

The Germ of Violence and Assault in Tayeb Salih's *Season of Migration to the North*

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Abstract

The clash of two different nations with major cultural backgrounds and differences is a start of a storm of violence to a disintegrated society. This study is investigating the issue of being a victimized inferior, oppressed and resistant victimizer of the main character of Tayeb Salih's *Season of Migration to the North*. Numerous writers and critics have written about *Season of Migration to the North* such as Christopher S. Nassaar, Danielle Tran, Patricia Geesey, Yosif Tarawneh and Joseph John. Previous studies have primarily concentrated on colonial and post-colonial discourse found in the novel. To date however, no one exactly, explained the victim and the victimizer and concepts of violence in the Novel. The gap that this study fills; is to present an exhaustive review of these studies and suggest a direction for future developments by explaining the colonial elements that affected the protagonist of the story to organize sexual attacks against the British women, depending on Edward Said's theory of Orientalism to prove that Mustafa Said is a victim of the British Colonial system and Homi Bhabha's Resistance to prove that Mustafa Said was a victimizer made by the British colonial system. Furthermore, this paper on the one hand, connects all the information about the novel to decide the reasons that stands behind the unprecedented violence that overtaken the major characters of the story, on the other hand, it seeks to find out whether Mustafa was a victim in the story or a victimizer as well as expressing the novelist's point of view whether he accepts or does not accept what Mustafa has done, in terms of speech and context.

Key words: Postcolonialism, Hybridity, Imperialism, Orientalism, Mimicry, Tayeb Salih's *Season of Migration to the North*

1. Introduction

Being part of postcolonial literature, *Season of Migration to the North* (1969) by Tayeb Salih (1928-2009) is written in years after the decolonization of the first country, India in 1956. It is the story of the interconnections of the colonizer and the colonized; the question has been raised considering the fate of men that what happens to involving people when a country is under the rule of another one. This relation effects both two nation's life and worldview. One of the characters in this novel who finds his way to north and shows this kind of relation is Mustafa Sa'eed. Therefore, the novel portrays an intellectual Arab and his encounter with Mustafa Sa'eed, who had spent a long time in the West studying as a genius. In the conversations they have and their facing other characters of this novel, the influence of the West on African countries resulted by imperialism can be noticed. It can also be said that some of the Europeans of this story are interested in African or Arabian culture. The dynamics between these two groups, that is the colonized and the colonizer will be discussed further.

The significant point is that after the decolonization and the political and cultural separations, the concept of identity which has been implicated in the dialectic relationship of self and other, becomes a challenge in worldwide. In a postmodern world where identity is viewed as being shapeless, moving beyond the fixities and shifting, the questioning of identity requires the



interrogation the past and present (Karkaba, 2010, p.91). In most of the ambivalent texts of the postcolonial novels including *Season of Migration to the North* (1969) the borders between self and other is blurred and by this the foundations of hybridity and the hybrid identity is built. In the following parts, the chapter will analyzes the significances of otherness in hybrid identities if different characters of the novel and its impact on their life and death.

2. The Significance and Innovations of Study

Using the post-colonial theory and Homi Bhabha in specific, the study will explore the novel considering both the rounding socio-political events of the day and the text itself. So the study can be significant in investing the novel considering both the textual and contextual events. It will have a thorough study of the thesis to find a better insight to the reasons behind the characters wrong doing and victims; if Mustafa is a womanizer and lives a life of crime with abusing the European women and leading them to death, is he just responsible and felon or the social pressures and contextual events make him to do that. So the study will try to focus on the individuals' deeds and acts regarding the social and political events of the day known as colonialism, decolonization and its consequences. Furthermore, the study will find a way to the relationship between the contextual events and its textual manifestation; it means to have an understanding of the way Tayeb Salih thought of writing a novel with the idea of post-colonial and its consequences.

3. Review of Related Literature

In the article, "Tayeb Salih's *Season of Migration to the North* as a Postcolonial text," Mevsimi and Kunaydin(2015) explore the importance of the novel as a postcolonial text. The paper investigates the methods in which the colonial and postcolonial elements applied in the text expressing the idea that the text made a clear criticism of colonialism. According to them, the main character of the novel Mustafa Sa'eed is the main attacker against the colonizers that probably the end of the battle fell down as a tragic hero. Mustafa started his campaigns against the European colonizers by doing organizing sexual attacks against their females as if they were lands.

In another paper, Geesey(1997) argues two main points; first, the idea of cultures whether Salih's novel is an exploration of "cultures in contact" or "cultures in conflict." If a person examines the body of criticism that deals with this masterpiece, it becomes evident that scholars have disagreed over the relative importance of the theme of cultural conflict between East and West and North and South as it relates to the colonial and postcolonial setting of the narrative. Furthermore, he refers to Aime Cesaire who notes that colonialism should never be considered as cultures "in contact". The effects of colonialism, Cesaire points out, are so nefarious as to be impossible to confuse with the positive effects of civilizations coming into contact through means other than colonialism. Most importantly, the concept of the hybrid is the result of crossing two concepts; the term also connotes any object or individual of mixed origins. The narrator's description in the novel of his return to the village after obtaining a doctorate in English poetry reveals his underlying fear that he too has become a hybrid. The narrator echoes to consider himself to be a seed that will prove to be fruitful for his people. Decided not to be unfavorably influenced by his contact with the colonizer's way of life, he tries to characterize himself just as far as rootedness inside his own particular people. However figuratively, sterility is evoked for his circumstance on a few events by different characters in *Season of Migration to the North*.

"Beckett's *Waiting for Godot* and Salih's *Season of Migration to the North*" is an article by Nassaar(1998). The article analyzes some of the similarities between Salih's characters in the novel of *Season of Migration to the North* and Beckett's characters of the absurd play of *Waiting for Godot*. At the end of Tayeb Salih's symbolist novel, *Season of Migration to the North*, the unnamed narrator needs to decide between permitting the stream Nile to suffocate him and attempting to save his life. Musfatafa's situation was similar to that of Beckett's two main characters who think about

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suicide repeatedly but reject it. Moreover, the narrator rejects suicide for the most trifling of reasons- the yearning to smoke a cigarette.

In "An exploration of the use of colonial discourse within Mustafa Sa'eed's interracial relationships in *Season of Migration to the North*," Danielle Tran(2010) gave a very precise exploration for the colonial discourse of the novel within Mustafa Sa'eed interracial relationships in the novel caiming the condition of Mustafa's sexual attacks to the british women as if their bodies were like territories of the colonizers beside that the attacked women spoke to Mustafa Sa'eed exactly as if they are colonizing his body, mind and existance. Moreover, Mustafa chose to attack and rape Europe in a very special way that he planned. Mustafa's other words made himself as an oppressed person in order to achive his sexual revenge in the way that his lovers dealt with him as a the oriented other. The writer talks about a few African scholars appear to have perceived in Conrad, as an eroticized Other himself, some related understandings and concerns in the sense that they consider Conrad to be a sort of impetus for refiguring the scholarly representation of the majestic attempt and for deconstructing the myth of domain in a way that made new potential outcomes for them as postcolonial scholars.

