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Unnamed Character's In-Betweenness in Tayeb Salih's Season of Migration to the North

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Dedication

I dedicate it to my father's pure soul.

And for all who carries in his heart the strength of faith and will.

Acknowledgments

All praise is to Allah the most compassionate the almighty, who has guided me to achieve my goal.

With all my respect, appreciation and gratitude for my supervisor, **Mrs. Asmaa Cheriet**, who inspired me to love this field and helped me move forward.

For my respected teacher, from whom I learned a lot, **Dr. Salim Karboua**.

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And for my second sister and my closest friend Mrs. **Halima Hamed**.

I am also more than thankful to all people who help and encourage me from teachers and students especially my dear friend **Safa**.

Abstract

This dissertation is an investigation into the postcolonial diasporic elite trauma, which makes him ambivalent between either to satisfy his own tradition or to cope with the western development that will threaten his cultural identity stability, with reference to Tayeb Salih's novel *Season of Migration to the North*. The problematic that is raised is in how to preserve the postcolonial intellectual cultural identity in the midst of the universal development process. The aim of this study is to display the reaction Tayeb Salih against the impact of the western educational system on the immigrant subject that perplexes his identity and puts him in confusion between his home land and the host land. This study adopts the postcolonial approach which is represented by Bhabha's theory of In-Betweenness and the psychoanalysis approach that emphasis on the Freudian study of Defense Mechanisms employs by the protagonist in order to block his repressed feeling to provide safe refuge to his alter ego. The analysis demonstrates that In-Betweenness is the foregone conclusion of the major social and psychological complexities in postcolonial societies that lead to hybridity, ambivalence and confusion.

Key terms: Ambivalence, Bhabha's theory, Cultural identity, Defense mechanisms, Diasporic, hybridity, in-betweenness, Tayeb Salih, Trauma.

ملخص

هذه المذكرة هي محاولة استقراء معاناة المثقف المغترب الذي ينتمي للدول التي عانت ويلات الاستعمار، فهو يترنح ما بين احتفاظه بعاداته وتقاليد الأصيلة ومواكبة سيرورة العصر والتطور التكنولوجي، من خلال الرجوع إلى رواية الطيب صالح "موسم الهجرة إلى الشمال" التي يحاول من خلالها الإجابة على إشكالية تأثير النظام الدراسي الغربي على الهوية الشخصية للمثقف المغترب الذي يضيع بين اكتساب العلوم والتكنولوجيا وجمع شتات هويته الوطنية، وتتم هذه الدراسة من خلال استعمال منهج ما بعد الاستعمار وذلك بتوظيف نظرية "هومي بهابها" التي تهدف إلى تحليل الشخصية المنقسمة بين عالمين مختلفين، الموطن الأصلي و البلد المستضيف و نتائجها النفسية السلبية التي يتم دراستها من خلال المنهج التحليلي النفسي وفق النظرية الفرويدية التي تهدف لاستخدام آليات دفاع نفسية للهروب من الواقع المعاش و ذلك بكبت الحقائق و إنكارها أحيانا للظفر بالراحة النفسية و الأمان المؤقت، و ينتج عن هذا التحليل أن هذه الوضعية الازدواجية تؤدي إلى تعقيدات اجتماعية و نفسية أخرى كالتناقض، التهجين و الاختلال.

الكلمات المفتاحية: الطيب صالح، موسم الهجرة إلى الشمال، التناقض، التهجين، الاختلال، نظرية بهابها، الهوية الثقافية، النظرية الفرويدية، نظرية الدفاع الآلي، النظرية الازدواجية.

Résumé

Ce Mémoire est une investigation sur le traumatisme de l'élite diasporique postcoloniale, qui le rend ambivalent entre soit satisfaire sa propre tradition, soit faire face au développement occidental qui menacera la stabilité de son identité culturelle, en référence au roman « Season of Migration to the North » de Tayeb Salih. La problématique qui est soulevée est de savoir comment préserver l'identité culturelle de l'intellectuelle postcoloniale au milieu du processus de développement universel. Le but de cette étude est de montrer la réaction de Tayeb Salih face à l'impact du système éducatif occidental sur le sujet immigré qui laisse perplexe son identité et le met en confusion entre son pays d'origine et le pays d'accueil. Cette étude adopte l'approche postcoloniale représentée par la théorie de « In-Betweenness » de Bhabha et l'approche psychanalytique qui met l'accent sur l'étude freudienne des mécanismes de défense employée par le protagoniste afin de bloquer son sentiment refoulé pour fournir un refuge sûr à son alter ego. L'analyse démontre que « In-Betweenness » est le résultat inévitable des grandes complexités sociales et psychologiques dans les sociétés postcoloniales qui conduisent à l'hybridité, l'ambivalence et la confusion.

Mots clés : Tayeb Salih, diasporique, traumatisme, la théorie de Bhabha, l'identité culturelle, les mécanismes de défense, hybridité, in-betweenness et ambivalence.

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General Introduction

General Introduction

1. Background

In postcolonial era, African Literature has flourished by various and prominent literary works, that are characterized by a mixture of indigenous culture within deep-rooted traditions, and what is extracted from the colonizer hegemony, whether by force or willingly for the sake of reaching the world wide level in order to cope with modernity in one side and to make the subaltern voice in subjugated societies to be heard in the other side. Consequently, an ideological clash starts and leads to the emergence of many postcolonial writers who deal with it, notably Tayeb Salih (1929-2009) a Sudanese author who discusses in-Betweenness matter within both different civilizations the Eastern and the Western one in his works, particularly *Season of Migration to the North* (1966) that is considered as the first best novel in the Arab World in 2001, and one of the 100 top literary works in 20th century and translated to 30 languages, in which he tackles the issue of post colonial societies in general, and the elites in particular who look for preserving their identity within the modern life requirements and the colonizer educational regime negative impact on them.

2. Statement of the Problem

Since *SEASON* is deemed as a postcolonial novel, it deals with many themes among them In-Betweenness which is a third space where people create a refuge to the ones who witness a massive struggle between the colonized identity and the colonizer hegemony that have an effect mainly on the elite. In the case of the chosen novel, the unnamed protagonist who lives the situation and can no longer identify himself, is in between two different

worlds, accordingly his pedagogic position makes him strongly affected rather than the rest of his community members.

3. Research Questions

3.1. Main Question

How is In- Betweenness depicted through the unnamed character's personality in *SEASON* by Tayeb Salih?

3.2. Sub Questions

- a. What are the basic studies and concepts followed in this dissertation?
- b. How does Season of Migration to the North depict postcolonial crisis and demands?
- c. How does Tayeb Salih study the Narrator's psyche within the postcolonial context?

4. Aim

This study aims to:

- Have a close examination to the main character;
- Analyze the novel looking for proofs on in-Betweenness in the pre- mentioned character's behavior, way of thinking and his interaction with the other characters;
- Explore the psychological instability of the Narrator's identity.

5. Purpose

This study sheds light on one of the protagonists in Tayeb Salih's Season "the narrator", who represents the conscious mind who falls between whether to accept the East with its weakness and traditions or to forgive the West and cope with its modernity; that idea would provide a contribution for literature students whose area of interest is in postcolonial studies in general , and in Tayeb Salih's works in particular, because of the numerous

critical reviews and researches that were engaged with this novel, still there is ambiguity and uncovered aspects in the actual study, especially concerning the unnamed character who is neglected as a protagonist and the whole focus is about Mustafa Saeed, this is why this study will have an overview about this later.

