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Postcolonial Analysis of Cultural Conflicts in Tayeb Saleh's *Season of Migration to The North*

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

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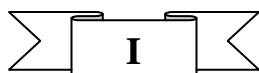
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Dedication

We dedicate this work to our families, friends, and all the readers.



Acknowledgments

We would like to express our strong appreciation to all the persons who supported and encouraged us to fulfill this dissertation. Writing this dissertation could not have been possible without the participation and the assistance of our supervisor

Dr. ARIBI BRAHIM whose contribution is appreciated.

We would like to deeply thank every teacher taught us during our academic career; we also would like to thank **Mrs SELT AFFAF DJIHAD and Mrs FATTOUM MOUISSA** for their guidance and helpness in gathering 'references' that we really appreciate.

Without missing to thank the administration's members.

Abstract

During and after the colonial cultural encounter, and the migratory processes that the world has witnessed, key concepts of postcolonial theory such as the concept of 'hybridity' is conceived of as being the dominant point of colonial and postcolonial subjects. Hybridity will in general expose the arrangement of binaries, which is mistakenly expanded in the representation of the 'orient' and the 'Occident'. Tayeb Saleh's *Season of Migration to the North* is one of the novels used to represent hybridity; it is a story of Mustafa Sa'eed a Sudanese who lived his childhood in Sudan, then he moved to London to complete his higher education. So at the end he becomes a hybrid, he lives in a culture between the oriental and the occidental cultures. Mustafa's dislocation in England and his broad contact with the European women have made him a man of two identities and cultures, he is trapped between two cultures which led to his loss of self and tragic end. In no manner the hybridizing process has turned characters into strangers and alienated people; being in the English metropolis or in their own homes specially after their return to Africa. On this basis, this study aims at exploring a postcolonial reading of cultural hybridity and investigates its aspects using a postcolonial theory. In addition to the examination of 'binaries' and 'Orientalism' in the novel.

ملخص

خلال وبعد الاحتلال الاستعماري والمواجهة الثقافية وعمليات الهجرة التي شهدها العالم؛ المفاهيم المفتاحية لنظرية مابعد الاستعمار كمفهوم " التهجين " يعتبر المفهوم الاساسي المهيمن على مواضيع ادب مابعد الاستعمار. تقدم هذه الاطروحة دراسة وقراءة تحليلية لما يعرف بالتهجين الثقافي (التلاقح الثقافي) وسؤال الهوية في رواية موسم الهجرة الى الشمال للكاتب الطيب صالح وذلك بالاعتماد على نظرية مابعد الاستعمار. كتب الطيب صالح روايته أواسط الستينيات، حكاية شخص اجتمعت فيه حضارتان، حضارة الشرق بلامحها الروحانية الغامضة، مع بساطتها وتشعثها كصحراء مقفرة، وحضارة الغرب بتقدمها وصبغتها المادية. هكذا تتحدث رواية «موسم الهجرة إلى الشمال» للطيب صالح. كانت مجتمعات العالم العربي وأفريقيا والعالم الثالث قد خرجت لتوها من ربة الاستعمار العسكري الطويل، مفعمة بالأمل في التخلص من آثاره المزمنة، لذا مجتمع ما بعد الاستعمار مجتمع أصبحت ثقافته هجينة، يتولد عنه الآن ذات منقسمة. ذات لا شرقية ولا غربية. تدور أحداث «موسم الهجرة إلى الشمال» حول إشكال العلاقة بين الشرق والغرب. تهدف هذه الدراسة الى محاولة تحليل المفاهيم المفتاحية لنظرية مابعد الاستعمار في رواية موسم الهجرة الى الشمال بالاضافة الى نظرية الاستشراق لادوارد سعيد في الرواية والرؤيا الازدواجية بين الشرق والغرب.

Résumé

Pendant et après la rencontre coloniale et culturelle et les processus migratoires que le monde a connus, des concepts clés de la théorie postcoloniale, tels que le concept d '«hybridité», sont conçus comme le point dominant des sujets coloniaux et postcoloniaux. L'hybridité exposera en général l'arrangement du binarisme, élargi à tort dans la représentation de «l'orient» et de «l'occident».

La saison de migration de Tayeb Saleh vers le nord est l'un des romans utilisés pour représenter l'hybridité; c'est une histoire de Mustapha Sa'eed, un Soudanais qui a vécu son enfance au Soudan, puis il s'est installé à Londres pour compléter ses études supérieures. Alors à la fin, il devient un hybride, il vit dans une culture entre les cultures orientales et occidentales.

La dislocation de Mustapha en Angleterre et son grand contact avec les femmes européennes ont fait de lui un homme de deux identités et de deux cultures. Il est pris au piège entre deux cultures, ce qui lui a valu une perte de soi et une fin tragique. En aucun cas, le processus d'hybridation n'a transformé les personnages en étrangers et en personnes en aliénation; être dans la métropole anglaise ou chez eux, spécialement après leur retour en Afrique. Sur cette base, cette étude vise à explorer une lecture postcoloniale de l'hybridité culturelle et examine ses aspects à l'aide d'une théorie postcoloniale. En plus de l'examen du «binarisme» et de «l'orientalisme» dans le roman.

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General Introduction

GENERAL INTRODUCTION

The The East -West relationship is the most controversial issue for debate and dialogue for many writers whom views are divided into two parts, those who view it positively optimistic relationship while the other ones view it negatively conflict relationship, and it is a kind of clash and struggle between the superior and the inferior; for that this issue became the theme of many postcolonial writers which their works represent this clash between the advanced West and the backward East. One of them are based on their natural right to grow and develop because it in their country, the others invoke their legitimate right to civilize people, so any act offsets by a reaction, colonizer/colonized, East/ West, development /backwardness, advanced civilization/traditional culture. Perhaps the most notable postcolonial work which treats the problem of the “self/identity “ (East) and the "other" (West) is the novel of Tayeb Saleh Season of Migration to the North. It translated into more than twenty languages and it gets the consideration of both eastern and western critics. It is one of the rare Arab narratives that tackle the eternal clash between East and West from a sexual perspective.

Tayeb Saleh identifies this cultural and civilization a conflict with the encounter of the eastern man and the western woman. Many critics consider that Salih’s novel is a writing (back to) Joseph Conrad’s Heart of Darkness. In Season of Migration to the North, Tayeb Saleh expresses his real thoughts and content behind the obvious content of the novel. These thoughts are represented by his characters, particularly by Mustafaa Sa’eed and the unnamed narrator.

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The encounter of two cultures is absolutely not a simple aspect. It is the result of the creation of a whole new culture, a mixture of two cultures that meet together, this creation called hybridity , it comes up only when two different kinds are combined, the result type is neither fully the first nor it is wholly the second ; Mustapha Sa'eed and the narrator become neither purely like the ones in Sudan nor the ones in European societies they are actually like someone who is 'a black white man'. A character who is culturally hybrid. It is of interest to know how Tayeb Saleh clarifies the question of cultural hybridity and the mutual vision between the East and the West in his novel. The following question can be asked : how the occident influences the orient? And how the identity of the orients becomes cultural hybrid?

The aim from this work is to provide a postcolonial reading of cultural hybridity and between binaries 'the East and the West' in *Season of Migration to the North* through adopting a theoretical background on the postcolonial theory and its key concepts in the novel . This study aims to analyze the novel's protagonists ,their life and their situations ;the significance of this dissertation lies in the importance of the postcolonial theory that used in reading and analyzing of the novel .

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What is expected from this research is to investigate the ways in which the novel contributes to the concepts and objectives of the postcolonial theory , by providing a postcolonial reading of cultural hybridity ,and it attempts to provide a critical look on the cultural encounter between the East and the West .

In revising and analyzing literary works ,postcolonial literature pays a great attention to the topics of cultural hybridity and the cultural clash between the East and the West ,that made the choice of this research more motivating to provide a new sphere of study .

