

## The narration method of Story speech in the novel Mawsim al-Hijraila al-Shamal by Tayeb Salih

Researcher. Masoud Bavanpouri

Ph.D student of Arab Language and Literature\ Azarbaijan Shahid Madani University\ Iran

masoudbavanpouri@yahoo.com

Dr. Amir Moghaddam Mottaqi

Associated professor, Ferdowsi University Of Mashhad\ Iran

Dr. Abdolahad Gheibi

Associated professor, Azarbaijan Shahid Madani University\ Iran

Researcher. Hadeseh Motavali

Ph.D student of Arab Language and Literature\ Islmic Azad University\ Garmsar Branch\ Iran

الأساليب السردية في رواية موسم الهجرة إلى الشمال لطيب الصالح

الباحث. مسعود باوانبوري/ طالب مرحلة الدكتوراه في اللغة العربية وآدابها/ جامعة الشهيد مدني بأذربيجان/ إيران

الدكتور أمير مقدم متقي/ أستاذ مشارك في جامعة فردوسي مشهد/ إيران

الدكتور عبدالأحد غيبي/ أستاذ مشارك في جامعة الشهيد مدني بأذربيجان/ إيران

الباحثة. حديثة متولي/ طالبة مرحلة الدكتوراه في اللغة العربية وآدابها/ جامعة جرمسار الحرة/ إيران

المخلص

كلمة الشخصيات هي واحدة من العناصر الهامة للقصة كما أنه يحدد أفكار القصة ويمكن أن تعزز أحداث القصة. ويرسل الراوي خطاب المؤلف إلى القارئ ويتجلى في "الأساليب السردية لخطب القصة". وتتقسم خطابات القصة إلى خمس مجموعات كالقلم المباشر والكلام غير المباشر والكلام الحر المباشر والكلام الحر غير المباشر وسرد. في الرواية الشهيرة "موسم الهجرة إلى الشمال" بقلم طيب الصالح، مؤلف سوداني معاصر، تتجلى هذه الأساليب على أساس الوضع السردى للقصة. وبدأت القصة مع رأي الشخص الأول ويقدم الراوي التقرير، وأساليب أخرى هي المهمة كما يتم زيادة الشخصيات. هذه الدراسة هي تصميم وصفي تحليلي يظهر أن الخطاب المباشر متكرر جدا في الرواية.

الكلمات المفتاحية: طيب صالح، موسم الهجرة إلى الشمال، السرد، الكلام، الراوي

### Abstract

The speech of characters is one of the important elements of story as it defines the thoughts of the story and it can promote the events of story. A narrator transfers the speech from the author to the reader and it is manifested as "The narration methods of story speeches". The story speeches are divided into five groups as direct, indirect, free direct and free indirect and narrative report. In the famous novel "Mawsim al-Hijraila al-Shamal" by "TayebSalih", contemporary Sudani author, the mentioned methods are manifested based on narrative situation of story. The story is started with the first person view and the narrator presents the report and other methods are dominant as the characters are increased. The present study is a descriptive-analytic design showing that the direct speech is highly frequent in the novel.

**Keywords:** TayebSalih, Mawsim al-Hijraila al-Shamal , Narration, Speech, Narrator

## Introduction

“Narration” is a type of speech defining some events (Biniaz, 2008:108). For the first time, The Russian structuralisms considered the concept of narration (Ahmadi, 1996:312). Narration is a type of expression dealing with action, events over time and a dynamic life (Mirsadeghi, 1987:278).

Arthur Asa Berger considers narration as the sequence of events in time and place as narrated via the action of characters, via the voice of narrator or a combination of these two items (Asa Berger, 2001:79). Roland Barthes believes that narration is presented by various forms of speech or writing (Okhovat, 1992:9). In “Narratology”, language of novel is the basis of story and evaluation of literal text not its content and the art of a novelist is hidden in his narration form. A story narration consists of three major elements of “Speech”, “Thought” and “Event” and the story narrator transfers them to the reader using a narration language (Nasih, 2012:198). Speeches can define thoughts to promote the story events as a wide section of each story. Speeches are transferred from the writer to the reader via a narrator and it is called “The methods of story speech narration” as formed by the relationship between the narrator and characters. In the present study, we try to have a descriptive-analytic method to evaluate the narration methods of story speeches in the novel “Mawsim al-Hijraila al-Shamal ” by “TayebSalih” and we define which method in the story has high frequency.