The Post-colonial Studies Reader by Ashcroft et al (2003) is a collection of fundamental texts of criticism on post-colonial theory. It investigates various themes and analyzes almost 90 literary works; it focuses on the verity of major anti-imperial writings from both the inside and outside of the metropolitan centers. This field itself, notwithstanding, has turned out to be varied to the point that no gathering of readings could envelop each voice which is currently giving itself the name "Post-colonial." The editors have chosen works speaking to contentions with which they don't really concur, yet rather which, most importantly, animate exchange, thought and further investigation.

Post-colonial "theory" has found in all social orders into which the magnificent drive of Europe has interfered, however not generally in the official type of hypothetical content. Like the depiction of some other field the term has come to mean numerous things, yet this volume depends on one incontestable wonder: the "historical fact" of imperialism, and the substantial outcomes to which this marvel gave rise. The theme includes discuss understanding of different sorts: relocation, subjugation, concealment, resistance, representation, contrast, race, sex, place, and response to the European impact, and about the major encounters of talking and composing by which all these appear.

Ashcroft suggested definitions for the identity of colonizing subjects and colonizers as others within the binary concept. Moreover, the devolution of cultural identity of colonized is emphasized and it has been added that 'diasporic identity' has been used by authors as a positive assertion of hybridity. Also, the inter-weaving of identifying features has been pointed out as the influence of identity on migratory, globalized and hybridized world.

Huddart (2006) disclosed Homi K. Bahabha's key concepts of post colonialism such as 'mimicry', 'ambivalence', 'identity' and 'hybridity' through an accessible language. The book begins with an overview of Bahabha's life and ideas and explains his importance. This central section discusses the thinker's key ideas, context, evolution and understanding. It outlines how Bahabha's concepts of identity and dispora have been developed by others. Besides, he observed a number of context such as art history, cinema, and colonial taxed as mediums of Bahabha's application of theories.

Rethinking questions of identity, social agency and national affiliation, Bhabha(1994) provides a theory of cultural brevity Hybridity - one that goes far beyond previous attempts by others. In *The Location of Culture*, he uses concepts such as mimicry, interstice, hybridity, and liminality to argue that cultural production is always most productive where it is most ambivalent. Edward Said's *Studies* have been criticized by Bhabha in which it maintains the whole power and the hands of colonizer. He added the effect of politics on identity such as "the politics of polarities" which deny a bird history and culture (p. 21-39) according to Bhabha (1994), culture's "in-between" can be



used to reveal contradictions in narratives that reinforce a linear, changing mold of Western civilization and History.

Gandhi (1998) mapped out post colonialism in terms of its philosophical and intellectual context, emphasizing relations between postcolonial theory and Poststructuralism, Feminism, Postmodernism, and Marxism. She addressed major theorists such as Homo Bhabha, Edward Said, Gayatri Spivak and also earlier thinkers such as Mahatma Gandy France Fonon. Furthermore, specific material, culture, and historical contexts have been declared to schematize the ethical probabilities for postcolonial theory as a style for living and knowing cultural difference nonviolently. As you noted “what post colonialism fails to recognize is that what counts as ‘marginal’ in relation to the West has often been central and foundational in the non-West” (1998, P.9)

4. Methodology and Theoretical Framework:

This part is mainly and widely belonged to the central theory which the study will utilize throughout the paper to investigate *Season of Migration to the North* (1969). A historical overview of the post-colonial study and its pioneers will be presented. In this section, some key thinkers and scholars of this field who have introduced the groundbreaking theories will be studied in general. Among these Frantz Fanon (1925-1961), Gayatri Chakravorty Spivak(1942), Edward Said(1935-2003) and Homi Bhabha (1949-) can be named.

“Without colonialism there would be no post-colonialism” (Mansur, 2002, p.1).. This is the quotation by which Dr. Visam Mansur starts his lecture on post-colonialism. According to him in every nation post-colonialism begins with the domination of a strong nation over a weaker one. Soon it gets connected with the question of material interests; by force and brute they attain extra row material and human powers from the colonies. The important point is that while doing this violence, the colonizers convince themselves to be in the right path. To justify their treatment to the colonized, the colonizers determine a set of assumption and spread it throughout the world.

One of the landmarks of post-colonial studies is Frantz Fanon (1925-1961). He has presented influential ideas in ideology, race and national culture which later become the source for many researchers who have been concerned with post-colonial criticisms. Though his views on ideology have received less attention than his other theories, it is noteworthy. According to Nursey-Bray (1980) Fanon recognizes a number of contemporary features according to which a liberated consciousness is something different from being an automatic response to social change. In his idea being directly involved to bring about such changes it not sufficient but there should be the direct confrontation and overturn of ideology through which the basic ideology that the colonized holds of him revised (Nursey-Bray, 1980, p.135). In elaborating the concept of ideology, Fanon pays attention to two main areas known as race and national culture which he talks about in his books and they will be reviewed in the following paragraphs.

In *Black Skin, White Mask* (2008), Fanon directly talks about many important issues with which the blacks are confronted while in colonization. Of most important of these items is the role of language in forming the identity of black people when they have to talk in the language of the Europeans. In his discussion in this argument, Fanon addresses the blacks who have been forced to talk in French when have been their colonized. Fanon claims that talking in another language is something more than accepting the syntax or morphology of that language; in fact it is as important as accepting a new culture and civilization (Fanon, 2008, pp.8-28). Fanon elaborates more on his post-colonial concerns in his book *The Wretched of the Earth* (2007). In this book Fanon’s attitudes to the concepts of race and culture mainly corresponds with Marxism approach. He believes that the colonization world is basically divided in to two parts; one part is devoted to whites with all privileges and the other belongs to blacks with all their disadvantages and miseries. Accordingly as



Nursey-Bray puts, Fanon devalues the sole importance of class and name race as the determinative factor in the formation of the nature of the colonial society (Nursey-Bray, 1980, pp.135-136).

As a post-colonial critic, Gayatri Spivak has started his literary-critical preoccupations with her translation of Derrida's *Of Grammatology* in 1977. After this translation he has been overwhelmed with dialogue and negotiation between Derrida and Foucault. Accordingly in this way through the mixture of poststructuralism and postmodernism along with their deep relationship with Marxism, post-colonialism entered its particular right path (Gandhi, 1998, pp.25) and he has gone through the studies of philosophy, history, literature and culture with post-colonialism considerations. As a feminist in most of her works, she is involved with subjects related to women and their being other in each society especially in colonization. She talks about the narrative of women publishing and she believes that "When publishing women are from the dominant "culture," they sometimes share, with male authors, the tendency to create an inchoate "other"[..]" (Spivak, 1999, p.113). Such texts then are regarded to be the representation of condition and effect of the received ideas.