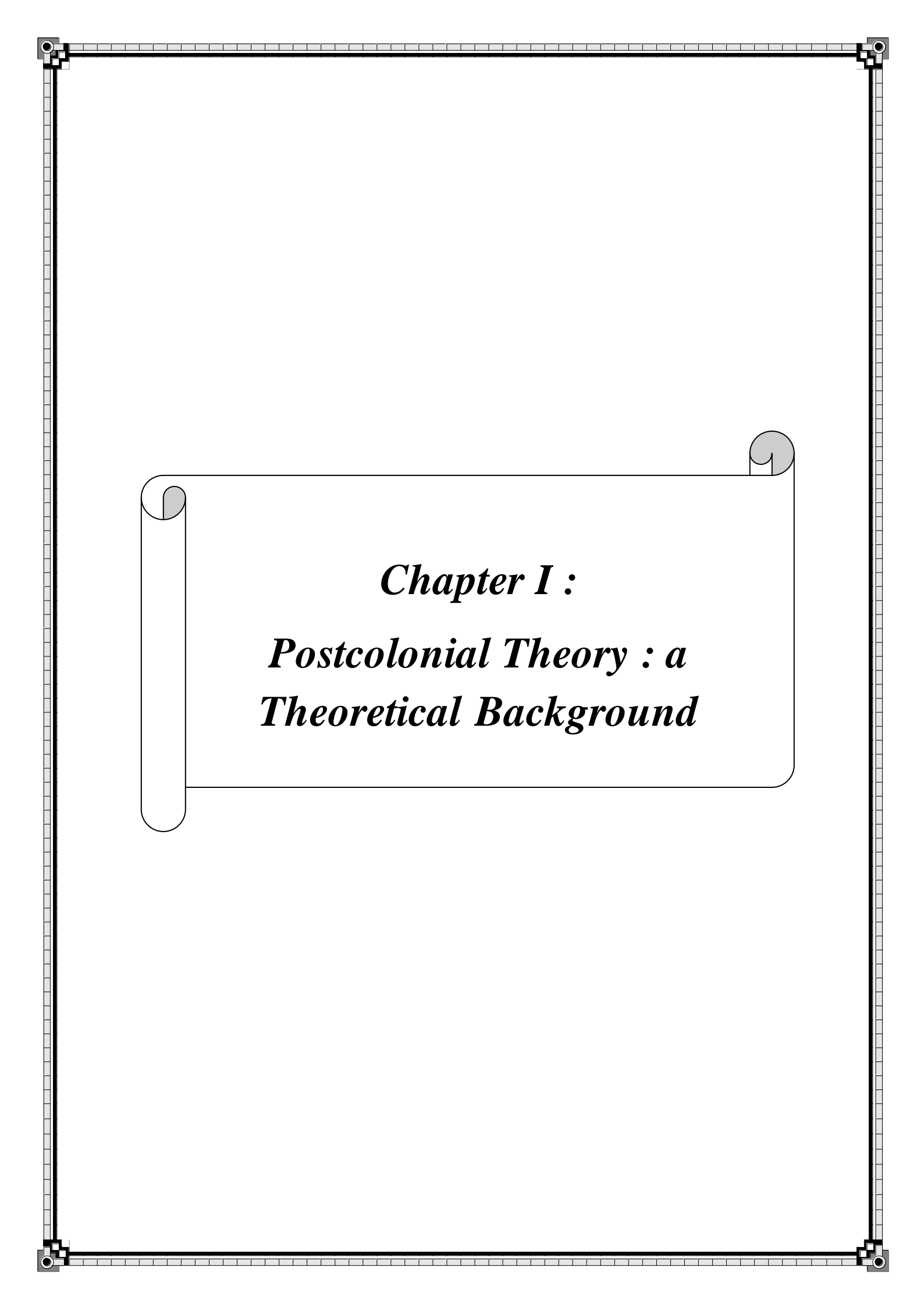
The binary vision between the Orient and the Occident ,and Cultural hybridity are a fundamental themes that many postcolonial works pays attention to them. This dissertation is tries to fill the gap , a review of literature has been organized out of looking at whathas been already written on the same novel and used the same chosen theory in this study .One of these researchs is *Hybridity and the Quest for Identity in Tayeb Salih's Season of Migration to the North* by LahcanAitIdir in (1969), the work examines the manifestations of hybridity along with the question of the Self's quest for identity in Season of Migration to the North. In the light of the different thoughts that haveinformed the concept of hybridity, the work also looks at signs of ambivalence and mimicry . The Second research is the work of EsmaeilZohdi*Lost- identity; A Result of "Hybridity" and "Ambivalence" in Tayeb Salih's Season of Migration to the North in 2017*

GENERAL INTRODUCTION

It tries to investigate Tayeb Salih's *Season of Migration to the North* through Homi K. Bhabha's theories of "Hybridity" and "Ambivalence" as the causes of merged- and even lost-identity in post-colonial discourse. Another work is *Cultural Hybridity And Contamination In Tayeb Salih's Mawsim Al- Hijra Ila Al-Shamal* By Patricia Geesey. This dissertation tries to provide a new sphere of study and continuing the work of those researchs .

In this research we will use a variety of approaches . Firstly, a theoretical approach to depict a theoretical background of the postcolonial theory . Secondly, we will depend on a descriptive and analytical approaches to interpret and analyze the results behind the East /West cultural clash and to discuss the mutual vision between them . Data will be collected from different sources ,articles,books,essays,websites.

This dissertation is divided into three chapters . Chapter one defines the postcolonial theory and its key concepts ,and the concept of hybridity within the postcolonial theory . The second chapter discusses and analyses the major characters of the novel and how they are dislocated and how they become culturally hybrid . Chapter three examines the relationship between the orient and the occident. In addition, to explore the theme of orientalism .



Chapter I :
Postcolonial Theory : a
Theoretical Background

CHAPTER I: A THEORETICAL BACKGROUND OF POSTCOLONIAL THEORY

The field post colonial literature has been very wide but controversial one. It is controversial not only the core subjects that it deals with but also regarding the value of the term post colonial in itself .So to understand postcolonial theory and its contexts one has to understand first the background. So in this chapter we are going to deal with the theoretical background of the post colonial theory in literature. This will be done through collecting a number of definitions. The second part will be a discussion of the major concerns of the theory, these concerns are : power , economics, politics , religion , culture, and how these elements work in relation to colonial hegemony (western colonizers controlling the colonized). While the third part will look at the concept of hybridity as a post colonial term.

A. Theoretical Review of the Post Colonial Theory

The term “postcolonial theory” was first used to refer to the historical period that follows independence, In other words, it was mainly used with a chronological aim. During the close of the 1970s the term started to used to indicate the theory that deals with the cultural and economic effects resulting from the phenomenon of colonialism which led to what is known as “cultural clash” being as a consequence of the different ideologies. (Sawant120)Bill Ashcroft, Garther Griffiths and Helen Tiffin who together wrote their book “The Empire Writes Back” consider the term as meaning the effects of

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colonialism during the time of colonization, after its departure and till the present. These writers contributed to the creation of a postcolonial discourse alongside with others including Ngugi WaThiongo, AimeCesaire, Frantz Fanon, in addition to Edward Said, Gayatri Spivak, Homi Bhabha and many others. (Sawant120)According to Charles E Bressler, the critical theory scholar and writer of the book “ *Literary Criticism: An Introduction to Theory and Practice*”, post colonialism is the theory that is exclusively applied on works written by those originating from countries that were once colonized, in addition to the condition of the use of the English language in their writings. (qtd.in Sawant 120)The Indian literary figure Meenakshi Mukharjee argues that postcolonialism is not limited to the meaning of a historical period that is after the empire no longer existed, he also sees that it is useful as being an ideology of liberation for non-Western literature students.(3-4).

As an explanation of the themes and issues tackled by the postcolonial theory, Bill Ashcroft saw that the postcolonial theory discusses:

migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourse of imperial Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being (2)

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The critical analysis of the colonized-colonizer relationship is one of the areas investigated by the postcolonial theory.

With the use of the Foucauldian¹ notion of “Discourse”, “Hegemony” of Gramsci² and the theory of Deconstruction³ by Jacques Derrida⁴, postcolonialism seeks to explore the role of the literary writings in the creation of the view of the colonizer as superior and the colonized as inferior, taking into consideration that knowledge has no innocence and that it is controlled by the one who has power (Research Journal of Recent Sciences 47-49).

