the 1950's and inherited the task of creating the new independent nation. *In the Hour of Signs* (1996) recounts the story of the Mahdi, who led a revolt in the 19th century.

Mahjoub's first three novels can be loosely read as a trilogy which records the historic progression of political events in Sudan. *The Carrier* (1998) for which he won le prix de l'astrolabe is a split between the early 17th century and present day Denmark. *Travelling with Djinn*s (2003) tells the story of Yasin, with a similar back ground to the author with his son Leo who travels through Europe by his car.

The Drift Latitude (2006) is about a woman, following the death o her son, becomes aware that she has of a half sister. *Nubian Indigo* (2006) addresses the author's Nubian Heritage on his father's side. *The Fugitives* (2021), is a novel telling the story of a jazz band

which moves from Khartoum to play in the United States of America. Jamel Mahjoub also, published a series of crime fiction under the pseudonym “parker bilal”.

In his novel “The Fugitives” Mahjoub reveals the themes of father-son relationship, through representing nostalgic past. Following the story of an old Khartoum Jazz band, Mahjoub succeeded in weaving an interesting relationship between father and son in the Arab culture and how nostalgia push the protagonist to achieve his dream as a musician and plays in America and around the world.

1.2 Theoretical framework of father-son relationship

The association a person has with other peoples, called relationships, are a major part of every person’s existence. They can significantly influence and direct the course of a person’s life. Relationships occur between parents and their children, friends, family members and many other people. Each relationship a persons involved in has potentiall has a potential impact that can be positive or negative to the development of his life. In general, relationships between people have been a topic of great interest because of the great affect they have on a person.(B. Childers 4).

One of the most influential relationships people have in their lives is their relationship with their parents. Parental relationship affects almost all the aspects of the children development including personality, identity, and depression. All people can have children, but being a good father is very important on the son’s personality. The father plays an essential role in shaping the life of the son. From early childhood to adulthood, the father-son relationship influences and shapes the son’s values, behaviours and beliefs.

The relationship of a boy with his father is the most influential male-male relationship that he will have in his life (Cohen- Mor 163). The father-son relationship affects many sides

of the son's development as emotional health, problem solving ability, communication and even their relation with their own sons .In many cultures parents give very little or no direct care to children; however, they generally assume an important provider role as well as various responsibilities related to the child's development (Paquette 8).

Themes surrounding father-son relationship are among the oldest in the field of psychology. The German psychologist, Sigmund Freud, wrote that the father fills the role of the protector, nurturer, and "God- like" figure for his son. The father-son relationship is essential in the development of his son and how he will be in his future. The warm father-son relation and communication has a positive impact on the well- being of the son. Since it is the father who models the definition of masculinity to his son, the nature of the father-son relationship has a strong relation with the amount of emotions the son experiences. Thus, the bond relation between a father and his son is more than just a familial connection, it is important influence that shapes a boy's journey from his childhood to adulthood and even manhood. (Jennifer 18-19).

A father's role in his child's life is unique and irreplaceable. From teaching life skills to providing emotional support and economic providing, fathers help guide children throughout the complexities of life. Their influence extends beyond provision and protection, reaching into the realms of mentorship and friendship.(Paquette 11) This special bond not only helps shape a child's character but also influences their future interactions and the way they perceive the world around them.

The quality of the father-son relationship is affected by the father's age, experience, self-confidence and self-esteem. Fathers self-confidence are an indicator of fatherhood competence. Fathers' age and experiences are also important. Like every individual is

Different, so are the ways they attach to their loved ones especially their sons. Father's styles can be categorized into four types. (Hendricks 30)

The first type is the Authoritarian father who is rigid in his rules. He expects absolute obedience from his child. Children raised with this fatherhood style are often moody, unhappy, fearful and irritable. The second is the Authoritative father, this father shows respect for the opinion of each child by allowing them to be different. Although there are rules in the house, he allows discussion if the children do not understand or agree to the rules. This style of fathers often results in children who have high self-esteem and are independent, inquisitive, happy, assertive and interactive.

The third type is the Permissive father, this father is portrayed as the one who have very little or no control over the behaviour of his children. He tends to be warm and providing, yet provides few guidelines and rules. His children may be disrespectful, disobedient, aggressive and irresponsible. (Hendrick 31-33) The last type is the disengaged father, this one is neither responsive nor demanding. He is physically present but emotionally distant in the relationship with his children who may grow as detached. (Hendrick 34)

1.3 Analysing father-son relationship in the Arab tradition

Father-son relationship is central and part of every man's life. Every man is a son; most sons also become father. The childhood experiences that the son acquires in his family home, including patterns of socialization and interaction not only influence his psychological development and the establishment of future adult relationship, but also tend to be replicated on his own style of being father and the kind of upbringing he gives his own children (Cohen-Mor 14).

The authoritarian father is the most dominant father-son relationship around the world, among which Arab culture, in which the father-son relationship is characterized by the authority of the father who plays the role of the ruler over all his family members. Arab masculinity emphasises the procreation of son's who are valued above daughters. The more sons the father has, the more prestige he gains in the eyes of his relatives, friends and society. A father in Arab society is expected to make many sacrifices for his son's sake, even to deny his own needs while providing him, all these sacrifices for a son because he symbolizes the honour of his father and of his family. (Cohen- Mor 144)

The construction of Arab masculinity influences Arab men as father. Fatherhood, thus, is central in Arab conception of masculinity. The Arab masculinity is acquired and verified by expression of fearless and assertiveness and that it is attained by constant vigilance and willingness to defend one's honour and that of the kin and community. In this case, then, the figure of the father is central in Arab culture as a means to preserve the honour of the family. Moreover, becoming a man in Arab traditions means acquiring reason, which is the faculty of understanding, and is characterized by rationality, prudence and wisdom. (Bosch 102).