6. Methodology

Tayeb Salih's *SEASON(1966)* is considered as one of the masterpieces in post colonial literature, as result it adopts the main themes treated in postcolonial approach particularly Bhabha's theory that deals with identity, self-research, and in-Betweenness in order to treat the historical, social, and the individual collapse as well, caused by the colonizer's destruction in one hand and the colonized desertion in the other hand; the second one is the Freudian theory in psychoanalysis approach that explains the Defense Mechanisms used by the protagonist in order to escape the undesirable actual situation imposed by the colonial tyranny, and deals with internal conflict and tries to change the external world that he is no longer satisfied with, as result he activates the denial and repression mechanisms when he throws himself in the Nail River as kind of regret and refuge from his adulthood to his childhood, as a resolution to decolonize his body and mind and safeguard his psyche.

7. The structure of the Theses

The present work consists of three chapters, an introduction and a conclusion.

The first chapter will be devoted to analyze the postcolonial emigrant elite dilemma in between his mother land and the host land, particularly in Sudan. That is, it will investigate the postcolonial approach as a historical overview, and the most remarkable figures in postcolonial literature and their famous literary pieces. In addition to, it will explore synopsis about Bhabha's theory in general, and the theme of in-betweenness in particular. Also, it will tackle with an overview about psychoanalysis approach, basing on Freud's

theory and the defense mechanisms as the main focus of this study. And finally, this chapter will deal with El Nahda project as an essential postcolonial desire.

The second chapter will discuss Tayeb Salih's biography and his literary realm reconstruction and achievement. Then, it will show Tayeb Salih's Season of Migration to the North analysis and interpretation, dealing with the role of characterization in the development of events, focusing on four main characters Mustafa Saeed, the Narrator, Hosna Bint Mahmoud and Jean Morris. Finishing by the projection of El Nahda theme on the main characters, who contribute for it in this Novel.

For the third Chapter, this will be an assessment on the application of Bhabha's Theory on the Narrator. It will tackle the concept of passivity as a major problem in postcolonial societies, that will be a real obstacle that face El Nahda project realization in reality. The final element will discuss the Freudian reading of the Narrator's denial and repression as defense mechanisms used to escape the real world and to find a safe refuge to his alter ego.

Chapter one

Theoretical Framework

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Theoretical Framework

1.1. Introduction

Migration has an explicit link with colonialism, so that massive movements around the entire world happened, from postcolonial societies during colonization and after as well, because they are interrelated to their former colonizer whether willingly or by force, as an unconscious reaction that represents the total submission and subordination from the formerly colonized peripheries to the colonial center that creates later on perplexed cultural identity and psychological trauma particularly at the elites level, who are more aware of their society serious problems, they look for how to solve them and how to realize prosperity.

Accordingly, this chapter intends to tackle with postcolonial issue that is represented by many prominent figures and their literary contribution in order to change the Western vision and the previous stereotypes towards the Eastern world; and Homi Bhabha has the largest share of this study because he highlights the most important aspects of the postcolonial problems, which are the cultural identity obstacles caused by the in-betweenness in which the narrator falls; that leads also to hybridity and the state of confusion as foregone conclusion to this cultural clash, these later will be associated with various psychological difficulties indicated in Freud's Defense Mechanisms, that justifies the narrators' impulses behind repressing his hidden emotions and denying its consequences, to the extent that they become nightmares that haunt him in wakefulness.

1.2. An Overview about Postcolonial Approach

Postcolonial approach emerged only in 1970's as a distinct category, because the first critical documents did not deal with colonized countries problems, whereas it has gained importance as a reaction of numerous and severe attempts from the third world writers, who are called later on Postcolonial Authors who belong to Postcolonial societies like Gayatri Spivak 1987 with her famous book *In Other World*, Bill Ashcroft with his book *The Empire Writes Back* in 1989, Homi Bhabha's influential work *Nation and Narration* in 1990, and *Culture and Imperialism* in 1993 for Edward Said.

All these essays were collected and edited by an American author, who is specialized in this domain called Henry Louis Gates who claims that postcolonial criticism is against universalism which is convoked for Eurocentric norms and principles and ignored about the others role (Gates,1995); this objection traces its origins since 1961 when the French author Frantz Fanon wrote his novel *The Wretched of the Earth* that claimed for Cultural Resistance which means people must be related closely with their own past and they have the right to decide their future; this is why the European imperial power tried to abolish its colonies past and identity by teaching them colonial language and attracting them by their industrial progress and their civilization since their first existence. Accordingly, to realize postcolonial perspective is to reclaim one's own past, and this is what is shed lighted in Edward Said book *Orientalism* in order to distinguish both diverged worlds and respect both of them characteristics and proper history when he pointed that language and literature together implicated the binary of (European self, non European other) in which the other represents for the west the sense of inferiority.

Also Neil Lazarus claims that postcolonial studies had no existence before 1970's as an academic field of study that is nowadays considered as one of the most influential and

needed domains all over the world in several universities that consequently lead to the establishment of many postcolonial centers; many journals tackled this issue because of the considerable publications (articles, books, criticism); even if this kind of study was already discussed before and existed as historical criticism that was wide spread during the colonial period and even after independence as Neil Lazarus explains:

“Post-colonial” in these usages from the early 1970’s, was a periodizing term, historical and not an ideological concept. It bespoke no political desire or aspiration, looked forward to no particular social or political order. Erstwhile colonial territories that had been decolonized were “postcolonial” states. It was as simple as that (Lazarus 2)

As result, post colonialism is a reaction against colonialism which exercised power over natives in order to abuse their natural resources, exploit their human potentials, consider them as external markets, and uses their trade ports to avoid paying taxation and to control overseas; and also a reaction against the traditional names associated with these countries as kind of inferiority, such as the third world, developing countries and commonwealth countries. This was of course the result of the raise of national awareness during the WW2 participation that led to the collapse of the imperial powers at the end, that what is stated by Larsen:”this hesitation reflects the decline of the national movements of the “Bandung Era” (...), leaving us with the question of why and with what effect this decline has occurred, but helping to explain in the main time the currency of “post-colonial” (...) a euphemism for third world” (Larsen 49).

1.3. Postcolonial Literature

The emergence of postcolonial literature in the western academic institutions has a great impact on the literary field and the cultural map of the postcolonial societies and the western world as well, because the cultural nature of the former colonies is extremely different from these of the former metropolitan countries (Sheng Ving 2002).

The colonizer explained and narrated the history from his point of view by using many stereotypes images and victimizing himself by making colonized people as guilty persons, or by pretending the role of noble entity that brought civilization to those primitive societies. As result, postcolonial literature comes to dust that colonial prejudice and represents reality for the entire world (ShengVing 2002)

Among these influential works, Chinua Achebe who is called the father of the modern African literature, and famous for his novel *THINGS FALL APART* (1985) that deals with postcolonial issues, a tragic story about an Igbo warrior at the end of 19'th century when the British colonization and the missionaries took place in NIGERIA, the novel tells the story of a powerful man with strong dignity who refuses to subjugate to the new changes and he fails to make the adequate changes, thus he puts an end to his life as a kind of protest; it is followed by *ARROW OF GOD* (1964) which is considered as a sequel to *THINGS FALL APPART*, tracing what happened a few decades after the previous novels events, that depicted the story of an Igbo Priest in Nigeria who challenges both enemies, the military force and the missionaries (religious and political struggle).

Also Salman Ruchdi is considered one of the prominent writers of this era, who wrote *Satanic Verses*, is known as a controversial novel that creates massive critics and religious objection because of its new vision. In addition to his novel *Midnight's Children* that

narrates the story of a man who is born exactly in the independence day of India in 1974, as result his fate becomes entangled with it.