The literary theory post-colonialism aims at highlighting the marks left in the areas of the world that were colonized by European countries, the results of the European presence in these areas, and how the colonized folks are depicted by the writings of the West both in literature and philosophy especially during the last two centuries. Furthermore, the theory also draws attention toward the opposing literature that started to come into being in the formerly colonized countries, and the addition that this theory brought to the

¹**Foucauldian:** from the name of the French historian philosopher Michel Foucault (1926-1984).

²**Gramsci:** Antonio Gramsci (1891-1937) an Italian politician who is best known for his ideas about the concept of hegemony and the creation of the term subaltern.

³**Deconstruction:** issued by Jaques Derrida during the 1960s when he started questioning the Western philosophy and its fundamental oppositions.

⁴**Jacques Derrida** (1930-2007) a French philosopher know for his criticism of the Western philosophy.

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field of literary criticism. (Hamadi 39). The main aim of the postcolonial theory is to come up with a reading of literature that is not tainted by the values and culture of the West. From the postcolonial lens, almost the whole world, especially the formerly colonized countries are under the dominance of the philosophies, theories, and literature that are written mainly by people from the Western part of Europe in addition to America. The postcolonial rising against the dominant ideologies of the West was highly helped by the “White Mythology” of Derrida that was trying to dominate the world. Another support was the postmodern theory which rejected the “Grand Narratives”⁵ that used to be held as universal patterns of thinking. (Carter 115) Edward Said, Gayatri Spivak, Frantz Fanon⁶, Toni Morrison, Alice Walker, Carlos Fuentes, Gabriel Garcia Marquez, Judith Butler are examples of writers and thinkers who took the risk of criticizing and opposing the culture of the dominant as well as what it imposes. Aiming to be heard by the dominant culture, these writers spoke about those who are deprived from the right to express their ideas, who are undermined and who suffered from oppression. These writers are from many parts of the world, such as Africa, Australia, and there are also native

⁵**Grand Narratives:** a postmodern term coined by the French philosopher Jean-François Lyotard (1924-1998) referring to the narratives that give a legitimate philosophy of history to ideologies.

⁶**Frantz Fanon:** (1925-1961) The West Indian psychoanalyst and philosopher known for his support of the colonial people seeking liberation. He influenced the thinkers and activists who followed him.

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Americans and females who refused the cultural Hegemony. (Bressler 198-199).

In their influential book “The Empire Writes Back”, Bill Ashcroft, Garther Griffiths and Helen Tiffin saw that literature is what reflects the experiences lived by the people of the countries that were once British colonies (1)As an answer to the question “ What are Postcolonial Literature?”, the writers declared that semantically, the term “postcolonial” is supposed to carry the meaning that is mainly concerned with the culture of a nation in the period following its independence. However the term was used before to indicate a historical meaning to distinguish the time of colonialism and post-colonialism as being after the departure of the colonial power.(1)

Ashcroft and his colleagues saw to use “postcolonial” to include every effect of imperialism on culture ever since colonization till the present, because they saw that the impact is continuous. Additionally Ashcroft et.al believe in the suitability of the term to be used for the newly emerging cross-cultural criticism.(2)

B. The concept of hybridity within the post-colonial theory

B.1. Hybridity and postcolonial theory

The term is of a considerable importance in the postcolonial theory, and it is among the overarching elements in the postcolonial writings, even though

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the concept is challenging. The term stands for the new forms resulting from the transculturalism made by colonialism. The origin of the term is related to the process of creating a “hybrid” plant through crossing two different types of plants. The consequence is a new form that takes its characteristics from both of the plants that were used. This concept can be found on many levels: language, culture, politics, race, and so on. Mikhail Bakhtin’s ideas about the effects of the existence of many languages at once, is a good example of hybridity on the linguistic level. He sees that a situation in which there is a multiplicity of languages will result in their destruction and transformation. The multivocal narratives reflect his idea.

Homi Bhabha is a major figure with whom the concept of hybridity is related. In his examination of the relationship between the colonizer and the colonized, he emphasized on the exchangeable effect of each one on the other. For Bhabha, “third space of enunciation”, is where the construction of culture with its statements and systems, takes place. Since “cultural identities” are formed in such a situation of ambivalence, Bhabha sees that the attempt at building a pure identity or culture does not lead to the desired entity.

According to Bhabha, the awareness of the ambivalence that characterizes the space in which cultural identities are built, can be of a good use to shift from the exotic view of hybridity, to turning it into a positive power that encourages the tolerance of the existence of a diversity of cultures.

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In the discourse of the postcolonial theory, hybridity is used to carry the meaning of the outcome of the exchange that happens when two cultures cross. Using the concept to give such a meaning made it criticized as it does not take into consideration the absence of balance in power as well as in the effects that are made. This meaning has also been criticized because it can be regarded as a way of encouraging assimilation and as an attempt at whitewashing the differences that distinguish the cultures. The criticism of the concept is based on the meaning that the word “mutual” carries, by entailing that there is no opposition, which in return reinforces the state of being postcolonial, and thus, being dependent. In using the word “mutual”, the concept of hybridity does not state that there is an equality between the colonizer and the colonized, in other words, it does not neglect the hierarchy of power that characterizes imperialism.

Claiming that the post colonial countries share the situation of being hybrid, serves the attempt at de-historicizing and de-locating cultures by making their times, spaces, geographies, and even languages fall under this hybridity, and putting them in an abstraction and globalization that does not take into consideration the distinguishing features of each culture. Robert Young sees that the study of social discourses gives the chance to discover the situation in which the concept of hybridity was introduced. Discovering the diversity of texts written during colonialism can also be reached through the analysis of the discourses of colonization. Young does not accept the absence of

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discrimination entailed by the use of the term “hybridity”. He emphasized on the use of the term for imperialist goals, such as to claim the unitary characteristics of the colonized populations. In addition to claiming that if they were not included in hybridity, they would have returned back to their primitive state. Thus , hybridity became more associated with colonialism and its discourse of discrimination.

Robert Young wrote to make the readers pay attention when using such a concept that has been created during a period of racism. He also tries to distinguish between the conscious and unconscious processes of hybridization. The conscious is the one behind which stands the political desire of homogenization and creation of uniformity. He adds that Bakhtin considers hybridity as being significantly related to politics, for the sake of avoiding the danger of being separated and divided. Bhabha sees that those whom Bakhtin described as being intentionally hybridized, are able to form an opposition to the colonizer’s domination.

It is true that holding on traditions and nationalism have an important role in the creation of a counter discourse to colonialism, however, the hybridity of the postcolonial culture gives a distinct method of resistance. (Ashcroft, Griffiths and Tiffin 108-111)

B.2. Homi Bhabha and the Concept Hybridity

Bhabha's main interest was the literature apart from the canon texts, that is written by the marginalized members of the society in postcolonial countries, and which are considered to be giving a picture of such groups. Another area of a major interest for Bhabha is culture and its relationship with domination and subjugation, especially the fact that the dominated tends to mimic his dominant, an idea that he discussed in his essay "The *Location of Culture*" (1994). Examples of mimics are found in both Rudyard Kipling's *Kim*⁷ and *A Passage to India*⁸ by E.M. Forster. They are living in between not fully of any, actually they are "hybrids".

He believes that the existence of two cultures together will surely result in melting their values which will give support to the dominant, however, mimicry may present a danger to its stability. Because the colonizer's identity itself is in a position of an immigrant. What makes the identity of the colonizer exists relying on its inherent power in addition to being different. (Carter 117-118)

Thanks to Bhabha, the terms ambivalence, mimicry, and hybridity

⁷**Kim:** A novel by Rudyard Kipling published in 1901, in which he fictionalized his own childhood, it tells the story of a boy who had to choose between the East and the West.

⁸**A Passage to India:** E.M. Forster's novel, published in 1924, in which he offers an examination of racism and colonialism.

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became popular. Ambivalence, from psychoanalysis, means wanting two things that are totally oppositions at the same time. Bhabha brought the term to the postcolonial discourse to mean the attraction That is both mixed and complicated which is one of the features of the colonized/colonizer relationship. Concerning “mimicry” which is of a great importance in the postcolonial theory, the term is used to indicate the relationship between them as being ambivalent. The colonized people were supposed to become a copy of the colonizes, but the result was not as simple as it was expected to be when the colonizer planned for it, rather it led to a blurred copy that maybe of some extent of danger.