The influences that contribute to the formation of a child's personality endure through life. The father, who serves as the son's primary role model and mentor, represents a major formative influence for him during the childhood years and beyond. In fact, the quality of the father- son relationship determines to a large extent the son's childhood recollections as happy or wretched.

Then, a father must be wise, prudent and understanding, according to the Arab ideals. However, in the 19th century a new style of fatherhood appeared in the Arab societies which was a person who is affected by Arab traditions and new liberal ideas, so the new Arab father

is considered to be an active participant in the details of day to-day care. He involves himself in a more expressive and intimate way with his children and he plays a larger part in the socialization process (Cohen-Mor 152-154).

The father-son relationship in Arab tradition is central because the father transmits all his knowledge, attitude and way of life to his son who will transmit to his children, this process helps in the inheritance of the Arab tradition, culture through generation. But, in modern Arab culture and due to the globalization and technology, most children refuse the old actions like tyranny and repression of their fathers. Children struggle against the patriarchal values and practices which weave their way into the fabric of the family. (Bosch 6) So, The father, who is the centre of the patriarchal power, is the main obstacle to his son's efforts to freedom and self- determination to find his own personality and identity.

1.4 The role of nostalgia in achieving a dream

The term “nostalgia” was first coined by the Swiss physician Johannes Hofer from the Greek nostos (home) and algos (suffering), initially to describe homesickness as a psychopathological disorder in the context of war. Later on the concept has shifted from the original understanding of the special dimension of homesickness to the temporal longing for the past (Qutait 20).

According to the Oxford English dictionary, nostalgia is a feeling of sadness mixed with pleasure and affection when you think of happy times in the past. Nostalgia has been found to have important psychological functions such as to improve mood, increase social connectedness enhance positive self-regard and provide existential meaning.

For that, to be nostalgic is to perform a gesture of return to a time or a place which is contrasted to the present, but which always involves confrontation and comparison, situating

in multiple places at once. Nostalgia is a notion which is always involved in negotiating the dislocation of attachments and allegiances in contexts of political and social upheaval as well as negotiating the issues raised by displacement both linguistic and geographic (Pal 6). However, people, who frequently nostalgize, have a greater sense of self continuity and generally being nostalgic fosters a stronger sense of meaning in one's life. So, looking back helps us to make sense of where we have been and where we've gotten to where we are.

Additionally, nostalgia is a type of phenomenon that exists in the emotional space between memory and identity. This space is affected by how time is perceived and, therefore, the phenomenological dimensions of nostalgia. The past, present and future of nostalgia imply temporal dimensions of the concept. Nostalgia is regarded as being triggered by the past in two distinct ways. First, it is directly influenced by the context influencing the scale and the scope of emotional relevance, that are an outcome of emotional attachments characterized by experience and memories related to place or objects or socio-cultural expressions of the past. Second, nostalgia is viewed as a motivational factor of the past of an individual to act because of immediate awareness of missing something to the exact moment of loss, which occurs before the creation of a recallable memory. (Earl and hall 3-5)

Over all, nostalgia can be seen as an activate insertion of memory in the construction of the present and the future rather than only a helpless homesickness which take refuge in the memories of the past from the potentially traumatising encounter with the present. Existing literature has emphasized the influence of nostalgic memories on future behaviour. Nostalgia has long been associated with having a positive impact on future experience. (Earl and Hall 8) Perception of a positive future are intrinsically embedded in the ability of individuals to give shape and meaning to ranging for the past. Furthermore, being aware of nostalgic emotion can help to make more educated decisions in the future. Nostalgia elevates social belonging and

acceptance, provides meaning in life with respect to it being significant purposeful and coherent, and provides self continuity in terms of a connection between past and present selves.

In Mahjoub's work he explores nostalgia as the act of remembering events, experiences, incidents and feelings from a remote past. Jamel Mahjoub's explores nostalgia and highlights the idea of modern view towards the issue nostalgia as a motivating potential because it may boost optimum spark inspiration and foster creativity.

Jamel Mahjoub proved in his novel "The Fugitives" that feelings of nostalgia are associated with positive outcomes on the well-being, the personality and identity of the main character who was deeply affected by his memories.

Nostalgia and emotion of the protagonist "Rushdy" towards his father motivates him to work hardy in order to go beyond his own conditions and the political conditions of the nation in which playing music is considered a scene. He succeeded to renew the band and achieve his old dream of becoming a famous and well-known musician, like his father, who plays in the stages all over the world and change his situation as a teacher of literature.

1.5 Conclusion

Based on the insights gained in this chapter, it becomes evident that the father-son relationship and nostalgia have interplays together and have a great impact on the realization of the protagonist's dream. However the relation of Rushdy with his father did not last a long time because his father died when he was nine years old, but the nostalgia and memories he had about his father impact in a favourable way his future and life.

Jamel Mahjoub's "The Fugitives" (2021) emerges as a work that delves into the complexities of father-son relationship in the Arab culture, where the father is considered as

the ruler and the head of his family and the role model to his son, and how nostalgia to the father motivates a son positively to work hardly and transcends obstacles to achieve and realize his dream although all the obstacles and negative circumstances that face him.

***Chapter Two: Conceptual
framework in The Fugitives***

2.1 Introduction

2.2 Arab Diaspora and literature

2.3 family relations

2.4 psychoanalysis and family relations

2.5 Conclusion

2.1 Introduction

Literature has long occupied a significant position in illuminating the intricacies of human existence, capturing both the sublime and beautiful and the difficult moments in the life of the protagonist and the characters. Jamel Mahjoub, a highly regarded contemporary Sudanese author, unveiled his magnum opus “The Fugitives” a daring and insightful novel about family relationship in Arab diasporic literature.