Next to Spivak, Edward Said is one of the other post-colonial critics who raised the question of the problems of ethnic and essential representation in his book *Orientalism* (1978). He asserts that orientalism is used as an innocent way of knowing the Other by West and at the same time it gives a kind of authority in making Other. In fact by making the stereotype and assumptions of the orient, they managed to make Orient as a fascinating and controlling means (Ashcroft, Griffiths, & Tiffin, 2007, p.153). So according to him "Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident." (Said, 1978, p.2).

Orientalism, in fact is not simply a discourse of the representation of the Other but it is a way to justify the way West exerts its hegemonic domination over Orient. This point of view is the beginning of "a complex Orient suitable for study in the academy, for display in the museum, for reconstruction in the colonial office, for theoretical illustration in anthropological, biological, linguistic, racial, and historical theses about mankind and the universe" (Ashcroft, Griffiths, & Tiffin, 2007, p.153). In other words as cited in Ashcroft et al (2007), Said (1978) defines Orientalism as "a *distribution* of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical and philological texts; it is an *elaboration* not only of a basic geographical distinction" (p.154). In addition in defining Orientalism he refers to it as a whole series of interests which is both created and maintained. Based on his idea it is a determined will or intention which should be understood and realized or even in some cases they are expressed to control and manipulate (p.154).

Edward Said investigates the concept of Orientalism in conjunction with "Occident". These two concepts are regarded to be in a dialectical relationship; "while the definition of one sheds light on the self-definition of the other, the former, the Orient, is tied to the self-interest of the latter, the Occident-subjected to its needs, subsumed and appropriated" (Zantop, 2001, p.107). According to Said the concept of Oriental is not constructed just because of the discovery of "Orientals" but in all ways considered commonplace by Europeans but because they could be what is assumed to be made Orientals. Orientalism then is not totally an attempt to know and discover the Orient and East but mostly the Occident's want to state itself in opposition to an external Other (Zantop, 2001, pp.107-109). Since its publication Said's theories especially his insight on Orientalism has caught the attention of many critics in both East and West.

Homi Bhabha came with new theoretical terms as hybridity. The term hybridity has various meanings based on the field in which it is used. Generally, the term implies the meaning of a mixture; so it can be engaged in different fields of studies. In the realm of cultural studies, the terms hybridity, cultural hybridity or a hybrid identity refer to a mixture of culture and some aspects



of it such as race, language or ethnicity. Originally the term has been used in the field of biology and it has been brought to the field of cultural studies by Homi Bhabha who has introduced and used the term for the first time in his *The Location of Culture* (1994). His view on cultural hybridity which is set in the realm of post-colonial studies concerns the post-colonial issues such as power, domination, agency, the relation between colonizers and colonized. So for Bhabha the term is not a mere reference to mixture but in contrast it is an intricate theory which addresses many aspects of society and colonialism (Sorvo, 2015, pp.15-16). To describe the position of the individual, Bhabha defines hybridity in his "Signs Taken for Wonders," (Bhabha, 1985) as follow:

The discriminatory effects of the discourse of cultural colonialism, for instance, do not simply or singly refer to a "person," or to a dialectical power struggle between self and Other, or to a discrimination between mother culture and alien cultures. Produced through the strategy of disavowal, the reference of discrimination is always to a process of splitting as the condition of subjection: a discrimination between the mother culture and its bastards, the self and its doubles, where the trace of what is disavowed is not repressed but repeated as something different—a mutation, a hybrid. (p.153)

In fact, it implies the idea of that behind the colonial power and domination and the immediate separation of the colonial men from their own native values emerges a novel hybrid culture which is considered to be a danger to the colonial culture. In the concept of hybridity, Bhabha mostly concerns the issue of identity formation under the effect of colonizer/colonized values. While talking about the theory colonialism, two groups are always there in Bhabha's discussion, one of the powerful groups whose culture is dominant and the other is the less powerful group over which the cultural domination is exerted. He believes that because of the transparency of discursive closure, intention, image, author the process of forming such relations as this does so through a disclosure of its *rules of recognition*, in Bhabha's word "those social texts of epistemic, ethnocentric, nationalist intelligibility which cohere in the address of authority as the 'recent,' the voice of modernity" (Bhabha, 1985, p.152).

For Bhabha, Rules of recognition is the way by which colonial establishes its power and presented colonizers as men who need to be civilized and modernized. Finally this unequal power relation between the colonizer and the colonized and the imbalance of power and pressure induced from such relationship gives rise to the concept known as hybrid. This imbalance of power even latter leads identity fracture.

For the unitary voice of command is interrupted by questions that arise from these heterogeneous sites and circuits of power which, though momentarily "fixed" in the authoritative alignment of subjects, must continually be re-presented in the production of terror or fear—the paranoid threat from the hybrid is finally uncontainable because it breaks down the symmetry and duality of self/other, inside/outside. (Bhabha, 1985, p.158)

According to González for Bhabha "the hybrid is a product of colonial culture's inability to replicate itself in a monolithic and homogeneous manner." (As cited in Muñoz-Larrondo, 2008, p.15). Subsequently based on Muñoz-Larrondo (2008), hybridity/ambivalence takes place when one tries to show the culture of the colonizer as monolithic and homogenous while it has been never the case. In contrast, colonizers always have an interest to maintain and highlight the differences between their own people and those of being colonized. The men being colonized then resist against the fact that the colonizers want them to imitate the imposed culture and ideology without asking their wishes and wants. So hybridity is induced as the result of such a lack of desire to allow or take the imitation by force. "After all, the category of hybridity is in itself a bifocal nomenclature of the colonizer which imposes upon the colonized on one hand" (Muñoz-Larrondo, 2008, pp.15-16).



One of the main features asserted by Bhabha while talking about hybridity is the concept of “third space” (Bhabha, 1994, p.36). By this conceptualization, Bhabha shows the problem by addressing the one final actual hybrid identity and not on the two identities form which this hybrid emerges. In fact by such a conceptualization, he indicates his belief in the intrinsic split inherent into the all hybrid identities and knows it as a starting point from which he recognizes and renegotiates the deep fractures in their identities (Krige, 2009, pp.3-4). Bhabha (1994) believes that the intervention of the third space makes the process of meaning making an ambivalent process, besides it destroys the kind of representation in which many concepts including cultural knowledge is manifested as to be in Bhabha’s word integrated, open and expanding cone. Finally he asserts that “ Such as intervention quiet properly challenge our sense of the historical identity of culture as a homogenizing, unifying force, authenticated by the originary past, and kept alive in the national tradition of people” (Bhabha, 1994, p.37).

Colonial/racial mimicry and mockery are two concepts introduced by Bhabha and are regarded to be one of his most significant contributions to the post-colonial studies. According to him mimicry is ““when the colonial discourse encourages the colonized subject to ‘mimic’ the colonizer, by adopting the colonizer’s cultural habits, assumptions, institutions and values.” (As cited in Muñoz-Larrondo, 2008, p.25). This theory of mimicry echoes the distinctions between adaptation or appropriation of the dominant culture by a colonial subject. The term ‘encourage’ in this definition, however, can be replaced by the term ‘enforce’ for the fact that colonizers are somewhat enforced to imitate or mimic some parts of the behaviour and characterization of the colonizers. But since on the part of the colonized may raise a kind of resistance to such an assimilation, this relation is not that easy and such complex relation leads to the creation of ambivalence (Muñoz-Larrondo, 2008, p.25).