In his book Bhabha sees “*mimicry as one of the most effective strategies of colonial power and knowledge*” (35). The copy that the British wanted to come up with, that is made of Indians with British principles, resembles to a great extent those mentioned in “*Black skins, White Masks*” by Frantz Fanon. Although these mimic men act like the English but they are not accepted among the English people, they are “*almost the same but not quite*” (89) as described by Bhabha who conceives it as one of the factors that leads to resist the colonial rule. (Sawant 123)

From what has been said before, we come to the conclusion that the term postcolonial came to replace anecdotes such as the term Third-World. It delimits what kind of writers should be called postcolonial, and what literature to be

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categorized under it. So, this term does not only denote the reaction to the colonial process and its aftermath, it also examines the social and cultural change that occurred during and after colonialism and which affected the identity of the colonized.

For, the postcolonial theory for instance examines the imposed superiority that the colonizer exercises on his colonial subjects, a fact that intensifies their sense of inferiority and damages their self-identity; a thing that led postcolonial writers to write against it and try to reinforce that identity. Postcolonial theory also deals with issues like hybridity, ethnicity and multiculturalism.

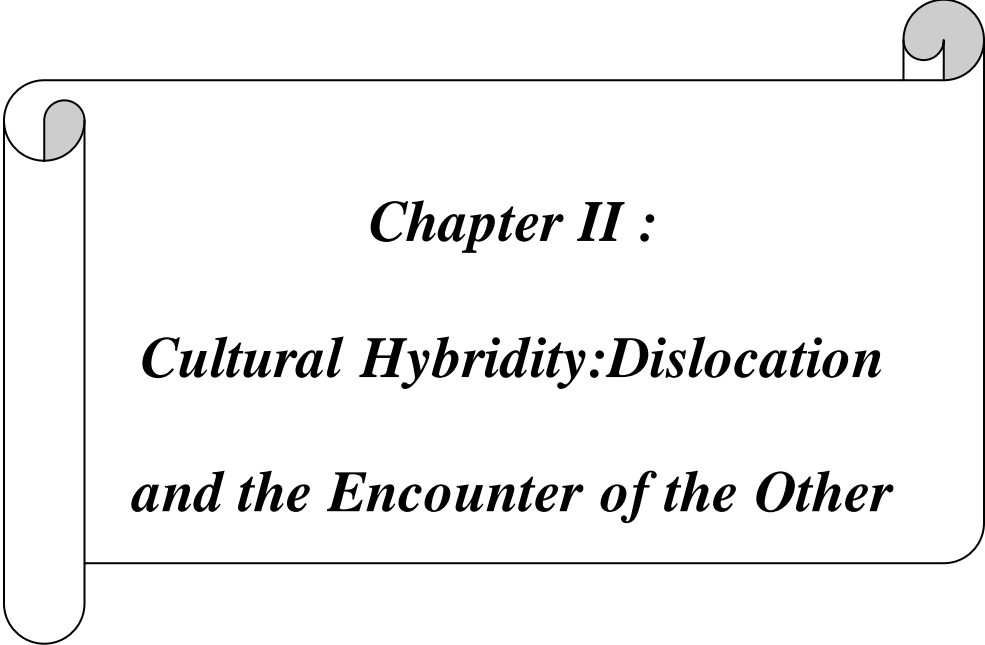
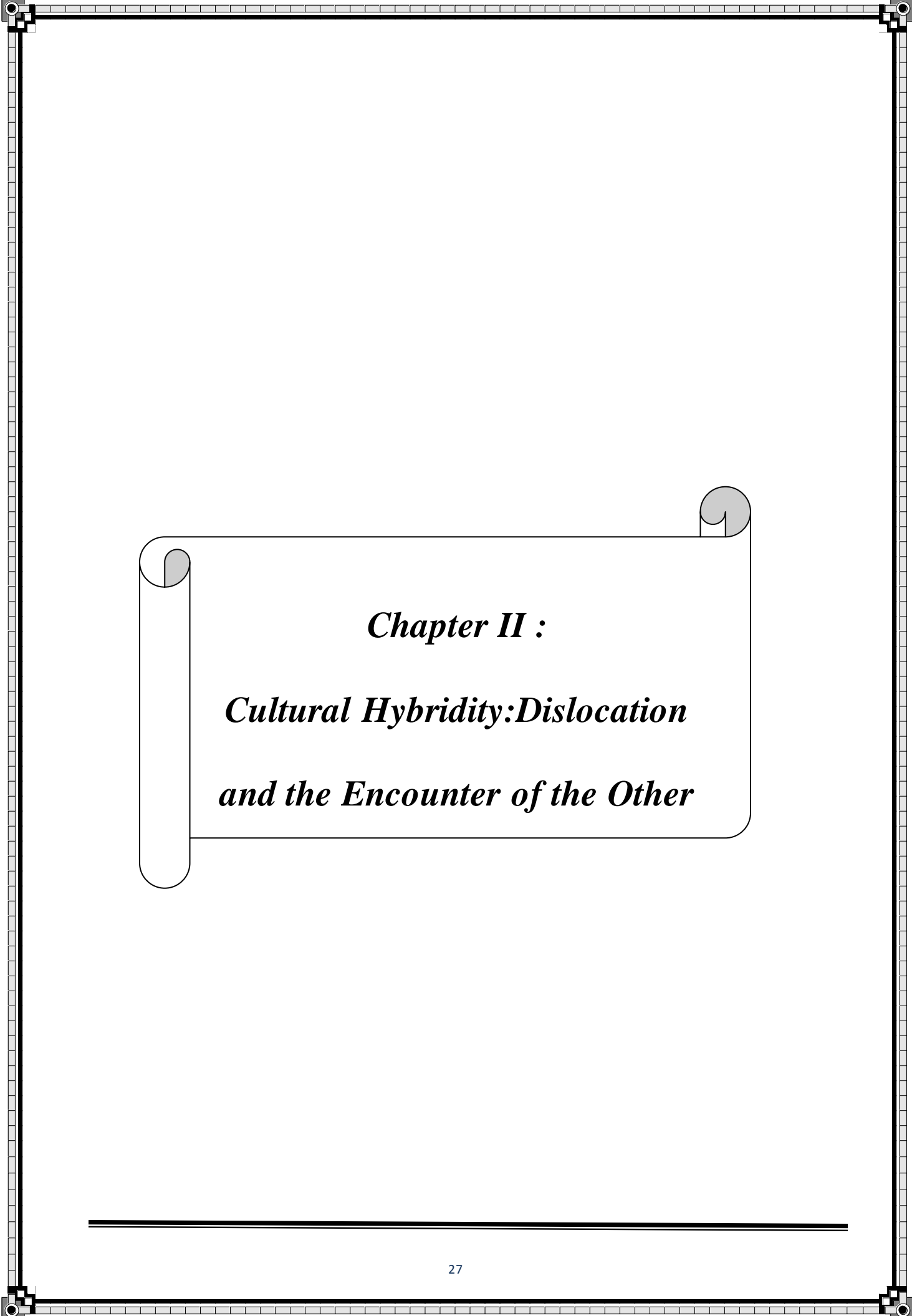
So, the term postcolonial literature was used only to determine the historical period of colonialism and independence that many postcolonial writers covered through their works. It was also used to denote only literatures written in English, or commonwealth literature, however this term is broader than that since the European languages are not the only means of expression of the literature.

This term also entails, through what has been seen in the debate over its meaning, the representation of identity in the modern world, it deals with cultures and literatures influenced in a way or another by imperialism since the moment of colonization till the present day.

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So post-colonialism does not only denote the decolonization of lands, but also the decolonization of cultures. And through this process the identity of the postcolonial subjects comes to be affected by that experience and thus changed.

Season of Migration to the North is a well-known Sudanese novel by Tayeb Saleh originally published in Arabic then it translated into different languages. It is a postcolonial work which is considered as the perfect example that represent the theme of Homi Bhabha " cultural hybridity ". The second chapter attempts to explain the concept of hybridity within postcolonial theory in *Season of Migration to the North*.