The novel follows Rushdy as he struggles his social situation to achieve his dream in becoming a musician as he was his father within the tapestry of Mahjoub’s work, a multitude of contentions themes are explored, notably family relationship, which serves as the central point in this chapter.

This chapter seeks to analyse the family relationship within the Arab diasporic literature context using the psychoanalytic examination as a scientific theory relayed on the studies of Sigmund Freud, in order to provide a profound vision on the complexities of family relationship and diaspora through the story of the main character ‘ Rushdy’ who experienced a special relation with his father.

2.2 Arab Diaspora and Literature

Through time, the term diaspora undergoes several definitions which help to clarify the notion for the researchers. Among those definitions the Traditional definition in which Diaspora emphasizes the dispersal and scattering of groups of people from their homeland. However, diaspora now is regarded as being deeply embedded in global processes of de-territorialisation, transnational migration and cultural hybridity. (Al Maleh 168).

The term Arab Diaspora refers to descendants of the Arab emigrants, who, voluntarily or as forcibly, migrated from their mother land to non-Arab countries. Arab Diaspora underpins the loss of social justice and dialogue, so they used literature to shed the light on the

traumatic diasporic experience in order to gain social recognition and equality.

However, the inability to link one's cultural or ethnic identity to a fixed land illustrates how, from the vantage point of diasporas, conception of territory are diffuse and instable, because diasporas are the exemplary communities of the transnational moment, they not only transcend the fixity of geographically defined spaces, but also questions their construction as delineated land masses (Bayeh 11).

Thus, the notion Diaspora then applied to Arab literature is very useful because it, firstly interrogates notions of geographically enclosed spaces and how people who are living abroad are trying to adapt their lives within the new country and its customs. Secondly, for understanding cultures or ethnicities of displacement while accommodating the difference between the culture of homeland and the hosting one.

Anglophone Arab writers have much to share linguistically and culturally. They are descendants of a rich heritage, with a shared history, the wealth of a much-respected literature, and an esteemed language. They may have their individual differences pertaining to religion, social practices or political orientations, yet they all subscribe to one broad unifying belief in Arab culture.

In their diasporic abodes, anglophone Arab writers were compelled, more out of necessity than choice, to negotiate identities from a vantage-point with firm links to Arab history, even when they were second- or third-generation writers. Indeed, much of what they wrote still reflected a warm relationship to the homeland despite the authors' geographical distance from it. (Al Maleh 26)

Arab writers of diasporic literature produce works to quest for identity and the sense of belonging to their native culture affects the output of their writing. A lot of writings in diaspora have independent thoughts and ideas. They find it vital to reconstruct an alternative identity to experience a complete autonomy in mirroring realities.

Arab Anglophone literature is a genre that is gaining recognition and visibility partially

because it is a response to social injustice and because Arabs were living in shadow and were suffering from marginalization. According to Layla Al Maleh, the irony of Arab Literature in diaspora is that it did not gain attention or attain recognition until the world woke up one day to the horror of the famous 9/11 and asked itself who those Arabs really are. (AL Maleh 43)

Search for identity and clash of cultures are the popular themes in the contemporary fictional work. For that Arab writers in Diaspora are stirring to find new identity. The emigrant sensibility of the writer can select any theme related to his country, historical background, political and social life or his own personal experiences. Emigrant writing is an off-shoot of globalization of mass migration, of Diaspora, the gap between different worlds, bridged vast distance between east and west, and also provided the necessary thoughts that inspire much literature of today. (Laxmiprasad 2) Conflicts and pressures are central in the formation of an Arab Diaspora discourse, particularly in the 21st century and the satellite era, where transnational channels and the internet increasingly connected people in a politicized cultural sphere.

This transnational media is part of a different contemporary experience of Diaspora. Previous generations of Arab Diaspora are in contrast with the practices of those living outside the region, connected with and frequently returning to visit relatives back home. For that the myth of return is no longer essential for immigrants since moving between the home land and hosting land became easy. However, displacement in conditions of forced immigration because of conflicts and as violent wars oblige people to move, so by this the notion of homeland no longer function as the ideal region to keep the myth of returning alive (Qutait 126).

When speaking about Arab Diaspora writers, the main question that comes into mind is why diasporic writers in most times choose to write with the language of hosting country rather than their mother tongue language?

The reader can understand the objectives to the writing of Arab literature in English, considering that it is the language of the colonizer and connected to particular structures of publication; and considering that using this language writers are primarily addressing a non-Arab audience. However, when it comes to asking about the connection between language, cultural identity and legitimacy of literature written by Arabs in English, the answers may show other aspect of the case. Can writers express their cultural context without the use of language associated with context, or is this connection between language and identity so intertwined that it is impossible to separate the two. (Shackleton 25).

The reasons for and responses for this use of foreign language varies from one writer to another. For some of them they use a foreign language because it was their first reading language and that they use tools that are better for them to express their ideas in a better way. Others comment that their literary Arabic is not so good to allow them to produce literary works, and because their schooling and familiarity with the English language as a result of their education.

To write in English opens the writer to critique, as writers face their critic's home, who take them to task relentlessly construing both their choice of foreign language and their subject-matter as a reflection of disaffection or lack of national feeling (El Maleh 92). Anglophone works by Arab writers generally address the themes of dislocation, both in terms of metaphorical and literal exile. They describe the displacement as a state of cognitive and emotional dissonance. Therefore; the notion of Diaspora in literature in particular has been productive in its attention to the real life movement of peoples throughout the world, whether these migrations have been through choice or compulsory. Life in Diaspora is seen as an adaption to changes and the construction of new forms of know ledge and ways of seeing the

world. For that, literature on diaspora is almost used as a mean to highlight the life in the hosting land. (Shackleton27).