According to Bhabha, mimicry can be considered a kind of subversion because by this the colonial cultural dominance is reduced. The source of mimicry is the colonial desire for the recognition of their own being and results in a kind of compromise of both cultures. The colonial culture uses its authority to enforce a kind of knowledge which is known for him. So the colonized are dominated by the colonizers’ discourse for its power and authority. Therefore, in the context that culture can be regarded as the duplication and hybridization, Bhabha uses mimicry to indicate the colonized resistance which can be resulted in the loss of the colonial authority. In the third space this loss is essential to open up the way for the possible negotiation and also subversion which finally leads to the emergence of a new culture. Colonial mimicry is faced with the issue that the colonized subject always tries to become the colonizer, though the result is nothing but a blurred resemblance of both. Mimicry always implies a loss, loss of one self due to the fulfilment of that of the colonizer (Tsai, 2014, pp.102-104).

On the other hand, ambivalence indicates the psychological aspects of mimicry. Based on Tsai (2014) reinterpretation of Ashcroft et al, colonial relationship is ambivalent in two ways, first the colonized subject is by no means completely opposed to the colonizer, instead, the colonial discourse can nurture and exploit the colonized subject at the same time. In addition, the colonial discourse has tendency to make submitted subjects who imitate them or mimic their values, habit and more than all, their assumption, but according to the evidents the result may be nothing more than mockery. Subsequently, ambivalence is considered to be the unwelcome feature of the colonial discourse for its self-contradictory nature and its tendency to produce the seeds of its own destruction. Mimicry, then echoes ambivalence because of its partial representation (Tsai, 2014, pp.103-104); as Bhabha puts mimicry always produces its own slippage, excess and differences (Bhabha, 1994, p.86).



For the mentioned slippage, excess and difference which are produced by ambivalence, the colonial subject's presence unsettles the coherence of the colonial discourse. Mimicry is somewhat known as mockery where it has the feature of the enabling threat which is emerged by its own double to the colonial appropriation. Mimicry then is a site in which the unsettled resemblance disturbs the colonial discourse and at the same time questions and undermines the colonial authority. Meanwhile there is an assumption which remembers that mimicry is a requirement for the construction of identity and social survival in colonial societies. In a colonial context, mimicry is the way that we can understand how the colonial subjects are enunciated and how they reject such enunciation by resorting to their cultural legacy (Tasi, 2014, pp.102-104). In Bhabha's theory mimicry is defined as the sign of a double articulation, it is a strategy taken for reform and discipline which is a means of appropriating the other while it visualizes power. At the same time, mimicry is the sign of inappropriation, it is considered to be a difference which coheres the function of the dominant strategy of colonial power, strengthens surveillance and rises an impending threat to both normalized knowledge and dominant power. Finally he calls the effect of mimicry on the authority of the colonial discourse as being profound and disturbing (Bhabha, 1994, p.86)

In contrast, mockery is a kind of resistance to the view of the colonized. In copying the culture, behavior and values of the colonized by the colonizers there always exists a kind of mockery next to the mimicry (Ashcroft et al, 2007, p.125). As Bhabha (1994) writes mimicry and mockery produce a consistent ambivalent narrative (Muñoz-Larrondo, 2008, p.26). Because he believes that "the ambivalence at the source of traditional discourses on authority enables a form of subversion, founded on the undecidability that turns the discursive conditions of dominance into the grounds of intervention" (Bhabha, 1994, p.112).

Bhabha's concept of mimicry can be better understood when hegemonic power exerted its power and domination within a discursive network while it constructs the feeling of self-oppression and accepted cultural inferiority imposed upon the colonized in the presence of the authority of the colonizers. In fact the identity and attitude of a mimic man is totally made under the keen awareness of the hegemony (Godiwala, 2007, pp.65, 70). Bhabha uses and borrows the term from Gramsci; subsequently he takes his beliefs and repeated it that the story of the oppressed class in society, namely the subalterns and colonized men, is as complicated as that of the dominant group but with a difference, the hegemonic identity of colonized is fragmented, episodic for the fact that they have been always disposed to the hegemony of the dominant class or the colonizers (Ashcroft, Griffiths and Tiffin, 2007, p.191). So Bhabha has been all preoccupied with the colonized's lack of voice and history which has been occurred in hegemonic and invisible way in colonial societies.

5. Colonizer and Colonized Dynamics in *Season of Migration to the North*: A Postcolonial Reading of the Novel

The significant point is that after the decolonization and the political and cultural separations, the concept of identity which has been implicated in the dialectic relationship of self and other, becomes a challenge in worldwide. In a postmodern world where identity is viewed as being shapeless, moving beyond the fixities and shifting, the questioning of identity requires the interrogation the past and present (Karkaba, 2010, p.91). In most of the ambivalent texts of the postcolonial novels including *Season of Migration to the North* (1969) the borders between self and other is blurred and by this the foundations of hybridity and the hybrid identity is built. In the following parts, the chapter will analyze the significances of otherness in hybrid identities of different characters of the novel and its impact on their life and death.

5.1. A New Insight to *Season of Migration to the North*: A Postcolonial Novel

Season of Migration to the North which has been first published in the 1969 is considered to be as one of the most significant Arabic novels of the 20th century. The significant novel of Salih tells the



story of two Arab and Muslim men (Mustafa and the unnamed narrator) who have lived for a long time in England and now both returned to their own land, Sudan. Mustafa Sa'eed is an African genius who has lived years in European countries. He is one of the first persons who travels to Europe "He was the first Sudanese to be sent on a scholarship abroad" (Salih, 1969, p. 41) and even marries a European woman " Mustafa Sa'eed was the first Sudanese to marry an Englishman , in fact he was the first to marry a European of any kind"(p. 44). He seems to be a very sophisticated person who is very mysterious for his European encounters. On the other hand the narrator is also another character who also rejects the colonial discourse yet less active than Mustafa Sa'eed. They both fight to change the oriental view which sees them as savages. Mustafa and the narrator are the products of the western culture which always relies on the binary oppositions between white and black, the East and the West, traditionalism and modernity, especially in the Arab world which has been on the threshold of new social and cultural transformation. The major difference between these two characters is the amount of their involvement in society, Mustafa as an intellectual is more active and involved in the Western society while the narrator doesn't feel like that he also could be part of the society (Süreci, 2015, pp.471-473).