Chapter II :
Cultural Hybridity:Dislocation
and the Encounter of the Other

CHAPTER II: DISLOCATION AND CULTURAL HYBRIDITY

This chapter presents an analytical context of cultural hybridity in Tayeb Saleh *Season of Migration to the North*, it clarifies the issue of cultural hybrids through exploring postcolonial intellectual's struggle to find their way in the world. It tackles one of the most significant characteristics of postcolonial literature which is the method it is related to hybridity. Tayeb Salih's *Season of Migration to the North* is one of the novels that gives considerable care to the point of hybridity, it used to represent the hybridity which the theorist Homi Bhabha uses the term in his book *The Location of Culture*. This chapter reveals how the hybrid identity is shaped, it shows how the identity of the Orient people becomes culturally hybrid when they reside in the west for a while and leads them to live in a third space i.e in culture between two cultures one lived in before; (*Season of migration to the north*) is a novel by Tayeb Saleh, originally published in book form in Arabic in 1967 (in Beirut), the work is available in English translation since 1969, it belongs to that kind of return-home novels, the novel represents an exceptional event after more than 50 years of the emergence of novel it still remains fresh as the day of birth in the context of the waves of refugees and Arab immigrants to Europe, and the position of the European states from these waves, the novel gains a new meanings, and it gives the reader the chance to see events in another way. The chapter is divided into two parts which are the quest for identity and the cultural hybridity. The first part "quest for identity" shows the dilemma of the individuals

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who find themselves torn between two worlds; suffering from double consciousness and psychological confusion. It tackles their dilemma by presenting the life of both the protagonist and the narrator who searching for their identity. The second part is "cultural hybridity " clarifies how the characters become culturally hybrid, and how hybridity leads them to their loss and their tragedy ends.

The Novel Overview

Ten years after Sudan received its independence from the British empire on January 1, 1956. Tayeb Saleh published his novel *Season of Migration to the North* in 1966; it is a classic post-colonial Arabic novel. In the 1950s and 1960s, many African countries achieve their independence, some through bloody revolutions, and others through peaceful diplomacy. So the novel is influenced by this period, the novel concerns with the impact of British colonialism and European modernity on African societies generally and Sudanese culture and identity particularly. *Season of Migration to the North* demonstrates many characters who make earnest tries to start a dialogue with people from other cultures. However, these attempts at dialogue are often disappointed by miscommunication, sometimes intentional and sometimes not. The novel spotlights on the theme of the encounter between the East and the West.

CHAPTER II: DISLOCATION AND CULTURAL HYBRIDITY

A. The Search for Identity

The novel discusses a wide range of issues that have emerged from colonial history and cultural encounters through three main characters (Mustapha sa'eed, the grandfather, the narrator) The first character is the narrator of the novel which represents the third generation in the novel, who lived most of his life after the departure of British colonialism, the narrator shows the dilemma of Afro-Arabs who find themselves without past nor a viable future and their struggle for identity, Mustafa Sa'eed who is search between his original identity and the western one. Rejecting his past, history, values, religion, and heritage with a hope of being accepted as one of the white society, but he finds himself completely strange rejected by the two worlds and then there is the character of the grandfather who represents the traditional society, (pre-colonial society); The main character Mustapha sa'eed, an orphan sudanese brought up by his mother, who lived his childhood in Sudan educated in the colonial school he was a brilliant student and fluent in English that enabled him to get scholarship to Egypt, then he moved to London in order to complete his higher education; Mustapha sa'eed has had a wide relationships with English masters, he enjoyed many sexual relationships which all finished sadly and tragically, Mustapha sa'eed got married to Jean Morris, but she is infidel wife, she treated him badly and humiliating him in public. Their life together ended tragically after murdering her, then he returns to a village in sudan, and got

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married to a local woman there Hosna, and he worked as an ordinary farmer then Mustapha Sa'eed suicided after his short meeting with the anonymous narrator. He lived in a culture between the oriental and the occidental culture so in the end he becomes a hybrid, through these characters the novel opens various dimensions to study and it poses questions to answer. Through the main characters, Tayeb Saleh clears up the question of identity and hybridity, these characters in the novel explain how the occident influences the orient on their cultures and identities.

A.1. Season of Migration to The Question

The question and observation begin with the second generation in the novel with the character of Mustapha sa'eed, who have witnessed colonization and robbing the wealth of his country, the image of "*Self*" which characterizes by Mustapha sa'eed is the image of the colonized East before decolonization, represented in : masculinity primitivity , this East suffered colonialization and ignorance of its capacities by the West .The "*Other*": It is the European west with its industrial Western civilization and its aristocratic traditions which manifested in different parts partially in the European aristocratic women (the character of Jean Morris). The relationship between the East and the West is represented in the relationship and the conflict between a primitive man and aristocratic woman.

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A.2. Lost, Confused Identity

The question of identity dates back to ancient times and to Rene Descartes⁹ claim “*I think, therefore I am*” is addressed in all literatures of all times. Recently, such question becomes a tremendous literary preoccupation more than any time before due to the assimilation of nations, diverse cultural identities, race, modernization, globalization, the quest for identity is natural for the people who live two situations, two cultures. The superiority of the white race over the non-white race creates a sense of division and alienation in the colonized people's identity and beliefs. Colonialism left its terrible impact on the colonial societies which divides their identity.

In this comparison between the characters reflects the worst forms of tragic and violent on the colonized identity, the division of the identity not only on the political side but also on existential side. The original society is divided into two parts, the first becomes no longer traditionally because of colonialization, the other search for their original identity. The postcolonial society becomes a hybrid society with hybrid cultures resulting a divided hybrid fragmented identity.

⁹**Rene Descartes** : a French philosopher, mathematician, and scientist. He is regarded as one of the founders of modern philosophy.

CHAPTER II: DISLOCATION AND CULTURAL HYBRIDITY

B. Cultural Hybridity

Mustapha Sa'eed is the best example of cultural hybrid characters, he spent his life disturbed unstable he born in Sudan and gets his premier education in the pioneer school , he has his first contact with the Europeans in Egypt when he moved to it to continue his study ,then he gets his PhD , and works as a teacher in the Oxford University in England , he faced the European cultures so he knows religions and talks poetry and philosophy , nicknamed by the "Black Englishman " an important name that reflect his hybrid identity .

The dislocation of Mustapha sa'eed in England and the encounter with the European whites makes him a hybrid character with two different cultures. Hybrid identity results in his loss of self and after his return to his native country caught between two societies and two cultures drives him to a tragic end.

"The narrator too has been similarly affected by cultural 'contact' between England and the Sudan, but he is at first unwilling to acknowledge this reality. Only through his exploration of Mustafa Sa'eed's account of his life does the narrator come to understand more fully the nature of cultural contact and contamination between Sudan and its former colonial power".

(Geesey 1997: 129)

Patricia Geesey investigates the importance of cultural contamination in her essay "Cultural Hybridity and Contamination in Tayeb Salih's *Season of*

CHAPTER II: DISLOCATION AND CULTURAL HYBRIDITY

Migration to the North.” Geesey demonstrates to us the symbolic significance of hybridity in Saleh’s novel by paying attention to one of the narrator’s first meetings with Sa’eed in which he is digging around a tree (133)

Patricia Geesey's annotation remains significant for they uncover the narrator's hybrid identity. As a matter of fact, the narrator endeavors to mask his hybridity is of no profit, particularly after his exploration of Mustapha's details, and his meeting with him. At that time the unnamed narrator comprehends his cultural hybridity as he is the creation of two cultures and experiences between which he is trapped. The narrator gives descriptions that go behind the purity and the cleanness of cultures and identities so that exposes and unmask the narrator's recognition of identity as being fixed and rooted. Digging and rooting out around a palm tree, "*some of the branches of this tree produce lemons, others oranges*" (Salih 1969: 15).

Geesey then explains the importance of the tree in context with Said, saying that hybrids are naturally pure, so the orange tree must be grafted to the lemon tree (133). Geesey argues this method may not be natural, but it reveals the possibility of taking on the traits of another species and continuing to function (133). Sa’eed has gained some traits of another world, like the tree, but the fruit he carries is corrupt.