2.3 Family Relation

Arab writers present traditional Arab parents in very negative image of passive, submissive, uncaring and irresponsible parents. By the same, their children are cold and ungrateful. However, there are other writers who represent parents-children relations within the Arab family in a favorable way. The image of Arab parents presented by those writers differs from the passive image of Arab parents. They portray them as rational, wise, caring and responsible. They also depict the relationship between fathers and children as warm and healthy.

In the Arab family the role of the father is central. He should be rational, wise, productive, judicious and understanding in order an Arab ideal. However, the role of the father in the modern Arab family is different from the traditional father role. Because Arab fathers now share their authority and responsibility with the mother and children. Woman also, in Arab families, has an important role because they have an authoritative role behind man's authority. This role is maintained by their presence in their houses. An Arab woman is able to construct a stable family under suitable conditions. In this case, women are able to make decisions about their families as men do. This role of women is achieved in socially educated environment for both boys and girls. (Cohen-Mor 131)

Nowadays, Arab families are in a situation of confusion and indeterminacy because of the new socio-economic and political transformation they are acing. Arab families are trying to find a new identity which will not dislocate them from their origins and at the same time would make them fit in the new world order. Researchers state that the Arab family has

recently undergone a process of adjustment, and hence, it has shifted from the traditional Arab family structure to new family type. Relationship within the Arab family has also changed and now they valorised values such as individualism, independence and privacy, those values did not exist in the old Arab family stereotype.

Many questions circulated about how individuals live within an Arab family? The family relations in the Arab culture are principally regulated and sanctioned by the teachings of Quran and Sunnah. For that the Arab family relations differs from one country to another according to their socio-political and cultural conditions. The role of the father and mother in Arab families is very important in shaping the lives of their children. The meaning of fatherhood is most related to Arab masculinity, which is something crucial in the Arab world.

In Arab culture decisions are usually decided based on what is best for the family. (Bayeh 6) This usually means personal desires and satisfaction are sacrificed for the benefit of the family as a collective. The family usually has determined roles where the father is the head of the household as well as the financial provider. The father also instils cultural, religious, and social values within the family unit. The mother usually has a complimenting role and she is the caregiver. Her responsibilities include taking care of the children, cooking, cleaning, along with other household duties, and child bearing.

Family relationships play a central role in shaping children's well-being across the life course. (Bayeh 12).this means that Family members are linked in an important ways through each stage of life, and these relationships are an important source of social influence for individuals throughout their lives. Family connection can provide a greater sense of meaning and purpose as well as social and tangible resources that benefit well-being.

For all Arabs: Bedouin, rural and urban, the family constitutes the basic social unit around which the individual's life is centred. It provides emotions, love, shelter, food, clothing, protection, identity, reputation and honour. For its members, it regulates their economic activities and defines their social status in the community. The family also mediates between the individual and the outside world. In return, it demands loyalty and conformity from its members, who are expected to subordinate their personal desires and interests to those of the family. (Cohen- Mor 158).

To sum up, in the Arab world the family rather than the individual, constitutes the dominant social institution through which persons and groups inherit their religious, class, and cultural affiliations. Also, the family relations are typical because they obey for Islam teachings, so fathers take care of their children from childhood to their adult lives, and children, in return, are requested to respect and obey their parents and elders.

2.4 Psychoanalysis and family relations:

Psychoanalytic theory is a branch of psychology emphasizes unconsciousness mental process and is sometimes described as “depth psychology”. The psychoanalytic movement originated in the clinical observation of Sigmund Freud, who coined the term psychoanalysis. During the 1890's, Freud proved that when the sources of patients ideas and impulses were brought into consciousness during the hypnotic state, the patients showed improvement (McIntosh 429).

Once the field of psychology is concerned, Sigmund Freud is the first figure come to the mind. In Freudian theory, the human mind is divided into two main parts: the conscious mind and the unconscious mind. The conscious mind includes thoughts and experiences that individuals know about and actively participate in. In contrast, the unconscious mind holds

hidden thoughts, desires, and memories that impact behaviour and emotions without conscious awareness. It represents the unseen forces that shape our thoughts and actions. Just as an iceberg has a hidden part beneath the water, our unconscious mind holds powerful influences on our behaviour and motivations. (McIntosh)

Sigmund Freud is the main figure in the field of psychology. Freud who is the founder of the psychoanalysis theory developed comprehensive theory of the mind, which delves into the complexities of human behaviour and the working of the psyche. Additionally, he suggested that an important part of the mental activity occurs outside of conscious awareness in the unconscious mind. The unconscious contains thoughts, desires and feelings that influence individual's behaviour and shape experiences. Freud believed that the understanding the inner working of the self. (Mahroof Hussain)

Nonetheless, Freud proposed a model of the psyche composed of three components: the id, ego and superego. The id represents the primal instincts and desires seeking immediate gratification. The ego acts as the mediator between the id, the external world and the individual's own values and reality. The superego encompasses the internalized moral and societal standards. These three components interact together to shape the human thoughts, feelings and actions. Freud, also, acknowledged the impact of early life experiences on shaping a human personality, particularly the role of childhood and family relations. However, psychoanalytic literary theory consists of applying psychoanalysis theory to either the author or the main character of a literary work, seeking unconscious or latent meaning underneath he manifest language analyzing the symbols contained in the given work.

The early 20th century marked the beginning of modern psychology and with the pace of this psychology the psychological analysis of literary texts evolved. It was first developed as a method of therapy for neuroses by Freud, but it very soon expanded to other fields

including literature. In the process of explaining literature, psychoanalysis has been used as a source for psychoanalytic conceptions. We notice that literary criticism has used psychoanalysis theory to interpret literature, which also attempted to exploit and use psychoanalysis for creative purposes. Psychological criticism deals with the work of literature primarily as an expression, in fictional form, of the state of mind and the structure of the personality of the author or the characters (Mahrouf Hussain 4).