Jean Rhys is a postcolonial writer, she is an European Ancestor, born in Dominica a Caribbean island for her first 16 years, later on she moved to England where she started her writing journey, she is famous for her novel *Wide Sargasso Sea* (1966) that exemplifies postcolonial counter – discourse, her protagonist is a victim of both colonialism and patriarchy. Rhys' book is the direct response to Charlotte Bronte novel *Jane Eyre* where the author represents Bertha Mason a Caribbean humiliated woman, he describes her as a furious beast; however, Rhys digs deeply through her story in racism issue.

Gabriel Garcia Marquez a Colombian novelist who's all his writings are about Colombia's postcolonial identity, mainly his book *One Hundred Years of Solitude* (1967) that makes him a super amours writer, it tells the story of several generations of a family living in the fictional town of Macondo in Colombia (Honeywell 2).

Derek Walcott a Nobel Prize winner, a poet who comes from ST. Lucia a Caribbean island, one of the most influential writers to engage with racial problems, cultural and historical facts. His poem *Omeros* (1990) a so long one which makes it as the mother of epics, its title means "Homer" in Greek language, through which he discusses the colonizer's tyranny. He wrote also *Dream in Monkey Mountain* (1970) a play that symbolizes the postcolonial societies dream; it deals with history, colonialism and culture.

Tayeb Salih a Sudanese writer, on whom this research is based on, tackles postcolonial issues and writes about his experience of communal village life in which he deals with reality and elusion, their contexts derive from both his Islamic cultural background and the experience of modern Africa. His reputation is backed by his wealthy career like *Wedding of Zein* (1969), *Season of Migration to the North* (1966), *The Cypriot Man* (1978), and *The*

Doom of Tree of Wad Hamid (1985); in which he depicts the African society traditions and their actual changes mainly during colonization (Honeywell 4).

In addition to several other postcolonial writers and their works like: J.M Cotzee's *Waiting for the Barbarian* (1980), Ngugi Wa Thiong'o *Petals of Blood* (1977), Aimé Césaire's famous poem about Negritude movement *Note Book of a Return to the Native Land* (1947), and Raja Rao's major Indian novel in English language *Kanthapura* (1938) that discusses the Indian struggle with the British imperial power in pre-independence era, and its negative consequences on postcolonial communities that will be discussed in Bhabha's theory (Amyuni 89).

1.4. Bhabha's Theory of In-Betweenness

Homi Bhabha is one of the most influential thinkers in the 20th century, his contribution knows wide range of critics all over the world, he tries to treat and look for the dilemma of postcolonial people whose culture is affected by the colonial tradition, attitudes, and sometimes by their religion. Accordingly, their identity gradually destabilized and they fall in what is called hybridity, otherness, ambivalence and in-betweenness, this latter will be the researcher main field of investigation.

Thus, literary speaking In-Betweenness is composed of **in-between** and **ness** which reforms spatial and temporal realms, that means the continuity of things which cannot be separated or rejected totally. In-betweenness refers to the physical dimensions and concrete boundaries, however it denotes a thing, state or condition situated between initial binaries such as (West, East), (colonizer, colonized), and (oppressor, oppressed) ... which means that A has no function without B, if we consider the binary consists of (A, B) therefore it must be used together A and B, or neither A nor B, because without the existence of B there is no utility for A, they function closely together; theoretically speaking, in-betweenness status is a position in which the diasporic subject feels attached to two

diverged communities, the first community is considered as the original home and the second is the host home, from this position the researcher may find two different types according to the diasporic subject reflection towards both worlds, in the first type the migrant faces a severe confusion concerning both places and how he identifies himself with each one of them, in this case either he chooses to adopt and assimilate within the foreign world and constructs a sense of inferiority towards all what is about his original world, this kind of groups may find in Arab and Black communities; or the diasporic person detaches himself from the host society and remains preservative towards his origins, traditions and religion, he feels self-sufficient and self-satisfaction by his own identity, this example emerges clearly in Chinese, Japanese and Pakistanis migrant groups; the second type, in which the diasporic subject makes physical and spiritual balance between his home land traditions and communicates and interacts freely with the host home, with a sense of responsibility towards it. Thus, he adopts the sense of belonging to both cultures (Al Abasand all 2019).

In-betweenness as a concept may be used in different situations and fields, such as geographical division in relation to national and regional aspects like the Irish poets question which is related with the British domestic problem, those who write in English language and are politically related to England but they refuse to be English citizens and asked for devolution for a long time, they discuss this matter through political ways and also by their literary works like Seamus Heaney; or in temporal division for example human being stages of life each stage has its particular characteristics and its certain effects on people's life, the results are not expected because people's diversity, for girls as example the different stages of life adolescence, marriage and pregnancy have certain impact on each girl in different way, they have different reactions over each stage, whether

the girl will accept changes and carry on or she will refuse them and will create her own world as refugee to escape the undesirable situation; in this case Bhabha states that:

“In-Between” spaces provide the terrain for elaborating strategies of selfhood-singular or communal – that initiate new signs of identity, and innovate sites of collaboration, and contestation, in the act of defining the idea of society itself (Bhabha, 2).

Bhabha’s theory tackles the issue of linguistic hybridity as controversial problem in postcolonial societies that has great debate between intellectuals; in this concern Papastergiadis asks an important question “Should we use only words with a pure and inoffensive history, or should we challenge essentialist models of identity by taking on and their own vocabulary” (Papastergiadis 258). This question was a debate for a while between the African prominent thinkers and writers who were in dilemma between whether to choose the native language that may limit their intellectual potentials and capacities and prevent them to cope with modernity, or to write in English (or other foreign languages) or translating to it, this latter that has played a major role in the anticolonialism and has represented the discourse of opposition to colonialism from early time and it has continued its impact even after independence which is known as the postcolonial period. In fact, adopting the colonizer’s language, attitudes, culture and civilization in order to gain global uniformity in prestigious life style, developed mentalities and progressive means of production, creates a furious struggle and makes postcolonial societies terribly confused between the two diverged worlds and the necessary changes that must be occur mainly at the elites level, which pushes them to fall down in what is called in-betweenness (Wolf 127-145).

Hoogvelt assumes that “It is celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of in-betweenness, the straddling of two cultures and the consequent ability to negotiate the difference”. Hoogvelt as an economist sees that the Western superiority refers to their economic development and progress, this is why we must look at it as positive criteria that the postcolonial societies must follow, and they must choose the positive side even if it contradicts their traditional thoughts and makes them fall in-between (Hoogvelt 158). This cultural and psychological problem is derived from the basic common postcolonial dilemma that is Cultural Identity, thus what does it mean? And why it is a crucial subject in postcolonial field?

1.4.1. Cultural Identity

Cultural identity is the identity of belonging to a particular group, so that it is a part of individual’s self-conception and self-reception; it is related closely with the concept of nationality, ethnicity, and religion in addition to the social class and any kind of social group that has its own distinct culture (Terrence 43-44). Clem claims that:”cultural identity is a subset of communication theory of identity that is consists of four elements: the personal frame, enactment of communication frame, relationship frame and communal frame, this later that refers to the cultural constrains or the so called the Right which people live by”. (Clem, 405-408). From what is said before the researcher finds that cultural identity becomes central to a person’s identity in a way of how people are themselves and how they interact with the external world (with others). But the troubles facing those migrant people obliged them to assimilate and integrate with these host societies otherwise they will fall in serious problems, that they cannot cope or resist. As result, the concept of hybridity must be followed.

1.4.2. Hybridity

Hutnyk declares that: "hybridity is a convenient category at the edge or contact point of Diaspora describing cultural mixture where the migrated person meets the host home under what is called migration" (Hutnyk 79). In the other side Papastergradis outlines that: "hybridity is a development that represents the migrant's assimilation and integration into the host society towards something complex in the metropolitan societies of present days (Papastergradis 3). For Pieterse hybridity appears in forms of significant indicators of serious changes that are taking place as a result of migration, mobility and multiculturalism (Pieterse 3)

From the above definition it appears that hybridity is the foregone conclusion of the displacement of people who face new cultures and they are obliged to deal with it and assimilate with its changes, which will create later on a sense of confusion.