Mustapha sa'eed told that to the narrator in one of their meeting. That speech of MustaphaSa'eed is perfect telling as it holds signs that admit and

CHAPTER II: DISLOCATION AND CULTURAL HYBRIDITY

reveal cultural hybridity. Exactly like a tree which donates to two types of fruit, both of them the narrator and Mustapha Sa'eed refer and belong to two different cultures, societies, and identities.

The migration and the dislocation of *Season of Migration to The North's* characters are significant aspects and circumstances that have given a productive, fertile society to their hybrid fragmented identities. Thus, the disappearance of their purity and their identities. These led them feel a sense of strangeness, non- belonging, and a feeling of alienation, resulting in their question for identity and their tragic and fatal ends.

In addition to those characters Hosna (Mustapha Sa'eed's native wife) is also culturally hybrid, she appears to be influenced by her husband's western modern attitude in that she endeavors and tries to be against her African traditions and their way of thinking.

After the death of Mustapha Sa'eed , Hosna rejects any marriage ,she refuses Wad Rayyes suggestion of marriage ,but he "*burst [s] out into a crazy fit of rage*" (Salih 1969: 97) Directs his anger at the narrator who told him Hosna rebuff ,and he asserts that "*She'll marry me whatever you or she says or does. Her fathers agreed and so have her brothers. This nonsense you learn at school won't wash with us here. In this village the men are guardians of the women*" (Salih 1969:98). This statement of Wad Rayyes is absolutely a descriptive of the dominance and the control of men in the postcolonial period in Sudan society

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"Hosna, Mustapha's wife, [who] had become in some measure westernized through contact with him" (Makdisi 1992: 819). She murders WadRayyes and kills herself, this can be read as a way to liberate her self and the way of thinking that she has learned from her husband Mustapha Sa'eed, she stands up against "the extreme side of traditionalism" (Makdisi 1992: 819) and she supports women's battle for their existence. The character of Hosna is a culturally hybrid although she is not displaced and dislocated, her acts and performances represent that.

Season of Migration's characters use the western mentality specially in the postcolonial world in a way that colonial identities are in a continuous instability, their position of being lost between two identities and to worlds have led them to live a traumatic painful experience with a psychological confusion. Those characters are representative of what Fanon has proved as black skin/white masks; of African origin.

The unnamed narrator's identity is also a cultural hybrid identity, he is a Sudanese man dislocated in England then he returns to his own village after seven years of English poetry study in England, he is influenced by the western culture and society, he is the result of two cultures and two experiences makes him a good instance of cultural hybridity in *Season of Migration to the north*.

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Obviously, the narrator seems to deny his hybridity or any cultural social impact of Europe on him; he endeavors hard to affirm that he is not uprooted, he has a social cultural foundation and having a place and belonging.

The hybrid identities have resulted in characters' conflicts with themselves and with their surroundings. Absolutely, characters' ambivalence upgrades in them a sense and feeling of alienation, exile, and dislocation, as the case of Mustapha evidences, have led to the characters' loss of self, consequently their tragic ends.

B .1. Living life Without Ambition

The character of the grandfather represents the precolonial society this society represented time, nature, human, historical events that people did not raise questions and imagination, life in their eyes was an exaltation of nature far of thinking and questioning "*the tree dies simply and your grandfather lived simply and died simply*"

Communities before colonialism have no question about the self and the existence because of the continued history i.e without any historical incidents that threaten the traditional social political inherited systems; the second reason is the absence of the Other which his existence makes the Self a subject of question or criticism.

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B .2.The Situation AfterColoniazition

The postcolonial world had put an end to the separation between peoples and nations, but the resulted world is a mixture world which cannot protect authenticity and original identity. Mustapha Sa'eed knew that although his existance,only Jean Morris put an end to his sexual enjoyment and his revenge from the other (west)

Jean Morris the aristocratic European women who represents the superior western civilization and she knows this superiority very well ,she offended the pride of Mustapha Sa'eed and destroyed his dignity ,she rejected to follow his rules and conditions even after their marriage , but Mustapha Sa'eed acquiesced to her and he gave Jean Morris his prayer rug ,vase ,and manuscript .Things that have been used by Mustapha as East objects belongs to his original identity,yet she burned and damaged them.So, to have the west or something from it you have to lose part of your identity.Not only the precolonial societies what disappeared and their lifestyle but also Europe itself paid the price of colonialism.Every one the victorious and the defeated ones,Europe is no longer retain its pure identity in the postcolonial world,the postcolonial sosieties are replaced by another societies,western or eastern societies? both or none of them, there is no east or west after colonialism. In the novel, not only Mustapha Sa'eed who disappeared, the western aristocracy Jean Morris also disappeared this is

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the inevitable result of the new world we live, world without identities but a fragmented identity.

This chapter submitted an overview and context about the issue of dislocation and cultural hybridity which holds attention and occupies a fundamental place in *Season of Migration to the North's* characters, the main idea of this chapter is that the characters are culturally hybrid because of their dislocation in another place and their colonial, cultural encounter and clash with the western world. Through the examination of Tayeb Salih's characters, cultural hybrid identities have led the characters to conflicts and struggle with themselves and their surroundings. Certainly, it increases in them a feeling of exile and dislocation in addition to a sense of alienation such as the case of Mustpha Sa'eed and Hosna which have caused their loss of self and their traumatic ends.



Chapter III:

*The Binary Vision between the East and the
West*

This chapter represents one of the significant subjects of the novel which is the theme of "clash of cultures" between the Occident and the Orient. This is additionally referred to as the north and the south, the East and the West throughout the novel. In *Season of Migration to the North* Tayeb Saleh deals with the issue of East -West relationship which shaped in the self- other relationship, that reflects the political, economic conflict, and the cultural clash between the the East and the North. The chapter is divided into three parts, the first one is under the title of "the Orient -Occident", the second one is "Reconciliation between Tradition and Liberalism", the third section is about the manifestation of Orientalism in the novel.

A. The Orient-Occident

A .1. The Admiration

What meant by admiration is how the east views the west, and how it is impressed by the west civilization and development. This "admiration" vision which represented in the novel has revealed two serious things will remain and last as an obsession and complex to the colonizer and the colonized, are the development and the progress made by the west and the decline reached by the east.

The most postcolonial novelists give a description of the west or some of its aspects. They see that the arab did not join the civilized level reached by the westerns yet. So dependency is the result of the admiration of the other ,to be impressed by a civilization that is more devoleped than yours and a culture not like your culture is something logical , but to be impressed to a point that you lost yourself and refuse your identity then your orientalism here you are the victim .

A .2.Civilization

According to many intellectuals and writers, the occident is the symbol of civilization and development, but after the decolonization of the colonized countries and the immigration of many intellectuals and writers to the west migrant literature show some considerable overlap. Postcolonial writers in general and Arab writers in specific , they became conscious about the reasons of the development of the west scientifically and culturally .Then they are aware and certain about the value of the orient and the defences of its purity ,this is what many postcolonial works represent such as Edward Said's works and our case in this study the work of Tayeb Saleh *Season of Migration* . In a way trying to understand the other deeply without rejecting and shirking belonging to the orient with its advantages or disadvantages.

As a result of this migration of intellectuals (Arabs) to the West countries in order to belong to the high civilisation, having formed in their minds an ideal image about the West, but the real West is not like what they have imagined they became known the fact of the West as a material space that different religiously and culturally from the Eastern world, struggling to save their purity, and trying to continue the search for their original identity which they lost it as a result of embracing the Western values, the values of the other. This truth of the West has resulted in them a sense of consciousness and question for identity, but the result was tragic and difficult to accept the other's traditions and attitudes, they not able to get out of the Western experience. So, the quest for identity is the ultimate objective which reflects belonging and originality.