Considering Homi Bhabha and Edward Said's postcolonial aspects, the colonizers started interfering with the Sudanese people's affairs, misunderstanding and misrepresenting of them and this behavior toward the Sudanese eventually created so many problems in the society as the social and cultural disintegration and the identity crisis that most of the characters suffer from. In a gathering between the Sudanese and the British colonizers the narrator says "Here the Englishman intervened to say that he didn't know the truth of what was said concerning the role Mustafa Sa'eed had played in the English political plotting in Sudan; what he did know was that Mustafa Sa'eed was not a reliable economist. 'I read some of the things he wrote about what he called "the economics of colonization" (Salih, 2008, p.45) this speech delivers the perspectives on how the British were reading uncompleted information about Arabs following collective policies to understand the Sudanese and then they decide their future as the Englishman says " If only he had stuck to academic studies he'd have found real friends of all nationalities, and you'd have heard of him here (Salih, 2008, p.46).

Accordingly, he would certainly have returned and benefited with his knowledge this country in which superstitions hold sway" (Salih, 2008, p.46) Richard continued to say 'All this shows that you cannot manage to live without us.'" And continues saying " It seems that our presence, in an open or undercover form, is as indispensable to you as air and water. (Salih, 1969, p.47). The narrator says, "How strange! How ironic! Just because a man has been created on the Equator some mad people regard him as a slave, others as a god. Where lies the mean? Where the middle way?" (Salih, 1969, p.85) This can be interpreted as Salih addresses the contradictory attitudes that the British have toward the people they colonized. On the one hand, they mythologize them through Orientalist art and literature, but on the other, they treat them like animals and subjugate their countries.

Most of postcolonial thinkers including Edward Said concern the way colonizers have made stereotypical image of the colonized. This stereotypical images, however, was in purpose. In the other side of these stereotypical images the Western colonizers stand who have been essentialized and bit by bit have turned themselves to be superior in the hierarchical sociopolitical and moral rankings. These stereotypical representations justified the necessity and desirability of colonial control by continually verifying the superiority of the West over the inferiority of the Other. The result was an unvarying portrait of "a subject race, dominated by a race that knows them and what is good for them better than they could possibly know themselves" (Said, as cited in Gandhi, 1998, p. 77). Subsequently, through the process of inferiorization the European countries generalized that the colonized are much more different from them than they are similar.



As the novel, *Season of Migration to the North* (1969) is considered to be one of the best examples which illustrate the relationships between East and West in the twentieth century; such elements can be seen and followed in; one of the significant items here is the relation between Orientalism and sexual desire. In the novel the same binary opposition Said has named in his *Orientalism* (1978) as Orientalism/ the Other is still at work. The novel deals with the way African educate men encounter the Western countries and try to integrate with European countries and then when return back to home, with their own culture. The writer indicates this clash of different cultures in some ways; next to the traveling between two nations, the writer depicts the women from two nations and being oscillated between them. Women are considered to be important because of their feature of having a fertile body; so they are productive and they produce not only the human beings but also cultural and racial boundaries by transmitting their own culture to their children. The significant point relating here in the novel is that the protagonist in *Season of Migration to the North*, Mustafa faces the clash of cultures between East and West by encountering and integrating the clash between genders; he tries to know the new nation and land by knowing the women who belong to that land (Kudsieh, 2003, pp.200-203). This chapter will also get into the subject of women in other related parts (see 4.2.4).

Accordingly, because of these cultural and gendered differences, the novel shows Eastern women as firm, protected fortresses while Europeans are confronted with violence and annihilation. By bringing the white Europeans women to bed and changing them just to be passive, inactive and a sexual material, Mustafa wants to remind and rebuild the stereotypical image of Orientalism in the colonizers people; he just does that by preparing their bodies for his pleasure and ending them with domestication and killing (Kolk, 2006, pp.137-138). In fact Mustafa is answering to his inner oppression raised by the conflicting binary between what Said(1978) calls the Orient and Occident in which the Orient has been always regarded to be inferior and whose culture have been never seen and respected. The women who become the victims of Mustafa are seduced by him to be prepared for his attacks. On the other hand the European women are all attracted to him because he is Orientalized, he is not like them but he has a kind of primitivism, blackness and nomadic nature of the East land in himself. They compare him to Othello and appreciate his differences with their men. In fact the Britain women as presenters of the colonizers culture are subjecting Mustafa by knowing him as an Oriental and focusing on his Orient attractiveness and in return Mustafa answers by objecting those women by preparing traps for the victims and consuming them and then throwing them over as trashes Kudsieh, 2003, pp.205-206).

"What race are you?" she asked me. 'Are you African or Asian?'"

"I'm like Othello — Arab—African," I said to her.

"Yes," she said, looking into my face. "Your nose is like the noses of Arabs in pictures, but your hair isn't soft and jet black like that of Arabs."

"Yes, that's me. My face is Arab like the desert of the Empty Quarter, while my head is African and teems with a mischievous childishness."

'You put things in such a funny way,' she said laughing. (Salih, 2008, pp.30-31)

Taking the advantages of postcolonial theorists especially Homi Bhabha, in the following parts the thesis will trace the postcolonial perspectives in the novel.

5.2. Hybrid Identities: The Offshoots of the Colonial Discourse and Being Multicultural

While Bhabha(1994) has raised the subject of hybridity and hybrid identity, his major concerns have been the problems of identity and identification followed by postcolonial world. As a sequence, when the study of the postcolonial period in the form of literary works and studies has begun, the concept of hybridity has been a prominent notion in postcolonial and cultural studies. Postcolonial theory always cares about the fragmentation and destabilization which affects the

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concept of identity. This concerns stems in the fact that the identity of the individuals in a colonial context is stems both in self and in *Other*. “The contemporary concern with otherness highlights the proposition that alterity (difference or the existence of the other) determines the process of identification” (Karkaba, 2010, p.93). In fact, in postcolonial discourse of identity these two are in a double relationship, without one, the other will not exist. One stands between the cultures is what Bhabha (1994) calls hybrid identity.

In the space of cultural collision, hybridity is the interstice between fixed cultures. To be hybrid is more complicated than just to be composed of a cultural binary or cultural multiplicity; ideally, hybridity should enable mediation between the cultures that shape one’s identity, and it should become a space that elicits cultural exchange. Hybridity is a condition that can literally be described as split, but to function in this space one must become multiple, adaptive, and fluid in order to negotiate between all parts (Foley, 2014, p.162).

Such plural identity which is defined by Bhabha as hybrid identity can be traced in different characters of *Season of Migration to the North* (1969). In this novel which is set in postcolonial context, the presence of the dominant culture is felt obviously. Throughout the intense struggles of the two protagonists of the novel with the opposite culture, the writer best explains the process of formation of the hybrid identity. In fact the result of such half living between North and South is the emergence of hybrid characters (El Samad, 2014, p.460). Mustafa Sa’eed and the narrator can be seen as the two side of the same character. They had both one experience in common and it is passing some years of Western education in European countries and then returning back to their own land. Obviously, they both have lived among people who have seen them as inferiors. A contrast in Western and Eastern ways of life can be seen in their ways of living. This sense however indicates itself in different ways in these two characters.