1.4.3. Confusion

Linguistically speaking it is an act of confusion, and the state of being confused; hence it means disorder, tumult and chaos, that is to say the lack of clearness or distinctness. Idiomatically speaking, it is social, cultural and psychological state in which the migrant feels confused and perplexed whether to adopt the new culture or to preserve his own, and in both cases he will not be relaxed or satisfied (Allen and all 5).

It seems that confusion is one of the main negative themes tackled by Tayeb Salih in this novel and analyzed as a postcolonial problem by Bhabha's theory, this work deals also with positive aspects as el Nahda project that represents the author's wishes and future ambition in his several literary pieces, and season is the best example of his projection.

1.5. The Arab NAhda Dream

It is called el Nahda, Arab Renaissance or the Arab enlightenment; it is a social and cultural movement that started as rejection to the colonial and imperial forces and as a reaction to the Industrial Revolution in Europe in the 19th century (Hassan, 3). It extended from Egypt and Syria to reach the Arab world approximately, its original roots stretch to 1798, when the first Egyptian migrant el Tahtawi traveled to Paris in order to adopt their sciences and technology and bring it to teach his students in the mother land as the starting point of the Arab Nahda (el Tahtawi 55).

1.6. Psychoanalytical criticism

It is a critical approach in literary studies that emerged in the first half of the 20th century, it interprets and diagnoses literature from the psychological point of view relating on its therapeutic measure, this latter aims to treat mental problems and disorders by investigating the interaction of the conscious and the unconscious elements in the mind (Barry 96). Several researchers provide this field with numerous theories and investigations that lead to discover the internal side of human psyche and try to cure its troubles, mainly Sigmund Freud studies concerning the mind, the instincts, hiding desires and sexuality, in addition to C G JUNG Freud's students who develops his teacher's ideas and creates his own basing on archetypes and collective conscious, the previous studies were the solid base to Lacan's theory, who adds and modifies many concepts at the feminine sexuality level besides the relation between language and unconsciousness.

1.7. Freud's Theory and Defense Mechanisms

Sigmund Freud (1856-1939) the Austrian doctor and psychoanalysis theorist who rejects the classical way of curing patient people, who were supposed to talk freely about their hiding emotion and repressed desires to make them openly faced and consciously

recognized rather than letting them buried in the deep unconscious, sees that what we think about ourselves is uncalculated and unexpected because the human being could control only 10% of his mind orders and the rest 90% is beyond our consciousness which has strong impact on our behaviors. In fact Freud is not the first who discovered and discussed the unconscious concept, but he emphasized on his role as the main controller of our lives. This latter that functions closely with the idea of repression which means forgetting or ignoring reality in order to safeguard the mind that will be one of the main defense mechanisms used to analyze (Barry 70). Freud also focuses in his studies on the infantile sexuality that is almost based on Oedipus Complex one of the major issues in the twentieth century, that explains the enfant desire to eliminate his father's existence as a sexual partner to his mother, for the purpose of gaining his mother's heart and attract her attention (Barry 72)

Since the ego is the responsible in defense mechanisms articulation we must have a look on its notion as well as the other three models of the mind which are: the ID, the EGO, and the Superego; the ego interferes in case of troubles between the Id and the Superego in order to make compromise and psychological equilibrium.

ID: is one of the three agencies of the psyche, it refers to the libidinal desires and instructional impulses. Being an element of the psyche apparatus, the ID is driven by the pleasure principle which requests "immediate gratification" of desires and urges, so it represents the natural impulses(hunger, thirst, sex,...), what is called pleasure principle (Evans, 71). According to Paramod K Nayar:" the ID is the area of instinct, dreams, desires and all that does not appear in our consciousness (Nayar 94).

Superego: is known as an "interior moral agency", it is an aspect of the psychic apparatus which acts according to the morality principle. It represents one's internalized moral

standards and values which are acquired from family, society and common sense to make judgments about what is right and what is wrong. It is called the moral principle (Evans, 56). Nayar assumes that the Super ego is what can be called our conscience, it is drawn from social setting and cultural codes and influences the way the conscious works (Nayar 94).

Ego: is drive by reality principle which expresses desires striven by the ID in socially acceptable forms. It serves as an operator in the conflict between the insatiable requirements of the ID and the impossibility of the strict obligations which are dictated by the super ego and the possible offering of satisfactions by reality. Thus, it represents the compromise and the equilibrium between ID and the Super ego. It is known by the reality principle (Evans 53). Other studies done by Nayar claim that the ego is the conscious mind, which we work with, it is the mediate between the ID and the Super ego, it is the source of our decision-making and our rational thoughts (Nayar 95)

S. Freud practices therapist methods in order to solve psychological problems, he invented the whole new discipline, medical modes and generated concepts that had influential role in literary criticism domain because from Freud's point of view language reveals and disgrace the covers wishes, anxieties and fear, that are controlled by the Super ego and the social environment and refused by them in case of wrong choices or negative behaviors, as result they concealed deeply in the person's mind and revealed later on unconsciously in some of his gestures, slips of tongue and facial expressions. As result, this explains the relation between language and the unconscious (Nayar 92-93).

1.8. Defense Mechanisms

Psychological tricks are used when some one's ego faces a strong conflict that is difficult for a person to handle or resist. Therefore, the mind uses these psychic procedures

for avoiding painful admissions or recognitions (Barry 70). Freud in 1894 created many ego defenses which were developed and elaborated by his daughter Anna Freud in 1936 by adding other mechanisms which are:

- Projection: it happens when the ego attempts to solve discomfort by attributing the person's undesirable feeling, thoughts and motives towards another person.
- Displacement: It occurs when the individual satisfies an impulse by reflecting it on a person or an object in a socially unacceptable way.
- Regression: it is used when the individual wants to move backward in development in order to cope with stress.
- Sublimation: it is considered as positive defense mechanisms because the individual satisfies an impulse by acting on substitute in a socially acceptable way.
- Repression: it is an unconscious defense mechanism used by the ego to keep disturbing or threatening thoughts from becoming conscious, which are repressed and hidden desires to avoid the feeling of guilt from the superego, but it is not always successful method since it involves forcing disturbing wishes or memories into the unconscious that will lead later on to a great anxiety and may appear through subconscious means and in different ways like: dreams or slips of tongue (McLeod 2020). Dr Timothy J.Legg claims that: "repression is unsavory thoughts, painful memories, or irrational beliefs can upset you, instead of facing them you may unconsciously choose to hide them in hope of forgetting about them entirely, but they may impact future relationships and the individual behaviors (Legg 2019). According to Motley" repression is suppressing painful memories and thoughts" (Motley 2002).
- Denial: it is a defense mechanism proposed by Anna Freud that contains a refusal to accept reality which leads to block the external events from awareness, it happens in

case of hard situation as result the person may respond by refusing to perceive it or to deny its existence absolutely and definitively. But this method considers as a primitive and dangerous one, because we cannot escape from reality for long time (McLeod 2020). In this case, Dr .J Legg has an opinion that denial is one of the most common defense mechanisms, which happens when the person refuses to accept reality as a result he stops receiving external events or circumstances for his mind, so that he avoids the painful feelings or event (Legg 2019). It is a way of defense that leads to refusing to accept real events because they are unpleasant (Motley 2002).