If we look o history, we find that psychoanalysis theory started from the medical profession. Entering in psychology and spread to other fields such as literature. The idea of psychology revolves round the concept that people's actions are determined by their previous ideas of the recurrent events. Thus, we can perceive that there is a mutual fascination between the field of psychoanalysis and literature, which is he mediator between the two fields.

Psychoanalysis theory emphasised on motives, it focused on hidden or disguised motives which helps to clarify literature on two levels, the level of writing itself and the level of character actions within the text. The authors and writers are influenced by the psychoanalysis concepts which are reflected in the characters, in their works and also in their mind. Psychoanalysis has a great importance in contemporary understandings of reading, meaning and the relation of literature to culture (Mahrouf Hussain 6).

Although, psychoanalysis started in medicine but it is not only a branch of it, it also helps to understand philosophy, culture, religion and first and foremost literature. In developing his theory, Freud has often related it to art in general and to literature in particular. Psychoanalytic literary criticism can focus on one or more of the following.

- The author: the theory is used to analyse the author and his /her life in the literary work.

- The characters: this theory is used to analyse one or more of the characters, it becomes a tool to explain the characters' behaviour and motivations.
 - The audience: the theory is used to explain the appeal of the work for those who read it.
 - The text: the theory is used to analyse the role of language and symbolism in the work.
- (Mahrouf Hussain 6)

The family relationship is a central theme in *The Fugitives* due to the relation of the main character Rushdy with his father, mother and later his uncle. The theme of the family relationship explores the concept of family means, how it impacts the life and the future of the protagonist. The author captures the essence of a family relationship. Moreover, in his novel “*The Fugitives*”²⁰²¹, Mahjoub delves into the family history and the relation between its members and how this relation impacts the child's desire, hope and dream. He also proved that our existence is influenced by our relation with our parents. We are formed by the fundamental elements of our being, including our bones, blood and DNA, as well as the choices made by our parents (Cohen- Mor 175-177).

2.5 Conclusion:

Based on the insights gained in this chapter , and due to its impact on psychological and social well being. The concept of family relations in Arab Diaspora literature is central in shaping child's future. The topic has been explored from a psychological perspective, particularly in the context of Rushdy's character development through the plot of the novel” *The Fugitives*”. Family relationship serves as the theme of interest in Arab diasporic writings.

Chapter three: Analysis of the framework

3.1 Introduction

3.2 Unrevealing father-son relationship

3.3 Representation of nostalgia in *The Fugitives*

3.4 The Interplay between, Nostalgia, Family and memory

3.5 Conclusion

3.1 Introduction

Jamel Mahjoub's work of "The Fugitives" is a novel that explores father-son relationship, nostalgia and memory. Those themes are very significant in the Arab culture. The story is narrated by Rushdy, who is a secondary school teacher of English, who loosed his father when he was only a young boy. He grows up fatherless but has many memories about his father. Rushdy's father was a famous musician and was a member on original Khartoum Jazz band, the Kamanga kings. The son did not like his job because of the difficulties he is facing daily in his work. For that he decides to revive the old band, of his father, in order to play a gig in America. Mahjoub's writing is a depth exploration of father-son relationship in an Arab family and the positive affects nostalgia on children.

The following chapter is an analysis of the father-son relationship, nostalgia, family and memory. It consists of three titles; the first examines the unrevealing father-son relationship to analyze in depth the relation of the protagonist with his father. The second aims to represent nostalgia in the novel "The Fugitives", and shed light on how it affected positively in shaping the personality and identity of Rushdy. The third analysis the interplay between Nostalgia, Family and Memory

3.2 Unrevealing father-son relationship

Father-son relationship in Jamel Mahjoub's novel "The Fugitives" is a central theme through the story. As he tries to respect and deal with the social traditions of Sudan, because in Arab culture all children are taught to respect tradition and learn the Islamic five pillars, Quran, and understand that religion is the most important thing to be learned. "I was brought to respect tradition. I learned to say my prayers. In school we listened to an old teacher

muttering on about the life and times of the prophet. I did my best to picture it, but seventh-century Arabia felt as far away as Mars “(10) this means that although the protagonist, from his youth, learned the Arabic traditions and the teachings of Islam but he was not really convinced by them because for him they are strange and far from his life and the present conditions he was living in.

Rushdy who is brought up in an Arab Muslim country, which have rigorous traditions, and taught by his elderly as he mentions that his teacher is an old man. Due to this culture, a big importance is given to old people who are considered as the heads of the family and society also. For that younger people are requested to respect and obey them blindly because they are the source of knowledge. (Cohen-Mor 173) Religion also is important for Muslims, so every Muslim has to learn the five pillars of Islam, worship God in his daily life, learn Quran by heart and obey for the teachings and laws of Islam.

However, Rushdy finds difficulty to understand the religious beliefs because for him the old times of the prophet are quite far and different from his nowadays life. Furthermore as he grows older, Rushdy feels himself connected to the thoughts and ideas of his father and become addicted by music and music and that music become very important in his life: for that he states: ”great music transcends all barriers. My father used to say that “. (10), This quote shed light on the idea that music For the protagonist, as his father, is the source of life. It provides an opportunity for people from all social and cultural backgrounds to express themselves, when words are lost. Music also helps one to reduce stress and relax and overcome all the difficulties problems, and fear facing him.

In *The Fugitives*, Rushdy’s father was a musician and a member of the Kamanga king band, but he died and left his son at the age of nine years old. However, the son Rushdy remains connected to the memory of his dead father although he did not spend a lot of time with him to shed light on this idea, the protagonist states in the novel :

“when my father died, he left me two things; a rather battered trumpet and the legend of the Kamanga kings, For as long as I could remember the king were a part of a lost world, one I had just missed out on. The excitement that came over people when recounting the old stories made you wish you’d been born half a century earlier. Like all legends, that of the Kamanga kings was a blessing and curse. Their exploits were woven into the fabric of my life. They shaped the landscape and, of course, the soundtrack from which I had sprung. Their music was the only history I had, etched into my skin like the blue tattoo my grandmother wore on her lip” (14).