Considering Mustafa’s personal experiences in his life regarding his loss of mother from his childhood, a strong sense of exile can be perceived in him that is much to be psychological. In fact, the absence of the paternal love throws him into a sense of psychological exile then later contributes to his real exile which comes possible in his accepting the Western education (Yan, 2016, p.19). As he explains to the narrator, “My sole concern was to reach London, another mountain, larger than Cairo, where I knew not how many nights I would stay” (Salih, 2008, p.21) . Because of his proficiency in English speaking, Mustafa is called “the black Englishman” (Salih, 2008, p.43). But the important point here is to see whether this name, Englishman for him guarantee his being an English man and part of their native land. Absolutely not and the reason lies on using the adjective black. So even while complementing him, he is defined in two identities and the contrast between two are clear; that of being a black, oriental and the other, and that of being an Englishman and this cultural hybridity destroys his identity.

Focusing on the way Mustafa acts in two nations, it could be said that he played a fictional role for people. The reason is that in each setting he has to fulfill the stereotypical image the people expect of him. None of these identities is a fake but it is just an isolated component of his overreaching hybrid identity. In order to be consistent in one of these nations he has to surpass the cultural identities to make the illusion of an individual whole. He has two sides, in Sudan he acts like an African and in England he changes to be a British to escape the label of *Otherness*. He makes a persona out of his character that the others and the society around him wish him to become. He lives somewhere in between Sudan and England. Mustafa is involved in a process of involvement with a new nation in which the meanings are preordained for an Oriental man like him. So the space of hybridity for the characters of the novel especially Mustafa and the narrator is perceived as a gap between two recognizable cultures (Foley, 2014).



On the other hand the narrator is also intensively affected by such cultural crisis. The antagonistic characteristics of Mustafa and the narrator evolve many profound understandings about him. All through the novel he tries to show that his migration doesn't shaken his identity and when return to his home country he tries to reassure his identity to escape his cultural and identity crisis (Yan, 2016, p.20). In the beginning of the novel he talks about himself "I looked at its strong straight trunk, at its roots that strike down into the ground, at the green branches hanging down loosely over its top, and I experienced a feeling of assurance" (Salih, 2008, p.1). Using the word root can brings the importance of the past in the life of colonized people who spend some years in European countries. Then he continues "I felt not like a storm-swept feather but like that palm tree, a being with a background, with roots, with a purpose" (Salih, 2008, p.1).

In such clash of cultures as Bhabha(1994) calls it both of these characters are wandering in between situation that to none of which they completely belong. The characters of the novel especially Mustafa and the narrator are responses to Bhabha's cultural hybridity. While according to Bhabha(1994) hybridity is considered to be a positive notion which can create singularity out of an individual confined between two cultures, it rather can have negative effects upon the postcolonial individuals. In some cases such as Mustafa it even ends in the destruction of the man where he decides to react to such clash by taking revenge out of the peoples of the land as the signifiers of the land itself. So according to the concept of identity in postcolonial discourse Mustafa and the narrator do not have stable selves but their selves are flux and unstable; it can shift between being an African and a British man. This flux of identity is directly in relation with ambivalent in characters and living in between situations which all are rooted in the people's struggle to create one certain identity.

5.3. Sex and Sexuality as a Sign of Postcolonial Oppression in *Season of Migration to the North*

Mustafa's identity crisis while leaving in West is revealed through his sexual attacks and the way he treated to the women in that land. He has sexual relationship with many Europeans. These relations are the way by which he enters the European world; he uses it as a means of fighting and oppressing them as the members of society that had oppressed them before. He sees the woman just as his subjects and there is no sentimental attachment between him and the women. He just seduces them to destruct the nation he hates innately. "... I deceived her, seducing her by telling her that we would marry and that our marriage would be a bridge between north and south, and I turned to ashes the firebrand of curiosity in her green eyes" (Silah, 2008, p. 54). This way, Mustafa indicates his psychological counter attack to women who are the symbol of the mothers, in one way we can say that if you destroy the mothers of a land you are destroying the basic foundations of that society.

Maybe for him, it is an unconscious way to prove his steps where he is considered insignificant as a person of a colonized country. As a young boy he entered that society and was infatuated by the new type of women and characters he met, a different kind of what he had seen in his African hometown "a strange, European smell, tickling my nose, her breast touching my chest, I felt, I, a boy of twelve, a vogue sexual yearning I had never previously experienced" (Salih, 2008, p.20). After that, however he has chosen violence as a direct form of hurting the land which humiliated his land and its men previously. Mustafa's personal desire for the western women is taken as a way to violence which is regarded as his reaction to the colonizers. Then according to critics "The depiction of sex in Tayeb Salih's *A Season of Migration to the North* (1969[...] is not at all romantic or divine; on the contrary, it is perverse, sadistic, even bestial" (Halm, 2010, p.211).

On the other hand the readers see the eyes of the European people who are curious about the colonizers to discover them. Many of them as Ann Hammond, Sheila Greenwood, Isabella Seymoure and Jean Morris look Mustafa as a person of African countries who is labeled to be



oriental and whose appearance is very attractive and lustful for them. In novel we see that sometimes they talk about the race. "What race are you? She asked me. Are you African or Asian?" (Salih , 2008, p.30). And also Sheila tells her "how marvelous your black color is. She would say to me- the color of magic and mystery and obscenities" (110). So his lovers are interested in an Eastern look and appearance and the East in general, falling for a black African considered inferior by Westerners. While talking about one of them, Mustafa who prefers Europe's climate points out that "[u]nlike me, she yearned for tropical climes, cruel suns, purple horizons. In her eyes I was a symbol of all these hankerings of hers. I am South that yearns for the North and the ice" (Salih, 2008, p.122). This contrast can be more illuminated by this quotation from Mustafa, when he says that "[s]he would tell me that in my eyes she saw the shimmer of mirages in hot deserts, that in my voice she heard the screams of ferocious beasts in the jungle" (124). He on the contrary had another view of her and he says that "in the blueness of her eyes I saw the faraway shoreless seas of the North" (Salih, 2008, p.124).

Such reactions of European women give such confidence to Mustafa, he thinks that he is too powerful to hurt all the European women by his sexual attack and he is happy that in this way he wins the colonizers who once won their land and conquered them. This games of sexual attack creates a sense of grandiosity in him, he thinks that as an intellectual man he has many things by which he could defeat the women of the land who for him are the symbol of the land itself. This sense of grandiosity, however, is broken in him when after bringing Ann Hammond, Sheila Greenwood, and Isabella Seymoure to their deathbed; he faces Jean Morris the woman who conquers Mustafa by not letting him to destroy her in bed. By consuming European women that way, Mustafa feels that he is in a battle with the colonizers whom he must defeat and finally in the case of Jean Morris Mustafa is himself defeated from a side which he never thought of.