1.9. Conclusion

Tayeb Salih represents the dilemma of the immigrant elite who is under the western educational system impact. That causes for him social and cultural confusion analyzed within the postcolonial theory conceptions lead by Homi Bhabha that tackles in-betweenness issue and deals with one of the major desires of postcolonial societies which is el Nahda or what is known by the Arab Renaissance. And the Freudian psychoanalytic reading of the novel, in which he emphasizes on the defense mechanisms role as an efficient way to hide the protagonist's emotions and to escape from his real world that he can no more resist its complexities and terror, particularly the mechanisms of denial and repression that they will more explained in the next chapters.

Chapter Two

**A postcolonial take on Season of
Migration to the North**

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2.1. Introduction

Tayeb Salih is one of the most influential African Arab writers who trace deeply his own print in postcolonial literature and in the entire world as well in the twentieth century. By translating his Arabic language novels and short stories to many other languages, with his friend's Denys Johnson-Davies help, in which he explores the entanglement and the interaction between the traditional and modern life in Sudan in particular, and in the African context in general. He tries in his literary piece *Mawsim-al Hijra ila al-Shamal* (1966) or *Season of Migration to the North* to harmonize the indigenous of the past with the universality of the modern African elite citizen. This prose poem that reflects the continuous struggle of the decolonized and modern Africa which appears in tradition versus education, rural life versus urban life, man versus woman; reconsidering the relationship between Europe and the rest of the world or what is called the cultural conflict between the center and the periphery. Therefore, this chapter will first explore the writer of this novel's biography. Then it will show its realm and worldliness as one of the major postcolonial works. After that, it will tackle al Nahda issue, as it was an important component of the undertaken novel. The chapter ends with discussing the characterization impact on the changing of the event course and the shaping of the postcolonial personality.

2.2. Tayeb Salih's Biography and Realm

Tayeb Salih was born in a farming family in 1929, in the town of El Dabbah located in the bend of the Nile River in the North of Sudan. The latter had strong effect on his

writings. North Sudan became the major scene of his stories and the source of inspiration of his mythical characters.

In his early childhood, Salih studied in a Quranic School called Khalwa, later on he attended the secular colonial schools that were established by the colonial British rule. The latter has resulted in a radical change in Salih's life. It made a great confusion in his ideological sight and his deeply rooted principles because he was being influenced by western culture and seriously fascinated by its magic. He felt that he penetrated a new world when he learned English Language in which he found difficult code that need to be decoded. He succeeded in being the best one in his classroom and that encouraged him to give a speech in English on welcoming a colonial Governor. After this clear distinctness, he was promised to be sent to Britain to continue his studies. This part of his life was clearly projected in his protagonist's life as a reaction to the Freudian school which admitted that the writer could confess and realize his hidden emotion and unconscious thoughts in terms of literary pieces of work (Yeddi 44-45). That will be discussed and observed clearly in the next chapter.

Despite that fact that Salih was very attached with agriculture and art, he chose to attend the faculty of science in Gordon College in Khartoum. Salih did not stay there for long because he got admitted to the faculty of art in which he got high marks better than in the scientific faculty. He failed to cope with his initial study and he preferred to join teaching job in the institute of teachers in Khartoum. He was selected to a post in BBC in 1953, where he had great fame and became the Head of the Drama Section. He settled in England and married a British woman. After that, he travelled to Qatar to work as a director general of the ministry of information in Doha. He spent in Paris ten years of his working career as a representative of UNESCO for the Arab states of the Parisian Gulf (Zohdi 147-148).

Tayeb Salih was one of the elites who were promised by colonialism to be provided with jobs and luxurious life after their graduation from secular and church schools. The latter was one of the ways colonization used in order to force them to receive western education and to be loyal to the western mode of life. This way of colonization guaranteed the colonization of minds to continue and the project of subordination and submission especially at the elite's level that are considered as the beating heart of their nations. Salih was detached from the political parties or any political affairs. He showed ideological neutrality and passivity as a reaction to the western negative impact. The latter had affected also his commitment at the religious side. Tayeb Salih's ability to respect and preserve his Islamic pillars and his identity principles started to collapse. He gave up many acts of worship particularly prayer, this negativity extended until it seems that he had strong feeling of impeachment which grew up of his inability to serve his obligation towards his roots.

It was a sense of ingratitude to his origins that swept his life as common sense shared by many of his generation who became self-centered (Hassan 7-9). Tayeb Salih reflects in his works various hidden desires. They also reflect this state of mind that is called in-betweenness, which occurred as psychological conflicts between him and himself known as interior struggle. In addition, another conflict occurred between him and his social and cultural attitudes known as exterior struggle that put him in challenge with surrounding circumstances whether in his homeland or in the host land (Yeddi 50-51).

Tayeb Salih's works have addressed various postcolonial issues such as, the quest of identity, nationalism, modernization, hybridity, mimicry, resistance, in-betweenness, el Nahda and social reformation. They also included the clash between tradition and modernity, encounter between the colonizer and the colonized. These themes are

incarnated in his Arabic short stories, novellas and novels that are translated to other languages.

The works of Salih are:” *The Doum Tree of Wad Hamid*” in 1960, “*A Date Palm by the Stream*” in 1953, “*A Handful of Dates*” in 1966, “ *The Cypriot Man*” in 1980, “*A Letter to Aillen* “ in 1980, “*Wedding of Zein*” in 1958, “*Bandar Shah*” which is divided in two volumes “*Daw el Beit*” in1971 and “*Maryd*” in 1977,and “*Season of Migration to the North*” in 1966 the date of the Arabic copy, and 1969 the date of the translated one, on which this study is based on. Tayeb Salih suffered from health complications. He died in London in 2009. His body was transferred to Sudan where he was burned and buried (Yeddi 65-67).

2.3. A Critical Representation of Season of Migration to the North

“*Mawsim el Hijra ila el Shamal*” or “*Season of Migration to the North*” is considered as Salih’s master piece and one of the most important works in the 20th century. It is translated to 30 languages by his friend Denis Johnson-Davis and published by Heinemann in 1969. It is voted as one of the 100 best works of fiction in 2002 and declared to be the most efficient Arabic novel of 20th century by Arab Literary Academy in Damascus. This novel was heavily influenced by tumultuous politics of the period particularly the independence of Sudan. It is grounded by the writer’s original identity and his ancestry home land in order to complete and discharge his deal in resistance literature of his nation (Merouche and all 28).

The novel pictures the political and cultural shift of Sudan from the British rule to the postcolonial era that is not far from the negative effect of colonialism. It depicts the crucial struggle in-between people’s original identity and the adopted one, and which of them maintains to cope with the world’s technological development in order to preserve their

culture and dignity in the same time. This present literary work highlights the Sudanese atmosphere after decolonization. The latter, that was a reaction against the imperialistic legacy, which seeks to the reconstruction of the individual national identity in general, and the intellectual category in particular. It included people who have the capacity to serve their society and develop it such as Mustafa Saeed who is “the main character of Season of Migration to the North” (Saeed Adam 10). But those elites or the so called “Native Outsiders” suffer from psychological dilemma because of their direct contact with western culture and society that influences their way of thinking and undermines their national principles and patriotism (Krishnan 14).

Season tackles several major discourses and ideologies that are found in related binaries of opposition like colonization (Orientalist-Africanist), Arab (traditional-secularist), and patriarchal (Western-Arab) that act together in opposition always as postcolonial dilemma that faces the African Continent which represents diversity in religion, language, and color (Hassan 82). The novel’s central obsession is its examination to the manners of Sudanese Others within English culture, whether in Sudan itself or abroad as hosting place for the educated people in the British regime (Mctnnis 86).