B. Compromise Between Traditionalism and Liberalism

Season of Migration to the North is the best example considered as a try to shape a compromise and reconciliation between the Orient and the Occident, the Arabic Islamic tradition and the Western liberalism, the colonizer (the British) and the colonized (Sudanese). It is a characterizing of the collapse and the failure of that; through *Season of Migration to the North* Tayeb Saleh attempts to give a picture of how hard the operation of the Arab intellectuals who tried to bring liberalism to Eastern world. "Arab intellectuals started to know the reasons behind the West's strength compared to the reasons behind

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their weakness through examining Europe's cultural and social structures, they found liberalism is the main reason of the progress of the western societies and the lack of it is the weakness and backwardness of the Eastern societies. Some of them were so supreme completely embracing and adopting Western thought of liberalism, and neoliberalism to get rid of traditionalism. Such Arab Renaissance thinkers "Authentic liberals" . The others (Arab Renaissance thinkers) attempt to access the intellectual, social, and political problems of the Orient world by trying to create their own Arabic liberal thought. They believe that the Arabic heritage has the most elements of liberalism.

Tayeb Saleh is one of the intellectuals who faced the western lifestyle, he found it necessary to do reconciliation between the traditional thoughts (the East) and the modern liberalism (the West). He criticizes the shortcomings of the traditional life of his society, but also the contradictory character who do not daring to change the miserable situation of their people. He also criticizes the colonizer who make the colonized exposed to his liberal and modernized way of life, yet limits him from enjoying this sort of life back in his own society.

The dilemma of the narrator represents the confusion of many Western-Educated Arabs who returned to their home lands , bringing with them European educational certificates ,but they find themselves useless and helpless in their native societies because their knowledge do not benefit their people who still live under the control of traditions ,so they became inactive." *The schools*

were started so as to teach us how to say 'yes' in their language. They imported to us the germ of the greatest European violence"(79) the English education seems as a cure through which to pass the European Western thoughts, but this experience appears like it cuts Mustapha Sa'eed from his native roots. The European education isolates individuals and severs them from their origins, "*we have no need of poetry here. it would have been better if you'd studied agriculture, engineering or medicine*"(9). This education is looked as unimportant for the African counterparts.

The relationship between the occident and the orient is a relation of desire, love, hate, confusion, and astonishment. Mustapha Sa'eed appears to denounce the probability of an objective reflection between the two spheres. The novel examines the possibility of destroying such cultural division by calling into question the very elements that create such opposing outlooks. Saleh's novel is an exploration of the influence that the occident ideology can have on the orient.

C. Orientalism in *Season of Migration*

"there are westerners, and there are orientals. The former dominates; the latter must be dominated, which usually means having their lands occupied, their internal affairs rigidly controlled, their blood and treasure put at the disposal of one or another western power"(36).

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Orientalism as defined by Wikipedia is a term used to by art historians and literary and cultural studies scholars for the imitation or depiction of aspects of Middle Eastern and East Asian cultures by writers, designers and artists from the West. "Orientalism" is a way of seeing that imagines, emphasizes, exaggerates, and distorts differences of Arab peoples and cultures as compared to that of Europe and the U.S. It often involves seeing Arab culture as exotic, backward, uncivilized, and at times dangerous. Edward Said, in his groundbreaking book *Orientalism*, defined it as the acceptance in the West of "the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs , minds , destiny and so on."

In Edward Said's *Orientalism* Said drives away the false thoughts surrounding the Orient and forces the "Orientalists" to ask the truth of the foundation on which their thoughts rest. Tayeb Salih's novel *Season of Migration to the North* is the story of two characters who leave Sudan to London for continuing their education. both live the same experience; this common experience connects them in secretive ways that they battle to make sense of their place in the East and West as outsiders. Even though *Season of Migration to the North* was written before Said's *Orientalism*, it explores many of the themes distinctly defined in *Orientalism* through Mustafa Sa'eed and the Narrator of his

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novel. These themes are basically the imagined reality of the orient and the misrepresentation of a binary opposition between East and West, through cultural hybridity. By exoticizing the Orient, the power is given to the west. This power to judge or explain, referring to Edward Said has been the exclusive privilege of the West (Said 44). This privilege is given to the oriental subjects in *Season of Migration to the North*, it is illustrated when the narrator speaks to an assistant academic, Richard, about Mustafa Sa'eed. Richard says of the English in regards to their treatment of Mustafa Sa'eed, "*It was as though they wanted to say: Look how tolerant and liberal we are!*" (49) and refers to them as "idiotic" (49). Quickly after Richard ends his speaking, the narrator reflects on the neglect and the disrespect the colonizers must have for the Sudanese, a contempt the superior have for the inferior (Salih 50). The contempt the narrator feels is reflected back at the colonizers through the character of Mustafa Sa'eed.

After the narrator's reflection on the acts of the colonizer over the colonized, Mustafa Sa'eed said to the westerners "*I have come to you as a conqueror*" (Salih 50) after he went to England he wants to change these acts and reverse the roles of the colonizer and the colonized through fascinating English women and conquering them sexually.

Sa'eed's contempt is a demonstration and failing of the subjection he senses and aids to stress the binary between Occident and Orient.

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Sa'eed declares to the narrator that so as to sleep with women he exploits his position as other. The picture he anticipates makes the women to consider him as exotic. This lets him to lure them. Sa'eed explains, "*There came a moment when I felt I had been transformed in her eyes into a naked, primitive creature, spear in one hand and arrows in the other, hunting elephants and lions in the jungle*" (33). However Mustapha Sa'eed applies Orientalist symbols and metaphors to his technical benefit, he perpetuates them. In this context he is used by the women he sleeps with for his exoticism as he is using them for their bodies. Sa'eed desires to conquer women as his country had been conquered.

In the time Edward Said analyzes the exceptional relationship between the Occident and the Orient in which the egotistic Occident describes itself partially by projecting itself onto the Oriental "double" and then defends itself against its influence through domination and the imposition of a binary, the uncanny doubling in Salih is of two hybrids, the narrator and Mustapha Sa'eed. This is important especially in the status of Sa'eed. Although the narrator struggles to deny the influence of the West once he returns to the Sudan, Sa'eed's more obviously hybrid identity.

Therefore in *Season of Migration*, the narrator is struggling with his newly discovered convictions of the Western society, and his originality and his roots in a small village in Sudan. The narrator's case with Mustafa Sa'eed pushes the reader into this character's way of life and his strange attitude

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towards women. "*Sa'eed consciously makes use of Orientalist clichés to woo British women*" The writer mentions that in the introduction . In order to attract women Mustapha Sa'eed uses his orientalist beliefs and convictions as a tool to chase European women .Ann hammond,"*when she saw me she saw a dark twilight like a false dawn*"(saleh27).). In satisfying Ann Hammond's sexual fantasies and dreams, Mustapha expects the stereotypical role of an African Other. Ann tells Mustafa, "*I want to have the smell of you in full – the smell of rotting leaves in the jungles of Africa, the smell of the mango and the paw paw and tropical spices, the smell of rains in the desert of Arabia*" (Salih 1969, p.142); acting again to built an image of an exoticized Other . By diminishing and decreasing Mustafa Sa'eed down to a 'smell', he is not any more viewed as a person but as an object which satisfies Ann's senses . Mustapha becomes just a smell which separates Ann from her white world , because Mustapha Sa'eed is not an equal partner but rather a perfume scent in which Ann wants to mask herself . For Ann, intimacy with an African male lets her to gain access to the native world , also Gasses leaves a note "*Mrsaeed may god damn you*"; Sheila Greenwood "*how marvellous your black colour is, the colour of magic and mystery and obscenties*"(saleh 115)

This magic attraction is used in the advantage of Mustapha Sa'eed because it not used by the Westerns so the Western women found it charming .in the introduction ,a description used to summarize the force of this orientalism has

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over the westerns "Sa'eed uses the stereotypes British women have about Arab and African men (beliefs that are based on illusions and lies) to lure them into his bed" Sa'eed knows he has a blessing, and he uses this advantage on these women. It's through this Orientalism that he plays this game with women. Though the historical backdrop of orientalism has more to do with the western yearning with non-western arts and cultures. Mustapha Sa'eed carries these ambition and thirst to a new level, It's as though these women are physically attracted to this obscure culture Sa'eed conveys to the table.