### 1- Review of literature

TayebSalih is one of the famous authors of Sudan and Arab world. A few studies have been carried out on his works including “ DalalehAlmakan Fi RevayahMawsim al-Hijraila al-Shamal ” by Maryam AkbariMosaviAbadi and Mohammad KhaghaniIsfahani “ West orientation or east aversion in Arabic novels of Yahya-Haghi works, SohelEdris, Ala Al-Esvani, TayebSalhe by Reza Nazemian and two theses “The investigation of short stories by TayebSalih” by MohamadHeidari and another thesis “Evaluation of works of TayebSalih with emphasis on story elements in the novel “Mawsim al-Hijraila al-Shamal ” by MasumeMolavi. The researches show that no study has been carried out on narration method of story speeches in the novel “Mawsim al-Hijraila al-Shamal ” by TayebSalih”.

### The introduction of Tayeb Salih

TayebSalih (1929-2009) was born in the north of Sudan in a farmer family. He studied in Khartum and London Universities (Aboof, 1997: 103). Salih wrote articles for more than ten years in weekly column of Arab-based newspaper in London “ Al-Majale” and also He worked for the BBC's Arabic Service and later became director general of the Ministry of Information in Doha, Qatar. He spent the last 10 years of his working career with UNESCO in Paris, where he held various posts and was UNESCO's representative in the Gulf States(Ghabrayi, 2012: 9). Some famous critics have introduced him as a substitute candidate of a famous novelist “Najib Mahfuz” due to his great skill and called him “ Arabic story telling elite”. Tayeb Salih is the child of cultural mixture. African, Arabic and western. His works include “NakhleAla Al-Jadval”, “Dome vad-Hamed”, “Ars Al-zin, “ Marivad”, “Zulbeit” and “Mensi”.

### The position of “Mawsim al-Hijraila al-Shamal”

“TayebSalih”, a famous novelist” could present Arabic literature in the world arena as his work as a symbol of Arabic works is one of the best works in the world. When he published the novel “Mawsim al-Hijraila al-Shamal ”, he was the genius of Arab story writers by literal circles. This novel is in the list of 100 best books around the world. Some countries including Sudan, Egypt and other Arabic countries prevented the publication of his works. This work is one of the political-social novels but the policy of TayebSalih in his novel is not based on the local politics of his country and it is global politics. The universality and lasting nature of the novel has turned his work to a unique work. He deals with the relationship between the colonizer west and east as colonized. This relationship considers Arabic Sudan as the east agent and colony and England as the agent of colonizer west. He doesn't only refer to the general symbol of Sudan and England and generalizes the relationship to the form of characters. This feature distinguishes the work of TayebSalhe from similar works as “ Asfur Men Al-

Shargh”, TofighAlhaki, “ GhandilOmhashem”, YahyaHaghi, AlhiAlatini, SoheilEdris (Molavi, 2010, 1-3).

## 2- A brief summary of the novel

An unnamed narrator returns to his village after seven years of living and studying in England. Then, he encounters MostafaSaeed not complimenting him for his successes. Mustafa betrays his past one drunken evening by reciting poetry in English, leaving the narrator eager to discover the stranger's identity. MostafaSaeed was economics student at English University and he was skillful in literature, philosophy and art besides economy. He had affairs with four English girls (in one thousand and one night story) and all women were killed. Three girls committed suicide and the fourth girl married him. Later, MostafaSaeed killed her in sleep. He was imprisoned for seven years and return to Sudan. He bought a piece of field in the village and married a rural girl, Hosna and had two daughters. MostafaSaeed was killed in flood and a wealthy old man (Wad Rayyes)attempted to marry Hosnabut Hosnawould like to marry the narrator of story seeing some aspects of the character of his husband in him. The family of Hosnaobliged her to marry Wad Rayyes. Hosnakilled Wad Rayyesand then she killed herself. These events drove the narrator to sanityand he was floating in the Nile, and makes the choice to rid himself of Mustafa's presenceor yelling help.