Season depicts the story of two postcolonial subjects who belong to the African Arab Islamic world. They spend considerable time in Europe to finish their higher studies and hope to return to their homeland in order to restart a new life in which they realize their previous experiences. They fall in between the two diverged worlds because of the colonial education outputs that are based on the Freudian principles and the western ideologies which are injected in their minds. The latter contributed in reproducing them in a way that serves the colonial plans. This also served in exploiting these characters in several domains as economics, politics and especially in literature by which the colonization can control the “Others” minds through their intellectuals’ guidance. Abdel Rahman Yeddi agrees that:

“Literally, Mustafa Saeed was employed by his master to accomplish Part of his perverted task and the Narrator was employed to continue Where Mustafa Saeed had left and proceeded, on behalf of the colonial forces, to enforce the colonial agenda in conservative societies” (Yeddi 77).

This tragedy finishes by the death of the main protagonist Mustafa Saeed and the rebirth of the Narrator who chooses to live and continue from where Mustafa stopped. He chose to bear the responsibility of the future generation and keep in mind the rejection of the colonial tyranny. The latter aimed at changing the western stereotypes that see postcolonial societies as savage and sloven societies. This change has contributed to changing the course of events in this story by many influential characters that refuse to remain idle.

2.4. The Influential Characters that Made Turning Points in Course Of The events

The psychological makeup of characters represents the heart of this undertaken study in order to discover their efficiency in the acceleration of events to represent the postcolonial character's reality. In this novel, every character has his personal touch and his main role to change the course of events. Even the flat characters had an important symbolic sense. Although this study is based on the Narrator's personality, reactions, perspectives and efficiency as postcolonial elite, the list of the most influential characters will include other characters. It starts with Mustafa Saeed who is considered as the real projection of the Narrator's hidden desires and ambiguous mentality. it will show his second face when he looks through the mirror, his legal heritor who inherits his latent secrets, his dark past, and his family and even his coming future because it gives him the torch of all the coming generations.

2.4.1. Mustafa Saeed

He was born in the 16th of August, 1898 that is considered as a very significant date in Sudanese history. It represents the day of the beginning of the British Colonization. He was an orphan boy who lost his father in the army. His mother was a slave-marginalized woman who failed to fit herself in society and adopt the common norms of the social life. They lived in isolation without contact with the external even their relatives. The latter had affected Saeed's personality seriously because he grew up like a branch without an origin (Yeddi 221-222).

Saeed grow up without experiencing a social tie or control and nobody restricted his behaviors. He lived like Bohemian within the frame of any rule or discipline. This romantic freedom justified the harmony of his life in Europe which is characterized by its openness and liberality. The latter fitted his personality and denied any sense of alienation or regret (Makdisi and all 820). Saeed was without any moral ideals to follow. The latter paved the way to easily shape his personality by the western regime or made him adopt any ideology or way of thinking, which facilitated his hybridity and his subordination to the European system that he adopted since his childhood.

Mustafa Saeed joined the western school and gained a great reputation thanks to his intelligence and commitment to practice English language. The latter had allowed him to continue his studies in Egypt and later on in Britain, where he got the highest degrees and worked in prestigious universities. Despite his high position in Britain and its favor on him, the traditional hatred against the western enterprise and the barbarity of the colonizer grew up. It pushed him to use his masculinity and eagerness in sexual violation against the English women that resulted in the murder of all of them. Innocent women were his subject of revenge because he embodied the British Empire in their personalities. For him, each

one represents a certain position and role in the colonization process for this reason Mustafa argues that, “ she merges more fully than the other woman with the city as a psychic function and a troupe of empire unlike Ann, Sheila and Isabella, Jean seems to belong nowhere in particular in English society” (Hassan 101).

Thus, each one has her own role as a normal member in the British society but Jean Morris represents the whole empire. She takes the big share of his interest and his disturbance as she was the one who introduces the aristocratic category which sponsors and supports people to fight, the one who represents the virtue and the church which sends the missionaries to the colonized countries in order to swipe their original identity and make them culturally confused. Jean was also the one who is from the working class that are exploited by the system to be soldiers who fight in Eastern world, and the last one who is the so important personality because she shares the same cruelty and inhumanity with Mustafa Saeed. She represented the British brutality and hatred towards the Oriental countries, and the real face of colonization and subjugation (Hassan 101-103).

After seven years of jail because of he killed his wife, Jean Morris, Mustafa Saeed went back to his homeland with mysterious past and serious intuition to start new life with the villagers. They welcomed his arrival and were pleased with his experience in the agricultural field and his generosity, but there still undesirable feeling of frustration and loss that covers his soul. He was lost in between the two worlds, neither in Europe he is stable nor in his homeland.

The meeting between Mustafa and the Narrator is considered as the turning point of both lives especially the Narrator whose life turns upside down. He discovered himself for the first time when he felt that he is just a copy of Mustafa. They are two faces for the same coin, they share many characteristics, and they face the same fate. The only

difference between them is that Mustafa knows himself very well but the Narrator was getting to know himself through Mustafa's personality (Nazareth 126). Mustafa was a sadist person who enjoys people's sufferance and sadness, his sadistic nature makes him a cruel monster with psychic complexity that derives him to feel proud of getting involved in wrong doing under the motive of revenge. However, this paradoxical personality is driven by both love and hatred, which creates ambiguity and great doubt about his loyalty to which side he loves more. The first side, that represented a rebel against the colonial administration or the second that represented a patriot who loves his nation and defends it in his own way.

Mustafa Saeed answers them indirectly in the following passage: "to those who see with one eye, speak with one tongue and see things either black or white, either Eastern or Western" (Salih 150). He aimed to teach people how to understand and to accept cultural diversity and the others imposed conditions and circumstances to be more tolerant (Yeddi 335).

2.4.2. The Narrator

One of the other most significant characters in Season is the Narrator. He was the first who opened the story and the last who declared its ending in his personal way. The narrator grew up in a normal family who taught him moral and Islamic tradition. In addition, it showed him how to preserve his identity against all the surrounding attractions.

His studies abroad were kind of passion and curiosity to discover the other part of the world (Amyuni 34). When he came back from his long journey, he felt certain sense of nostalgia. The Narrator claimed that he "felt not like a storm-swept feather but like the palm tree, a being with a background, with roots, with purpose". The latter justifies that he still belongs to that village. He was blooded and noble just like the palm tree when the

storms shake her branches and it did not care and it never curves. The palm tree remains all the time as powerful as it can. The Narrator never gave up his traditions and customs. He has never been a hybrid person.

When the villagers asked him about people's life abroad, he denied his interest of them because they were just like us. He argued that: "Europeans were with minor differences, [...] marring bringing up their children [...] they had good morals and were in general good people[...] just like us they are born and die" (Apala 24).

The meeting between the Narrator and Mustafa Saeed is the turning point for both characters, especially when the narrator discovers Mustafa's past. He started to be confused and lost, and he questions himself if he is really just like him. The Narrator after a complicated inner struggle in order to preserve his identity and to deny any comparison between him and Mustafa Saeed fails to do so even if they belong to two different generations, their common origin, their immigration to Europe and their western education are able to make a similar hybrid identity.

When he looked through his mirror to identify his realty he said: "a child sees its face in the mirror for the first time" (Salih, 4). It means that he discovers himself for the first time after long absence and alienation; accordingly, he tries to convince himself before convincing the others that he still preserves his identity. As Patricia Greesey claims:" the narrator's feeling of rootedness is a result of hear of his hybridity in order to reassure himself" (Greesey 130).

Therefore, the narrator begins to stick to everything that relates him to his roots like his grandfather who plays the role of narrator's origin and real identity that stables him and helps him to preserve his traditional roots in the host land. The narrator confesses the coming statement:" I go to my father and he talks to me of life forty years ago [...]; and

my feeling of security is strengthened [...] whenever I went away I was afraid he would die in my absence” (Salih, 15), this quotation proves that the grandfather is the connective element between the narrator and his origins, but he represents the origins themselves and his existence saves the narrator from losing his identity abroad (Zohdi 149).