In *Orientalism*, Edward Said explores a range of historical, anthropological and literary texts in order to highlight how the West attempted to represent the Orient as **Other** through Orientalist discourse. By representing the East as culturally and intellectually inferior, the West was concurrently able to built an image of western superiority. In order to defend and save these beliefs, objective statements were produced in a way similar to realism so that they appeared to consist truth-value. These false and opposing representations of East and West were further reinforced by imperial power relations, which empower and enabled the West to justify their process of colonization as a '**civilizing mission**' (Said 2003, p.5-25). This colonial discourse also confirms a dependence on the concept of fixity in the ideological construction of otherness (Bhabha 1994, p.66). The racialised system of power caused the West to know and perceive other cultures and peoples in terms of these colonial

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categorizations and orders. This structure of thought ‘colonial consciousness’ is evident through the language of Mustafa’s European partners.

Both Mustapha and his European partners have been shown to employ an effort to show and built a superior image of self by considering and objectifying the other as inferior . In the time Mustafa is perceived as exotic and pagan by his European partners, he considers his lovers as ‘prey’. Therefore, although Mustapha’s partners at first seem to override the social condemnation of interracial relationships during the colonial period through their involvement with an African male, their use of oriental stereotypes affirms their failure to perceive Mustafa as anything other than Other . These stereotypes helps to maintain the racialized binary of colonizer and colonized . The allure to Mustafa lies in their fascination and interest with the ‘Other’ world, that the western women recognize Mustafa as a symbolic , their attraction towards Mustapha is precisely connected to the stereotypical image of Africans which the West had constructedas . As a result , Mustafa Sa'eed appears to see all his European partners as representatives of the British culture of imperialism as he is powerless to separate himself from colonial memory. In a try to achieve racial vengeance, Mustafa turns his sever upset and anguish into anger by sexual oppression in an effort to metaphorically refuse the West and purifies Africa’s history of colonial violence.

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Finally, *Season of migration* psychologically examines the conflict between the Occident and the Orient which is respectively personified by the characters of the narrator and Mustapha Sa'eed. They promote contradictory attitudes towards the West. Their identical cultural, social and educational backgrounds account for identifying the West as an enemy that needs to be struggled and defeated, they unconsciously consider it as an ally or helper whose knowledge, technologies and sciences should be borrowed and transferred. Though Saeed's words and acts introduce him as a conqueror and an invader of the West, he is a cultural hybrid character who neither belongs to the East nor to the West. Rather than, he looks for combining both civilizations in his schemes for the reformation, modernization and development of Sudan.

Revealing also some evidences and traces from Edward Said's Orientalism, Said's discourse about oriental images and stereotypes, that can consider Mustafa Sa'eed is depicted as an evil, savage, exotic, mysterious black god. Following for his desires and pleasures just to reverse the colonial phase as a way of taking revenge on colonizers.

A decorative scroll graphic with a vertical tail on the left and a horizontal body on the right. The scroll is outlined in black and has a light gray shadow on the top and right edges. The text "General Conclusion" is centered within the horizontal part of the scroll.

General Conclusion

Season of Migration to the North is a classic postcolonial novel that explores the notion of hybridity. As a postcolonial work, Tayeb Salih's *Season of Migration to the North* is the story of two characters (intellectuals) who attempt to gain back themselves, and to find their lost identity. Mustafa Sa'eed and the unnamed narrator, who go to England to complete their higher education there. The narrator finds himself lost between his origins and the western culture, but after his return to Sudan (his home land) and meeting Mustapha Sa'eed, he rediscovers his real identity when he meets his grandfather. However, Mustapha Sa'eed lost his identity as the result of his encounter with the other (the west) and being hybrid. He finds himself trapped between two different cultures and identities which led him to lose his original identity.

The focus of this study is on the investigation of Homi K. Bhabha's concept of "Cultural Hybridity" and it also looks at the signs of Edward Said's "Orientalism" in Tayeb Salih's *Season of Migration to the North*.

This research has provided a perspective on the issue of cultural hybridity which own a fundamental side in *Season of Migration to the North*. It illustrates the destruction resulted from superior relations and hierarchies that are promoted by imagined differences that dominates the most thoughts. These thoughts makes the world in South /North, Orient/Occident, East/West, and Black /White so on and that is the heart of Orientalism. Which both Edward Said and Tayeb Saleh are against in their works.

This study confirms the finding that in *Season of Migration to the North* Tayeb Saleh represses his thoughts within the construction of the characters , after the analysis of the novel and the characters we can say that Mustapha Sa'eed and the unknown narrator are the representation and the manifestation of the cultural hybridity and the struggle between the East and the West ,the Orient and the Occident , the Old and the New , the Third World and the First World ...so on . Tayeb Saleh delivers a message to deny the western influences through his novel, it directly or indirectly makes a criticism of colonialism.

Finally,*Season of Migration to the North* is the best example considered as a try to shape a compromise and reconciliation between the Orient and the Occident, the Arabic Islamic tradition and the Western liberalism.*Season of Migration* psychologically examines the conflict between the Occident and the Orient which is respectively personified by the characters of the narrator and Mustapha Sa'eed , we clearly see that every character represents cultural hybridity and the struggle between two different cultures , and we realize that Mustapha Sa'eed represents the majority of the eastern people who are residing in the postcolonial period till now , those who have a binary state of mind and fragmented , they are diasporic denying themselves .

Appendix A

Tayeb Saleh Biography:

Known As:**Tayib Salih**

Birthday:**July 12, 1929**

Nationality:**Sudanese**

Famous: **Novelists University Of London**

Died atAge:**79**

Sun Sign:**Cancer**

Born in:**Al Dabbah, Sudan**

Famous as:**Writer**

Died on:**February 18, 2009**

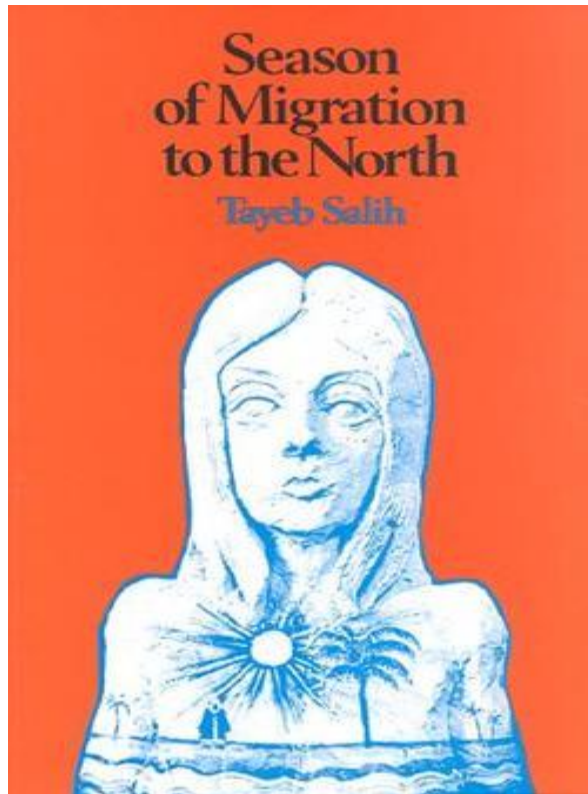
place of death:**London**



He released his novel '**Mawsim al-Hijra ila al-Shamal**' '*Season of Migration to the North*' in 1966, which was published in English in 1969 and was later translated into over 30 languages ,describing the clash of east-west civilizations, is a modern classic work of Arab literature, which made him world-famous

Appendix B

Synopsis of the Novel



Season of Migration to the North is a novel by the Sudanese writer Tayeb Saleh which is written in 1966. The novel starts with the return of the unknown narrator to his homeland after seven years studying in England then he met the protagonist Mustapha Sa'eed .The novel revolves around the transition of Mustapha Sa'eed from the simple traditional life in Sudan to the modern one in Britain. *Season of Migration to the North* is the story of Mustafa Sa'eed who goes to Egypt to study there then he travel to London to complete his higher education there, where he meets many european women and attracts them , but he falls in love with one women Jean Morris who changed his life. But after

married her he kills her and returns to Sudan, to a small village, where he marries again and has children, and meets the unnamed narratore then he disappears mysteriously. The novel confirms the Occident-Orient struggle in post-colonial Sudan. Mustapha saeed was curious about the western culture (other) and the western women were also curious about him. The novel reveals many themes such the conflict between the orient /occident, North /South, East /West ,civilization/tradition so on .

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