### The narration methods of story speech in “Mawsim al-Hijraila al-Shamal”

Speech as one of the most important element of any text can reduce uniformity of narration (Ayub, 2001: 134) and allows the reader to be present in the story and listen the characters as they manifest their the most delicate aspects of soul (Irani, 2001:342).

By various methods of narration as the result of thought and difference of story goals, the narrator defines the speech and narration of thoughts and events. “ Abdolrahim Al-Kordi”, the Egyptian narratologist divides narration methods of story speeches into three main types and these methods are changed based on the narrator role and the character of the speech owner and based on the dominance of narrator with a main position in the story, is manifested in three main forms in the story as:

- 1- The narrator is dominant in speech and doesn't let the story characters to speak and it is called: narrative report of speech”.
- 2- The dominance of the narrator is low and the narrator and character both have roles in their speech and are manifested as indirect speech, free indirect speech and direct speech.
- 3- The narrator has no dominance and the characters define their speech freely and it is called “free direct speech”(Kordi, 2006:212).

TayebSalih used the mentioned methods of narration situations in the novel “Mawsim al-Hijraila al-Shamal”. The narration is started with first person view and the narrator starts to talk at the beginning of story and by increasing the characters, other methods are dominant.

### Direct speech method

It is loyal narration of real words of a person (Tolan, 2007:105). This method is the most famous narrative methods of speeches as applied in the old and new stories (Kordi, 2006:197). In direct speech, narration is dedicated to character, tone, dialect and special words. By selecting such method, the narrator makes the reader familiar with the time and place signs in the speech of character and indicates his world (Zeitoni, 2002, 91). This method has some signs as [:,«»] to avoid the combination of character speech and the narrator speech.

This method is highly applied in the relevant novel. Salih has mostly referred to the direct speech and based on the story, there are some explanations of direct speech to make the reader familiar with the story space. He applies the voice, face, etc. signs to show anger, sadness, suppose and transfer the meanings to the reader.

For example, in the second chapter, the author defines the speech of MostafaSaeed about the unnamed narrator regarding school and image of people as direct. School is one of the western achievements for Sudan as internalizing new method of language of yes in children (Mohammadi, 2013:19). Thus, people hate it and consider it as an evil deed by colonizers:

“On that time, schools were newly established. Now, I remember, people didn’t like schools. The government was sending the officers to the villages but people were hiding their sons. They thought that school was evil deed brought by colonizing forces (Ghabrayi, 2012:50). To show the deception of colonizers, he used this method in the speech of Mostafa Saeed and the officer of government to attract the children to school:

He told me: Do you like to study in the school? What is school? I said.

A beautiful stone building at the middle of a big garden beside Nile River. They ring and you go to school with other students. You learn how to read and write there (Ghabrayi, 2012, 50).

Another case is also selected from the same chapter. When Mostafa Saeed was in love with the nature and green color of cities in his visit to the west, this indicates a mechanized and civilized life in the west against the eastern life and African cities. The author narrates this space by Mostafa Saeed view:

This city is built based on order, houses, fields and trees are built in a row. The ponds are not spiral and they flow between two artificial walls. The train stops for some minutes in the station, some people get off and other get on in haste, then the train goes. No fussing (Ghabrayi, 2012:57).

In the third chapter in direct speech of a young lecturers, westernization and eagerness of Mostafa Saeed to the west world are depicted. The short explanations of the narrator before direct speech shows the eagerness of the young teacher of recalling the memories of Mostafa Saeed:

The young teacher remembered him and happiness was seen in his face. Under the beautiful sky of Khartum in the early winter, the teacher continued: “It is funny that no one remembers him and in the late 30s, he had great role in Sudan maps for English. He was one of the most loyal fans of England. The ministry of foreign affairs of England sent him to a mission in Middle East and he was director general of London conference 1936 (Ghabrayi, 2012:86).