This quote highlights the strong relationship between Rushdy and his father because he gives a big importance to the things he inherited from his dead father. He claims that the legend of the band of which his father was a member contribute largely in shaping his life and the music his father used to play is his only history.

Although Rushdy’s father is dead and left his son alone, but his son maintains a hidden relationship with his memory and proved that he is not fatherless and feels with his existence because his father left to him precious things, his trumpet, reputation and the beautiful music he played. From psychoanalysis point of view, Rushdy sticks to his memories about his father, he always remembers and feels proud of him. This feeling can be interpreted as a defense mechanism that protected him from the trauma of being fatherless, and compensates for the fact that his father is not present with him in a culture where the presence of the father is central for his son because in Arab society the father is the main source of knowledge for his son. For instance, when Rushdy confronts states of confusion where he can’t struggle the problems of life and can’t take the correct decision about his life and future he thinks about his father and questions how his life could be if his father is still alive, he says: “That night, I lay in bed thinking about my father”. (28)

Additionally, Rushdy is fixated on his father, both in life and after his death. This fixation can be seen as a manifestation for his unconscious desire for connection and attachment. For instance, when Rushdy describes this connection, he says:” I wished my

father had lived long enough for me to get to know him. I wondered what he had been like when he was my age, before he lost his way. “I tried to be able to talk to him now, to share this moment, to hear his thoughts”. (28) This quote suggests that Rushdy remembers his father with affection and is still feeling connected to his father, seeking a sense of belonging and identity, which may reflect his unconscious desire for a real relationship with his father, not a relationship that exists only in his memory. (Bosch 8).

3.3 Representation of nostalgia in the Fugitives

The *Fugitives* by Jamel Mahjoub is a novel which belongs to Arab Diasporic literature using nostalgic narratives to relate the past to the contemporary moment (Qutait 72). The *Fugitives* is saturated with nostalgia in the novel, Rushdy experiences nostalgic feeling especially towards his father's memories. The story of Rushdy is characterized by a generational conflict between the father and the son because they lived in different times of Sudan. The protagonist liked music as his father did, from his perspective it is the source of every good thing in life. In Arab religion music is forbidden and a person who plays or listens to music is making a mistake. However, the protagonist is addicted with music because he considers music as the place where he goes to worship as he states: “the only religion I have ever had any faith in is music.

Although, he liked music but he did not become a musician because it is forbidden under the new regime in Sudan. His father also stopped playing music because people who play music are considered guilty and taken to jail. So, every time he needs to play music he goes outside the village or to his friend's garage to find his freedom to do what he loves almost.

In “*The Fugitives*” the emotional feelings between the father and son is portrayed through communication style. The protagonist who is able to express his frustration and emotion more openly than his father who often resorts to silence and stoicism, highlighting

the hidden challenges in their relationship. Although, Rushdy always remembers his father and feels proud of him and wishes if he was born a half century before to witness what his father was as he states: “i saw what my father and the kings had achieved all those years”(47).

Through his journey, when he grew up, the protagonist becomes a teacher of English literature. It was not the job that he ever wanted, so he did not like his job because of the problems he always faces doing this function and because of his wish to be a musician like his father: “ deep down inside me I had always believed unconsciously that one day I too might achieve great things to rival my father’s”(48) This quote highlights how nostalgia affects Rushdy by admiring the glorious past of his father. This can be seen from the psychoanalytic perspective as Rushdy’s inner struggle to understand himself and what he wants to become in the future because nostalgia is significant and relevant in his life throughout the novel.

Over all, Arab Anglophone literature in Diaspora emphasises the nostalgic narratives that relate the past to the contemporary moment and shed light on the predominant understandings of nostalgia as a self- indulgent and sentimental emotion. Existing literature also has emphasized the influence of nostalgic memories on future behaviour. Nostalgia has long been associated with having a positive impact on future decisions and experiences (Earl and Hall 14).

Throughout the novel, Rushdy search for a miracle that helps him to change his situation and find his place in the world in order to achieve his old dream. Indeed, when the letter from Washington arrived it was a shifting point in his life. The letter that comes from Washington was an invitation to the old Kamanga kings, his father’s band, to go to U.S.A and play music in a concert in Washington. By this letter the protagonist who was hungry for an opportunity, any opportunity that gave him the chance to chase his dream as he states: “we are going to reform the band”(32). here, Rushdy did not get rude of his nostalgic feelings because

instead of creating a new band which he will realize his dream, he decided to reform the band in which his father was a central member and he started searching for old members who are still alive.

From the perspective of psychoanalysis theory, this act of the main character is explained, by the deep impact of nostalgia in taking decisions about the future. After months of hard work and rehearsals it is time to fly and realize the most important dream in Rushdy's life. In his way to the airport everyone feels happy yet, Rushdy did not forget his beloved father in this important moment, he remembers him as he states "I felt almost as if this was my father's way of giving us blessings." This quote represents the nostalgic emotions of Rushdy in all the moment of his life.

At the beginning of the novel, Rushdy, who is addicted by music, wants to become as his father a great musician. However, the condition of the country where music is forbidden forbids him from the realization of his dream. Throughout the events of the novel, the protagonist become aware that he wants to go far away from being like his father and create his own identity, "I was no longer trying to channel that part of my father I always felt I have inside. I was beginning to find the confidence to play the way I wanted to, the way I always known I could. Whatever happened in America? I knew I would not be the same again." (89) Through this quote, we understand that Rushdy, although his strong nostalgic feelings, recognized the importance of understanding his own thoughts and feelings in finding a new path for himself. He wants to become himself, plays the music the way he wants and go beyond his old wish to be like his father.