Accordingly these sexual way by which Mustafa encounter the Europeans is known as a way through which he handle and define his relationships with them in colonial discourse. According to Tran (2010) "For Mustafa and his European partners, colonial discourse is [...] similarly employed as a method to differentiate oneself from a person of an opposing race, highlighting the inescapability of racial categorizations during the colonial period" (As cited in Kaktus, 2015, p.1). So Mustafa is somewhat answering the racial categorization by indicating the men of the land that you are nothing against my sexual attacks and you are just the losers. He wants to subvert the colonial sufferings which have been imposed to him and his land, the result is his violence and cruel acts toward European women. In the end, though he is even defeated by the women of the land where he faces Jean Morris who is aware of Mustafa's cruel intentions, so goes to bed with him but never let him do what he wants.

5.4. Homicide versus Suicide in *Season of Migration to the North*: An Insight to Bhabha's Concept of Agency

Cultural and identity crises, directly or indirectly are the main backdrop of some murders happened in the novel. Different characters of the novel including Mustafa, Ann Hammond, Sheila Greenwood, Isabella Seymoure, Jean Morris and Hosna and her second so called husband are driven to death for different reasons. So most of the characters of the novel are set under the situation of homicide and suicide when they try to escape the consequences of what has happened. The situation that they all have been put in, the relationships between the colonizers and the colonized affect the men of two nations to the extent that both of the groups finally have come to the same conclusion of killing themselves as way to be free. In the following part, the relationships between the murders and deaths in the novel will be explored; the focus is mostly on the two significant among women, Hosna and Jean Morris, and the central character, Mustafa.

One of these murders belongs to Hosna and Wad Rayyes. In this case the subject of women and the way they have been treated in that situation and context would help this analysis. These women



suffer from lack of agency in their life, so being subjected in a male oriented society they can't decide for the most events of their life. Hosna Bint Mahmoud is given to Mustafa Sa'eed by her father and brothers. According to the narrator's grandfather, they do not "mind to whom they marry their daughters" (Salih, 2008, p. 5). Having no choice in marriage is more evident when nobody asks her whether she loves him or not. It is just after her husband's death that one person, the narrator, asks her about this and she just answers: "he was the father of my children" (Salih, 2008, p. 71).

This idea of women's oppression appears, also in seventy year old Wad Rayyes' suiting Hosna. Even though she swears that if they force her to marry him, she will kill him and then herself, Mahjoub says that "if the woman's father and brothers are agreeable no one can do anything about it" (Salih, 2008, p. 78). Even the narrator, who is somewhat against these laws, does nothing to save her. He comes back from the trip when she had undergone great violence in the night of her marriage with Wad Rayyes and had been forced to kill him and commit suicide after that. Still this tragic end cannot make the villagers to feel sympathy for Hosna, yet they accused her of disobedience and her father "almost killed himself with weeping" (Salih, 2008, pp. 101-102). The grandfather also cursed the women and asserted that "women are the sisters of Devil" (Salih, 2008, p.97). So these behaviors and the story of the homicide/suicide of Rayy and Hosna indicated that even after colonization because of the cultural disintegration, the Sudanese society suffers from such disasters.

The murder of Wad Rayyes and the suicide of Hosna stand for the evil influence of alien and abnormal cultures. It stands for the fact that even after the departure of the colonial army, Sudan will suffer from the concepts of colonialism ingrained in many migration-minded people. It stands for reckless decisions which are taken under the influence of personal and biological urges. (Elnoor, 2017, p.200)

About his European mistresses, we can say that, actually, Mustafa is enamored with the colonizers' power and prestige. And the reason why he pursues so many adventures with those European girls and above all Jean Morris is that "she merges more fully than the other women with the city as a psychic function and a trope of empire" (Hassan, 2003, p.318). Yet The European women's condition is not good. They are corrupt with unlawful relationship with Mustafa and other men and are forced to commit suicide, the same inevitable way which Hosna is forced to choose. Three women Ann Hammond, Sheila Greenwood, Isabella Seymoure, have killed themselves after their relationships with Mustafa and finally Jean Morris is the one who is killed by him. The three first women never understood that they have been cheated by Mustafa and they have been ignorant of the fact that being devoid of love, Mustafa just takes his masculinity and his sexual power as a means of revenge to rape and destroy them. Finally the wise woman against them, Morris has got the point and never let Mustafa reach his aim; he brings Mustafa to the bed but doesn't let him win the game and that's why she comes to be killed by him.

The most significant annihilation or suicide belongs to Mustafa, the central character. The end of passing all these adventures and events is the death of Mustafa himself in the shade of suicide. Through his sexual behaviors with European women aiming to destroy those women, he has been destroying himself too. He has left his family in Sudan and went to England; in both of which finally he has the feeling of being alienated. In Bhabha's word, he reached the situation of unhomeliness in that man wanders between two cultures so two homes and identities. Because of his immoral deeds in England he has not been able to catch any spiritual and moral achievements in his life. He is not only separated from his roots but also devoid of any values in an alien land; as if he is rejected in both societies. In fact for Mustafa, this migration from South to North has been both

physical and psychological migration so as a result finally he has experienced both physical and psychological unrests; he has been driven to self-annihilation (Elnoor, 2017, p.137).

Accordingly, the migration has mutilated the characters of both the narrator and Mustafa and in the case of Mustafa that cultural and identity mutilation affects his surrounding, his life and even his death. Being located in new society doesn't let them forget their roots but they have been put in a situation in which they have had to do and follow a set of rules and norms of behaviors related to that place. The result, however, has been just the cultural disintegration for the characters that have been confined between two contrasting cultures. Subsequently, a man like Mustafa finds no way just self-annihilation to be free of all those conflicts, miseries and cultural and identity crises.

Generally speaking, when we see and analyze the life and fate of different characters an important point seems to be significant; all men and women regardless of their being part of the society of the colonizer or the colonized, are just subjects to the central power and suffer from their lack of agency in their being. Even the European women who are from the colonizers' land can't control their life and they have become the victims of the colonial discourse. The inner feeling of hate and revenge in Mustafa who is presenter of all colonized men directly affects the fate of European women and drive them to death. So not only Mustafa himself but also all the Europeans are subject to colonial discourse; their lack of agency is just distinguished by their race, class or gender but the last result is the same for all.

5.5. The Breakdown of the Mimic Identities in *Season of Migration to the North*

The main characters of Tayeb Salih novel are born out of the post-independence era in Sudan in which the intellectuals and the ordinary men live in a devastated situation; they all have been wanders between their inner wisdom and their being a native outsider. So the central character in the novel is exactly the same; he is returned from a land which is much different from his and he is worried to be accepted by his native mother land or not. According to Abuelgassim Gor the life of such intellectuals who goes abroad and then return is like those who has lived in a land in which the fishes dying of cold against those living 'the heat of the desert and the sun' (As cited in Kolk, 2006, p.136). By this comparison he ponders upon a typical ideological problem which has entangled those immigrant men regarding how can such individualities deal with their double past when they return to their homeland?