The sixth chapter refers to democratic thought in the mind of the eastern people and the old tradition on deprived communities is depicted via direct speech of Wad Rayyes, an old man not paying any attention to women emotions. The introduction of the author before direct speech indicates the anger of Wad Rayyes and the surprise of the unnamed narrator of the speech of Wad Rayyes:

“He got angry suddenly and this was not compatible with his mood. He said a word violently and I was really surprised: “Ask yourself why daughter of Mahmoud doesn’t want to marry you. You are the reason. You have affairs, surely. You are not his father, or brother or his guardian. Whatever you say or do, she will marry me. Her father and brothers are agreed. You only learn some nonsense in the school. In this village, men are guardians of women (Ghabrayi, 2012:131).

### **Free direct speech**

In free direct speech, the introduction of narration and some relevant signs as he said, he wondered, etc. are eliminated and the characters speech directly as the story is mostly dependent on words (Kordi, 2006:203) and it is similar to the dramatic dialogue as the narrator doesn’t show himself and the reader needs much dream to live among the story characters. Such method is not common in old Arabic books (Ibid, 203). The advantage of this method is being face to face to the story characters.

The free direct speech is not mostly observed in this novel and in a few sections, the narrator allow the dialogue of characters in sequence. The dialogue between the prosecutor and Mostafa Saeed shows a sequence of dialogues without the presence of narrator:

- “Are you the main cause of suicide of Annhemond?
- I don’t know
- What about ShilaKronod?
- I don’t know
- What about Isabel SImor
- I don’t know
- Did you kill Jane Maurice?
- Yes

- Was it an accident ? (Ghabrayi, 2012:61-62).

(Salih, 1981:35-36).

Also, we can refer to page 42, when MostafaSaeed was talking with Isabella Simor and his false story of his past life deceiving Isabella. She was not aware of the false story of Mostafa. English women were only searching for materialistic affairs and this type of relationship indicates the relationship between colonized and colonizers as taking out the wealth of colonized and then leaving them (Naghash, 1971:141).

His eyes were sparkling and said: Oh, Niel. Yes Nile. Do you live near Niel? Yes were are near Niel. At night in my bed, I take out my hand and play with water to go into sleep (Ghabrayi, 2012:69).

### **Indirect speech**

In indirect speech, the dominance of narrator is more and on behalf of the character narrates his speech indirectly (Kordi, 2006:200). This method is used as only the content of speech is of great importance and the vocabulary and initial speech grammar are not important for the author (Rahguyi, 2008:47).

This method is less used in “*Mawsim al-Hijraila al-Shamal*” as the narrator defines his message with direct speech. For example, in the first chapter, the narrators narrates the speech of his father about introduction of MostafaSaeed to entice his curiosity:

My father said, Mostafa is not a local person and he is a stranger who came here five years ago. He bought a farm and house here and married the daughter of Mahmoud. Nobody knows much about him (Ghabrayi, 2012:31).

Another example is selected from eights chapter. When the narrator blamed Mahjub for the death of Hosna, he used the speech of Hosnaand said he didn’t want to be imprisoned in the old traditions of his community:

“She asks you to do something to get rid of Wad Rayyesand other suitors. She wanted you to marry her temporarily not more. She said, leave me with children. I don’t have any other expectations of him (Ghabrayi, 2012:167).

### **Free indirect speech method**

In free indirect speech, not only the character speech method is maintained by the narrator, but also a part of his speech is narrated freely (Okhovat, 1992: 201). In this method, the speech of narrator and characters is combined as we can see the manifestation of two speeches in the text. Here, the narrator doesn’t violate the speech of the character and the character doesn’t violate the speech of narrator. This technique is between free direct speech and narrated speech (Kordi, 2006: 209).

There are a few free indirect speeches in this novel. This method is applied on page 54. The narrator is affected by MostafaSaeed and recalls his words about his grandfather:

I was fearful. The fear of the fact that all know it. Mostafasaeed said that his grandfather knew the secrete. The tree doesn’t grow easily and your grandfather lived as simple and died simply. Just this (Ghabrayi, 2012:80).

### **Report speech method**

In this method, the narrator narrates the story. He voice is dominant in the novel. The narrator reports the speech of the characters. Even the content of speech of story characters is a part of the narrator experience (Kordi, 2006:205).