Moreover, Rushdy's work for a new way, his own way, is marked by his willing to find his own identity; he moves forward his nostalgia to find himself and his identity. He acknowledges the role of nostalgia in shaping his sense of self, he notes "I don't know, this

whole dream we're chasing. The old kings, like a symbol of some other time when we had dignity and respect.”(204) thus, he tries to focus on trying to find himself who is lost by trying to imitate his father's legend.

Additionally, as he continues to explore his own emotions, Rushdy begins to develop a deeper sense of self awareness. He was beginning to see himself more clearly and comes to recognize the ways in which his past has shaped his present, and begins to take steps towards a more authentic and fulfilling future.

Finally, Rushdy realize to see that the past is not something that could be left behind, but something that helps us to understand who we are and what we want to be. He notes, “We are on the cusp of something of which my father had never even dreamed.” (111) Rushdy begins to develop a more authentic identity, he achieved his own dream, but still remains loyal to his father's memories and he always feels proud when others address him: “ your father was like that” (205)

3.4 The Interplay between Nostalgia, Family and Memory

Nostalgia and memory are closely related notions. Nostalgia in its simplest terms, is an emotional state that is triggered by memories of the past happiness from recalling fond memories and sadness from realizing that those moments are gone forever. When we experience nostalgia we feel a deeper sense of connection of our past , the people and events that shaped our lives. Nostalgia is very apparent in “The Fugitives” and it was portrayed through the nostalgic feelings of Rushdy towards his father from his childhood to adulthood as he states “my father was always here” (13).

The simple definition of memory is being able to remember past events of life whether they are good or bad. Memory is not just nostalgic trip down memory lane. It shapes us,

teaching lessons and offering insights that can guide our journey into adulthood (Legg 9). This means that memory allows us to know ourselves, to develop a sense of who we are based on the facts gathered throughout our lives to date. The notion of memory can be seen obviously in the novel through the main character who finds himself in a sea of memories rather than being fully present in the present. This means that Rushdy was very affected by his memories to the level that he was unable to find his personal identity and wants to imitate his father. "I always believed unconsciously, that one day I too might achieve great things as my father" (46).

All things considered, we understand that nostalgia and memory are closely related. Nostalgia can be considered as an umbrella under which the notion of family and memory spouts. These three notions interplay between each other to have an effect on each other in order to shape one's future identity.

Family nostalgia is a unique and powerful form of nostalgia. It involves reminiscing about shared experiences, traditions and memories with our loved ones. Family nostalgia often revolves around shared rituals and traditions (Legg 12). So, by remembering these shared experiences, we can reinforce our family ties especially with our parents, brothers and sisters. In the novel, Mahjoub highlights the strong relationship of Rushdy with his mother, uncle and father despite his father died in his early childhood. Rushdy states: "after my father died, the only things remained for me are my mother, uncle Maher and the trumpet of my father." (35) This quote emphasizes the relationship of Rushdy with his family.

Additionally, family memories are very personal issues because memories have a strong feeling with persons. When we inherit memory from parents or other family members, we inherit a sense of who we are, where we come from and where we will go (Legg 9)

Memory work within family plays a central part in establishing, negotiating, understanding and adjusting one's personal identity.

Finally, the interplay between nostalgia, family and memory proved its importance to have a major and significant role in the determination of the personality and identity of its members, so they can understand themselves.

3.5 Conclusion

Jamel Mahjoub's novel "The Fugitives" is a powerful exploration of the father-son relationship in Arab Diasporic literature. In the novel the strong relation the protagonist had with his father and his nostalgic memories paved for him the way to change his situation and achieve his dream. Through the search to unrevealing father-son relationship and the representation of nostalgia, family and memory, Mahjoub invites readers to strength their relations with their parents and make it healthy and positive because they parents are responsible on shaping the identities and future of their children and because they are considered as the role model to their sons. Through Rushdy's story, Mahjoub Shows the readers the strong relation between, nostalgia, family and memory and how they interplayed together as main contributors in shaping one's identity, personality and future.

General conclusion

General Conclusion

Arab diasporic writing in English during modern times has made a profound impact on the literary world by shaping and enhancing his landscape. Through their works, they have portrayed experiences, perspectives and obstacles encountered by Arabs in diaspora. The themes they explore are diverse, ranging from identity, family, historical legacies and political issues.

Those narratives provide to those whose perspectives have been marginalized and exposing uncharted territories of culture. In essence, modern Arab Writings in Diaspora are a testament to the talent, creativity of Arab writers in diaspora. Their works transcended boundaries, challenged societal norms and provided a platform for previously unheard voices. Those writers have forged a literary tradition that continues to inspire the readers, ensuring that the diverse stories are celebrated for generations to come.

Jamel Mahjoubd delves into the human relationships exploring themes of family, identity, memory. He has a remarkable ability to capture the subtleties of human experience, infusing his narratives with a raw and honest portrayal characters and their lives.

One of Mahjoub's works is "The Fugitives". In his novel Mahjoub explores the impact of father-son relationship and nostalgia on the protagonist, Rushdy. The father-son relationship is significantly influenced by their differing perspectives on cultural identity, with the father adhering more strictly to traditional Arab values, while the son seeks to integrate into the Western culture. Jamel Mahjoub delves into themes of family relationship, nostalgia and memory creating an exploration of father-son relationship struggle of the son to create his personal identity.

In “The Fugitives”, the themes of Father-son relationship, family and memory intertwines together to rich tapestry of exploration. Through the story of the protagonist, Rushdy, readers understand a profound emotional distance between the father and son. In addition, the experience of displacement and migration depicted in “The Fugitives” creates a generational conflict between the father and his son. However the nostalgic feelings of the protagonist let him always related to his father.