The double nature of immigrants including Mustafa comes from their mimic identity; in fact when in a foreign country; to feel safe and home they try to perform as the men of that land. According to Kolk (2006) the signs of mimic character can be seen in different levels of the novel. One of these items is the contrast between the nature and civilization. While in Sudan, Mustafa has been living in a village and when he has left the place to go to England, he hides his identity there; he has been influenced in the foreign ideas to the extent that he has lost his past and roots. When in England, Mustafa tries to show himself as an intellectual who can do anything and by imitating such a life style he somewhat hides the traditional way of life in his village (pp.135-136). As mentioned in chapter two according to Bhabha mimicry is defined as "copying of the colonizing culture, behaviour, manners and values by the colonized containing both mockery and a certain 'menace', a blurred copy" (1994, p.86) , then Mustafa strives to copy the European values to fulfill the expectation of the society he lives in.

As a man who has survived from the colonial era, Mustafa suffers from double consciousness when he faces the problems of creating an original identity for him because he is caught between imitating the colonizers to make an original being out of himself and inevitable returning back to his roots and colonization from which he can't escape. The condition of the colonized, the impact of colonization on them lead those men to reflect the colonizers life style thorough mimicry and imitation. But apparently, this mimicry has never give them any sense of stability and fixity, rather confuse them because while imitating another land's values and ideals they have been being



detached from their own past and history and at the same time they have not belonged to present colonial discourse. Mustafa best indicates this contradictory points; when he is psychologically and physically suffered, his innate tendencies to revenge the land who have previously had encroached their mother land lead him to uses and consume the women of that land to take back his roots and his identity.

On the other hand by mimicry Mustafa tries to overturn the assumed power relation between the East and the West according to which the West is the powerful pole who has superiority over African men as inferiors; in fact he aims to destruct the authority of the western colonizers. As Bhabha says colonial mimicry “is the desire for a reformed, recognizable Other [...However, it also] poses an immanent threat to both normalized knowledges and disciplinary powers [...As a result,] mimicry is at once resemblance and menace” (As cited in Tran, 2010, p.10). So when Mustafa takes the colonial discourse he chooses it as a way of challenging the white nation’s authority (Tran, 2010, p.10). By creating some resemblances with the white men he wants to subvert the previous binary opposition between two nations and even in contrast sees himself as being the superior, the one who can be good to the extent that easily seduce the European women and destroy them. When Mustafa face different women in England he first describes their bodies and their appearance, it seems that Mustafa sees the women just as subjects as they had seen their land as subjects before.

Mimicry is also evident in Mustafa’s fluent use of English language. With this gift of mimicry, he recites poems with an implacable accent. While the unnamed narrator of the story believes that the Sudanese students remain unaffected during their residence in European countries, Mustafa’s perfect accent calls this belief into the question. By this mimicry Mustafa can be considered to be the double of the Englishmen. Besides, the poems presented in text in Arabic and the translations of this poems recalls the inherent doubleness in translation. Then as Bhabha writes “the ‘given’ content becomes alien and estranged”; the language of translation is “always confronted by its double, the untranslatable—alien and foreign” (As cited in Samatar, 2013, p.99). Reciting of the poems with an fluent English accent not only challenges the possibility of entire returning back of the immigrants native land but also echoes the complete attachment and dependence of both Mustafa and the narrator to the European countries and culture (Samatar, 2013, p.99).

So Mustafa’s mimicry in using English language constitutes a double articulation on both cultures to none of which he completely belongs. As mentioned in chapter two, mimicry has a sign of a partial loss; for the person’s inclination to deep integration with the colonizer, he/she feels both absence and presence at the same time from his own past and roots and from the foreign culture. In this novel this sense of ambivalence followed by mimicry is also evident; Mustafa is called to be “the black Englishman” (Salih, 2008, p.43) by the Europeans, so he is not recognized to be an original English man but a black one; this adjective in fact bears his past and his roots and separates him from the colonizers. His being rejected by the European land leads to the creation of a fragmented identity which whether consciously or unconsciously make him react by assaulting European women who are the mothers and fertile members of the land.

6. Conclusion

Different characters in the narrative of *Season of Migration to the North* are involved in the colonial and post-colonial world’s ordeals. The novel examines the way men in such situations challenge their identity and cultural issues. Generally speaking the novel indicates the dialectic relationship between the colonizers and the colonized. Talking in Said’s word, these two nations are contacting based on a set of binary opposition between them in which the East known as Orientals are considered to be inappropriate, savages, ignorant, sexually immoral, illiterate and so many others negative features. While on the other hand the Europeans and the white men are regarded to be complete enough to dominate the Eastern countries. In *Season of Migration to the North* this



relations is generalized through the migration of Mustafa and the unnamed narrator to the British land.

Based on Bhabha's ideas discussed in chapter two and above sections, the characters who are entangled between two cultures feel the sense of unhomeliness by which he means a sense of wandering between two cultures; as a result they have a fissured and fragmented identity and throughout their life they just search different ways to recognize their individuality and heal their fragmented subjectivity. So the novel reflects Bhabha's idea of hybridity by which he refers to "a discrimination between the mother culture and its bastards, the self and its doubles, where the trace of what is disavowed is not repressed but repeated as something different-a mutation, a hybrid" (Bhabha, 1985, p.153). Consequently in this situation, characters find their subjectivity as to be splitting between two poles while they have to stand in between. Mustafa and the narrator as the two sides of one character can best illuminate such hybrid identities. Being educated abroad and immigrants between two lands with the important backgrounds of being the colonizers and the colonized; Mustafa and the narrator are hurts for their being alienated in both lands.

Accordingly, when in a foreign land with a foreign culture, Mustafa and the narrator suffer from the cultural disintegration which happens between Arabic and British cultures. Throughout the novel, Salih describes the double effects of two lands on each other; the way colonialism and modernity affects the Arabs and how the Arabs acts and affects the European lands. Mustafa is influenced by the European culture more than the narrator; he tries to mimic the European life style and culture in different ways like talking in English so fluently and being completely integrated with the European women. Through all of these leaving his own identity and culture and taking the other ones he unconsciously fights and challenge the opposite land and aims to depower the land by hurting the men of it. In his relationships with the four British women which are evidently manifested in his sexual intercourses with them, he seizes them though consuming their bodies and then let them alone and hurt them to the extent that they end their life by committing suicide. So in the end, the result of imitation and mimicry for Mustafa is just finding himself as to be a fragmented and shaky person who can't find tranquility in nothing but in death.

Examining the novel in its context regarding the colonizer/colonized counterparts shades light on the subject that whether Mustafa here is just a victimizer or a victim himself. If the readers focus on the novel in a bigger picture it will be illuminated that Mustafa himself is a subject in colonial context and in fact it is the situational factors which lead Mustafa to act and treat the European women as he has done. His mother land, Sudan has been violated by the Europeans who have been the great colonizers of the day; their all abilities, identities, energies and vitalities have been taken by those European and their nation and their land has been regarded as to be the inferior. As an intellectual Mustafa tries to show his abilities, his wises and all hi energy to devitalize the land that took their all being.

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