For example, in the first chapter, the narrator by a narrative report defines his interest to his grandfather as:

I go to my grandfather and he talks about his life forty, fifty or even eighty years ago and security is felt. I love my grandfather (Ghabrayi, 2012:34).

On page 16, the narrator by narrative report defines the speech of Mahjub about making MostaSaeed satisfied with talking with them. Here, the narrator using the terms : Half Alayh” and “Aghsam” instead of narrating the main character speech, narrates their report to keep the uniformity of the story:

As sitting and talking, Mostafa came to us to talk about a case with Mahjub. Mahjub asked him to sit beside us but he didn't accept. Mahjub said that if he doesn't accept, he would surely divorce his wife. Mostafa was sad but he sat. Mahjub brought a glass of water but he didn't drink it. Mahjub insisted and Mostafa drank it (Ghabrayi, 2012:41).

### Conclusion

The novel "Mawsim al-Hijraila al-Shamal: by TayebSalih, contemporary Sudan writer deals with the conflict between west and east world as colonizer and colonized. The narration of this story has a clear tone and narrative methods are inconsistent with narrator situations and the characters are used to transfer story speeches to the reader. These methods include direct speech, free direct speech, indirect speech, free indirect speech and narrative report of speech. The story beings with first person view and the narrator presents the report and by adding characters, other methods are dominant. The direct speech is used mostly in the relevant novel.

### References

1. Ayub, Mohammad. 2001. Alzomn, ValsardAlGhesas Fi Revayate Al-Felestiniyate Al-Moaser. 1973-1994. DarolsandbadLelnashrvaltuzi, Bija.
2. Irani, Naser. 2001. Novel art. Abangah. Tehran.
3. Al-kordi, Abdolrahim, 2006. Alsard Fi Al-Revayeh Al-Moasere. Maktabe Al-AdabAlghahereAltabaeAlola.
4. Alnaghash, Raja. 1971. OdabaMoaserun, AlhalalAlghahere.
5. Ahmadi, Babak. 1996. Some lessons of art philosophy. Markaz. Tehran. Second edition.
6. Aboof, Abdolrahman. 1997. AlbahsAnToroghJadidLagheseAlghasireAlmesrie. ElahieAlame. Al-Ghahere.
7. Okhovat, Ahmad. 1992. Grammar of story. Farda. Isfahan.
8. Asaburger, Arthur. 2001. Narration in local culture. Media and routine life. Translated by Mohammad Reza Liravi, Soroush. Tehran.
9. Biniiaz, Fatollah. 2008. An introduction to storytelling and narratology. Afraz publications. Tehran. First edition.
10. Tolan, Michele. 2007. Narratology. An introduction to critical linguistics. Translated by SeyedFatemeAlavi and FatemeNemati. SAMT. Tehran. First edition.
11. Zeitoni, Latif. 2002. MoajamMostalahatNaghdAlravie (Arabic, English, French). DarolnahaLelnashr. Lebanon.
12. Salih, Tayeb. 1981. Mawsim al-Hijraila al-Shamal. Darolode, Beirut. Altabe Sales Ashar.
13. Ghabrayi, Mehdi. 2012. The season of migration to north. TayebSalih. Poyande publication. Tehran.
14. Mirsadeghi, Jalal. 1987. Story literature. Shafa. Tehran.
15. Thesis and papers
16. Rahguyi, Faride. 2008. Representing speech: In story, newspaper. Journal of literal critic. First year. NO. 3.
17. Mohammadi, Majid; Parvini, Khalil Mirzayi, Famararz. The conflict between place and semaintic functions in the novel "Mawsim al-Hijraila al-Shamal". Two scientific and research journals of contemporary Arabic literature. Year 3.
18. Molavi, Masume. 2010. The evaluation of works of TayebSalih with emphasis on story elements in the novel "Mawsim al-Hijraila al-Shamal". MA thesis. Arak University.
19. Nasihat, Nahid; Mirzayi, Famararz. 2012. The narration method of story speeches in the novel "Al-EghlaAksolzamn". EmlNasrollah. Journal of Arabic literature. Fourth year. NO. 4.