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Appendices

Appendices

Appendix A

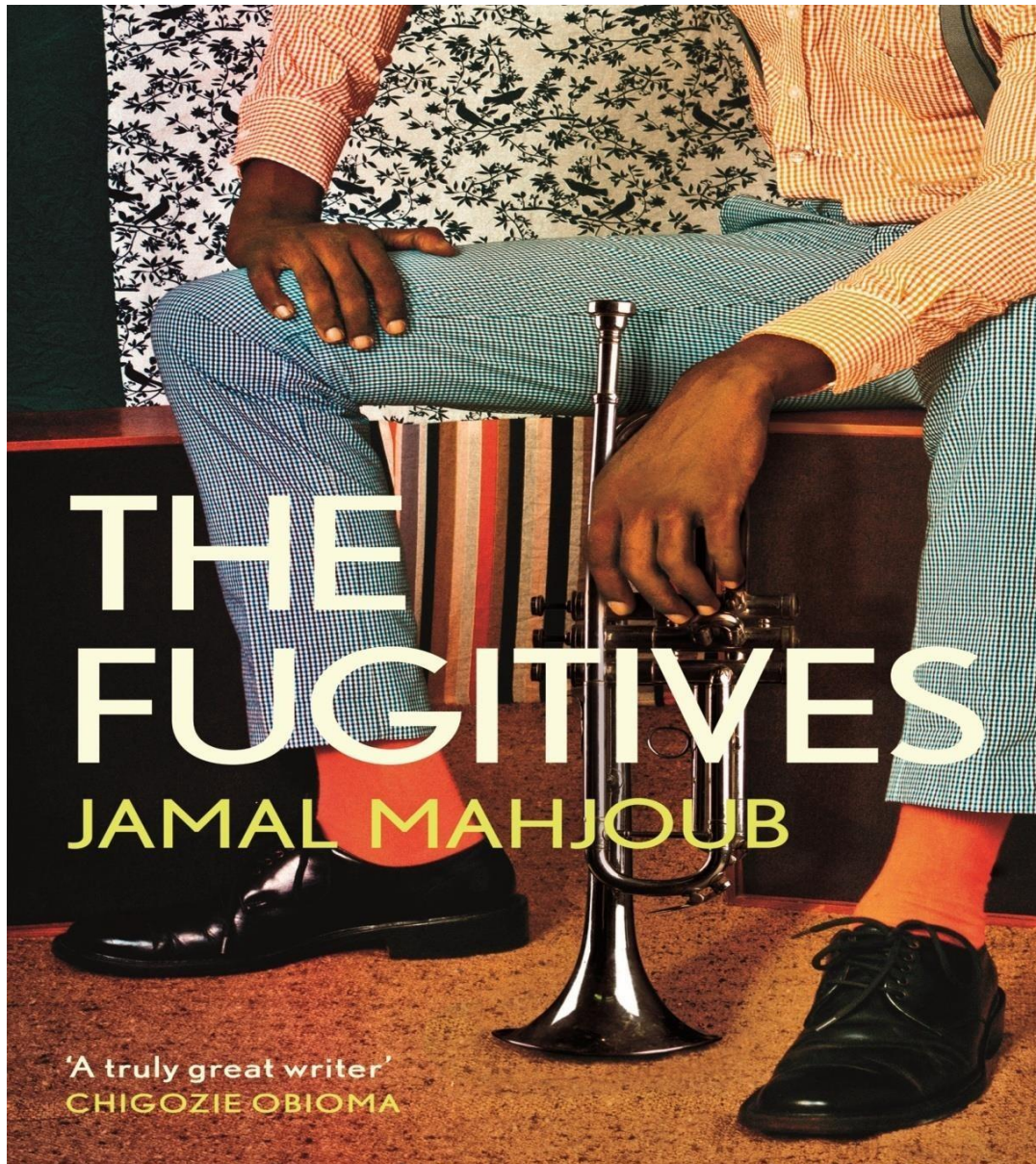
A picture of the Sudanese writer Jamel Mahjoub



<https://canongate.co.uk/books/3300-the-fugitives/>

Appendix B

Jamel Mahjoub's novel *The Fugitives*



<https://canongate.co.uk/books/3300-the-fugitives/>

ملخص

تتناول هذه الأطروحة التحقيق في العلاقة بين الأب وابنه في التقاليد العربية في رواية "اللاجئين" للكاتب السوداني جمال محجوب من خلال عدسة علم النفس التحليلي، مع التركيز على بطل الرواية رشدي.

يقوم هذا البحث بدراسة كيفية تصور محجوب للعلاقة بين الأب المتوفى وابنه وذلك من خلال تحليل شخصية رشدي. بالاستناد إلى نظرية علم النفس التحليلي فإن العلاقة بين الأب وابنه تأثرت بالاختلاف الثقافي بين شخصيتهما. فالأب تشبع بالتقاليد والقيم العربية بينما ابنه يريد أن يندمج في الثقافة الغربية. على الرغم من الاختلاف بين رشدي ووالده إلا أن رشدي دوما ما يشعر بالحنين إلى والده مما جعله يتأثر ويريد أن يحيي أمجاده في الموسيقى وحين سمحت له الفرصة قام بإحياء الفرقة الموسيقية التي كان والده فردا رئيسيا فيها من خلال رواية "اللاجئين"

هناك وضح الكاتب أهمية علم النفس التحليلي في فهم التفاعل المشترك بين الحنين، العائلة والذكريات حيث أن هذه العناصر تتفاعل فيما بينها لتؤثر على حياة الأبناء وتشكل شخصيتهم في المستقبل. من خلال تحليل شخصية رشدي، يكشف البحث عن التصوير المعقد لطريقة إيجاده لشخصيته. ليسلط الضوء على التصوير الماهر الذي قدمه جمال محجوب للتفاعل المعقد بين علم النفس والعلاقة بين الأب وابنه في الرواية.