Even if the narrator is the central character in this work, his significance extracted from Mustafa Saeed's presence and his importance lies in exposing Mustafa's truth. If the narrator does not return from Europe, Mustafa remains as a deep secret. Tayeb Salih also confesses and depicts his autobiography through these two characters, this trial that acts in combination. As a result, the narrator does not introduce Mustafa's biography only but he also introduces Tayeb Salih's one. Even after Mustafa's death, our protagonist starts from where this latter stopped, he occupies by his lands. He takes care of his family. He preserves Mustafa's secret room, and he was his wife, Hosna's guardian when Wed Rayyes asks her hand for marriage (Yeddi 224).

Whenever the narrator wants to escape from Mustafa's history and disastrous and immoral truths he fails because he feels that he became a part of his world. He cannot prevent himself of thinking of him. He occupies his mind and all his time as if it is a contagious disease that its symptoms start to appear in him. It seems that Mustafa's history reminds him of his own past or his personal experiences. He feels relaxed when he finds someone who shares with him his ideology to the extent that he ignores his existence since Mustafa is a lie “I am a lie too”. Mustafa's previous life becomes like seeds that find its fertile soil in the narrator's mind and soul. That was the beginning of hybridity after long struggle in-between himself and Mustafa as a hybrid character (Yeddi 243-244).

The narrator finds himself seriously affected by the western educational system and the European civilization especially after Mustafa's confession. He starts mixing between

fixed religious principles and social political life which proves that he is in the in-betweenness state of mind that prevented him to distinguish between what is right and what is wrong. He created his own world as a third space where he will find his rest, he admits that:” we are all brothers; he who drinks and he who pray [...] he who commit adultery [...] the source is the same” (Salih 112). He confuses between Mustafa and Wad Rayyes, even if this latter wants to marry Hosna in legal way. It seems the same as Mustafa deeds when he abuses the English women sexually because both end by their death. Also his grandfather’s gathering with the oldest villagers who are drinking beer and tackling with hot and sensitive issues while his grandfather used his rosary it made him totally confused and astonished. The latter made him say: “if that other things was evil, this too was evil, if this was life death and birth ...so too was that” (Hassan 127).

From what was said before, the narrator here lives a sense of alienation and in-betweenness but this situation happens between himself and Mustafa Saeed. It is an inner struggle to convince himself whether it belongs to him or to Mustafa. Unlike this latter who feels the sense of in-betweenness between the Western world and the Eastern one. Therefore, a sense of alienation may happen in different ways depending on the person, the place, and the surrounding circumstances like what occurs with Hosna bint Mahmoud and Jean Morris that changed the stream of events and make new perspectives and decisiveness.

2.4.3. Hosna Bint Mahmoud

She is the Eastern Arab female model that represents marginalization, dehumanization and discrimination within the patriarchal society. Hosna portrayed the Arab woman whose future is decided by her male master who guides her fate from cradle to grave, and she must obey without discussion.

Hosna was not like the traditional females. She was very different from her childhood to her death. She was a revolutionary figure, especially after her marriage with Mustafa Saeed this western liberal man who had certain kind of dignity, pride and the enough freedom to decide. Moreover, she refused Wad Rayyes proposal of marriage after her husband's death. All the villagers blame her. She was considered as a rebellious woman that breaks dawn the traditional rules and conventions.

After her marriage with Mustafa, Hosna adopted new attitudes and became a different woman with certain elegance and power full personality as if she adopted her husband's hybridity and transforms and became a civilized European. Mahjoob claimed concerning this matter that: "All woman change after marriage, but particular underwent an incredible change. It was though she was another person [...] like a city woman" (Salih 101). From this angle, Tayeb Salih wants to describe the radical change that took place as the result of the West and East meeting. Even after Mustafa's death, Hosna remains powerful with strong dignity that employs her to refuse any other husband less than hers. She claimed when Wad Rayyes asked her for marriage: "I shall go to no man [...] if they force me to marry, I will kill him and kill myself" (Makdisi 820).

The only man who attracted Hosna's attention is the Narrator because he shared some characteristics with her along with her dead husband. She asked him to marry her, accordingly, her refusal is not related to Wad Rayyes in particular but she was against all wrongful and irrational traditional rules. She has been already affected and enlightened by the coming generation from Europe loaded by the principle of freedom, modernity and openness (Amyuni 37). This is why she employs the same method followed by Jean Morris during her refusal to Mustafa. Hosna keeps avoiding Wad Rayyes for 15 days till he lost one's head and decides to rape her forcibly, in order to reject this new deed, and to reject any change in their tradition. Unfortunately, the end was tragic where there was the murder

of both. They died in harsh way, but no one cared of Hosna. They consider her as the only responsible of this tragedy, the only one who romanticized her death was Wad Rayyes's wife who confessed that: "Wad Rayyes dug his grave with his hands, and Bint Mahmood God's blessing upon he, paid him in full" (Salih 128).

Silence was the only reaction from the villagers' side, they preferred to keep that tragedy as a devilish secret or contagious disease that they fear to spread all over their society and may be a habit. Even when the narrator seeks to know about this murder no one answers him, no one accepted this mockery because it was too hard to change their thoughts or convince them by the necessity of following modern thought or social Nahda (Yeddi, 91). John E. Davison indicates concerning Hosna's rebellion: "Hosna is the precursor of the future woman of the Sudan, for she is not allowed to live her present, to live her life, she is treated an indecent, mad, citified woman by a conservative male society that condones Wad Rayyes demand over her" (Davison 212).

Thus, Hosna represents the birth of the modern Arab woman by her ultimate decision and her precious sacrifice to challenge patriarchal governance. The western copy of Hosna is Jean Morris character that fights her enemy in her own way.

2.4.4. Jean Morris

The ambiguous powerful English woman, who represents the British Empire's cruelty and hatred towards the Eastern world, was the turning of Mustafa's emotional and professional life. She succeeded in changing his perspectives and emotions from an avenger against the western institutions and population to a thirsty one for the western civilization. Also, she made him forget about confrontation between the West and the East because he felt a kind of inferiority towards her. He confesses frankly:

She stayed on, standing in front of me like some demon, a challenging defiance in her eyes that stirred remote Longing in my heart, without exchanging a word, [...] all The fires of hell blazed within my breast. Those fires had been extinguished in that mountain of ice that stood in my Path (Salih, 156).

Jean Morris refused to bestow herself to him. She always reminded him about his origins and his dark complexion. She humiliated him by sleeping with other men in his own flat. She bargains him with his precious traditional pieces that represent his origin, his religion and his history. She destroyed everything was under her touch like Arab manuscripts, the Isphahanian prayer-rug and the vases from Islamic civilization. She destroyed all beautiful and worth things just like what the colonizer did in the Eastern civilization that targeted to the effacement of the symbols and the essential elements of the African Arabic identity. Jean or the West are two sides of the same coin, their motive is abolishing the Eastern world before offering him any privileges or benefits (Hassan 121).

Tayeb Salih aimed to send the message that the marriage of the postcolonial black man with a western white woman is an illusion and a lie just like Othello's marriage with Desdemona and just like the coexistence of western empire with its ex-colonies which is built on exploitation of the postcolonial world (Illas 24). Jean Morris refused to make him possess her because that mean the owned her by love and violence, as result she prevented him from practicing his postcolonial attitudes and revenge towards her and her community. Accordingly, she burns his nerves and makes his bedroom a theatre of war and hatred. He became as an "invader who had come from the south" and he was just like a soldier in invading army in concurred city (Salih 135). The day that Jean intends to surrender is the day of the clash between the two different civilizations and cultures and feelings love and hatred. The moment of their encounter is the moment of possession and destruction in the same time. It was Jean Morris's end and Mustafa Saeed's destruction.

In fact, Mustafa's desire to take revenge toward the western world changed after Jean's death. It became a positive desire toward the Eastern one. He came back to his home land with great ambition to rebuild and serve his nation in order to start new proper life rather than his previous dark one, and from here the social reformation and the dream of Nahda started to be a reality.

2.5. El Nahda as a Postcolonial Desire

El Nahda is a major demand in postcolonial societies for the reason of rejecting the western institutions rules and the colonial imperialism in order to achieve prosperity and self-sufficiency at the local level. The latter allowed them to get rid of the European subordination by using technology and adopting new sciences and discoveries that do not contradict the African Arab Muslims principles.

However, the pioneers in the world were Arab Muslim scientists who put the first steps of the world development and provided us by a solid ground for different specialties and domains. The latter had benefited the west but the East is on the way to progress. Prominent figures who call for cultural, social and economic reformation under the name of el Nahda like: Naguib Mahfouz, Ahmed Chawki, Tawfik el Hakim, Taha Hussine and Tayeb Salih on which this research is based.

Salih adds the concept of nationalism to the Arab Nahda and how to preserve their identity against the colonial crisis and crimes. He adopted this concept and discussed it in various works like "wedding of Zein" (1962). The latter represents the boundless optimism and provides the needed conditions that lead to the success of el Nahda project. This wish in "Wedding of Zein" becomes a real deed and effective application in "Season of Migration to the North" (1969) when both intellectual protagonists return from abroad and bring with them modern techniques and extensive experience to their village in order to

develop their primitive ways of life as well as their retroactive thoughts. This later, in this concern Yahya Haqqi says: “the concept of East and West is more dynamic, arising from the discourse of el Nahda in Season” (Hassan 82-84).

Mustafa Saeed’s return to his village is characterized by his effective contribution with villagers in different domains. He supported them financially and scientifically, especially in corporative activities of agriculture and in project committee where he sacrificed all his time, money and his extensive experience to help the villagers who consider his coming as a blessing to the whole village. This earns him good reputation and respect among them, they see him as “the man who deserves to be a minister in the government” (Salih 101). However, the village knew that important changes were cited by Mahjoob when the narrator asked him about the villager’s news, he claims that: “some things have changed- pumps instead of water- wheels, iron ploughs instead of wooded ones, sending our daughters to school, radios, cars, learning to drink whisky and bear instead of arak and millet wine” (Salih 100).

Hosna bint Mahmood represented the ideological, cultural, and social change. She was a fatal rebel even if she was subjugated and considered as a shame. She opens the door for many subaltern unsoundness voices; her courage is the starting point to decide woman’s desire as a human being. She had strong personality since her childhood thanks to her obstinate quality of an urban woman who was always different from other women. She rejected her parents and her society’s retroactive values that restrict female desired liberty. Her marriage with Mustafa Saeed made her personality change. Furthermore, she became more and more confident of herself as if she extracted western civilized woman principles from him. The latter created against her a massive objection from her society (Yeddi 265). Wail Hassan admits in her case the following quotation:

Hosna dares the unthinkable –and for the villagers the unspeakable her relation against the abuses of patriarchy-her castration and killing of Wad Rayyes represents the worst aspects of traditional culture-is pay back in kind for her own genital mutilation [...] though a taboo subject in the Arabic literature and in public discourse in generally (Hassan 87).

Thus, Hosna is the first woman who says no for the marriage proposal of Wad Rayyes which made her a rebel woman who breaks the traditional rules and habitual conventions. Moreover, she intends to choose her new partner who refuses her proposal because he avoided his society's objection and blame, but remains powerful even when they forced her. She prefers to die rather than she loses her freedom and dignity (Amyuni 37). Hosna presented the new woman who fights for rights and decide for her own away from the traditional woman who depends on males.

2.6. Conclusion

Similar to most other postcolonial countries, Sudan's modern history was shaped to a large extent by traumatic confrontation with the west which inspired many writers like Tayeb Salih to depict this clash in his novel "Season of Migration to the North" the latter showed the main reasons that lead to this literary piece's abortion from the womb of suffering, misery, and its reflections on people's life especially the elite category who are the ideal model in their societies and who had certain impact on changing mentalities and societies as a whole towards the best. They changed traditional values and customs that may stand as an obstacle in front of them preventing their progress. The next chapter of this thesis will be about the application of the postcolonial theory that will discuss the previous challenges faced by the protagonist. In addition, it will include the application of the psychoanalysis theory, which will study the complications caused by the postcolonial problems on his psyche.

Chapter Three

**The Analysis of the Narrator's
Psyche within the Postcolonial
context**

Chapter Three

The Analysis of the Narrator's Psyche within the Postcolonial context

3.1. Introduction

Season of Migration to the North (1966) underscores the bitter truth of the cross-cultural encounter between Europe and its ex-colonies, it undermines also the colonist views and stereotypes in the Western texts by rewriting the postcolonial history with more credibility; Season highlights on postcolonial intelligencia who saturate with western culture and suffer from confused double identity, this category that must take upon herself the mission of modernization and to synthesize the scientific advances of Europe, that do not contradict the Arabic Islamic culture and preserve their identity which is considered the chief preoccupation of this contemporary nationalist African author.

Moreover, this chapter attempts to analyze the Narrator's character in Tayeb Salih's Novel in the light of Bhabha's postcolonial theory of in-betweenness that results the hybrid and the ambivalent individual, who suffers from passivity and psychological trauma, employed by the Freudian theory of Defense Mechanisms that enables the narrator to repress his hiding desires and deny his ego's voice as a permanent trick to avoid the imposed circumstances pressure and continue his life peacefully.

3.2. In-betweenness reflection on the narrator's character

Tayeb Salih claims that:

“In spite of the efforts exerted so as not to be cut off from his roots, he found that the British life-environment started exercising its influence on him; it does not make a person

forget everything related to his roots, but the person finds himself being forced to do so, he had to choose between two crucial options and found no midway; either to accept the culture in which he lived and get merged into it, or to leave it entirely, otherwise, he would suffer psychologically and mentally” (47).

Tayeb Salih as a postcolonial immigrant subject experiences the emigration effects on people’s morality and their way of thinking and living, even though they attempt to preserve their identity and remain related to their roots, a gradual change starts to emerge clearly after a while, despite of the inner struggle to refuse any external modification that is related with the host world as a new different strange culture, which is called in-betweenness position that occurs between two different worlds; it is widely experienced by the protagonist who was not aware about it till he meets Mustafa Saeed who becomes a turning point in his life; Mustafa’s reality and his secret biography make the narrator stop and return back to his previous life, when he was a victim of the western regime and a loyal subject to their culture, in order to get acquainted with this strange society and get merged into it (Yeddi 47).

Therefore, the Sudanese society suffered from colonial out puts not only during colonialism but also after independence because of the Sudanese intelligencia who gets western education. Whether in Sudan itself or abroad, who are ideologically naïve and loyal to the western cultural parameters in order to serve their agenda in its ex-colonies as another way of imperialism. After seven years of migration in the north the Narrator comes back to his village which represents for him the source of warmth, stability and affection as well as his grandfather Hajj Ahmad who portrays the symbol of continuity and spirituality, the narrator states in this case “I go to my grandfather and he talks to me of life forty years ago, [...] and my feeling of security is strengthened” (Salih 5). He considers his

grandfather's world his own world that provides him all feelings of belonging and prevents him from losing his identity; as Bhabha claims in this statement: "the unhomly moment creeps up on you stealthily as your own shadow and suddenly you find yourself taking the measure of your dwelling in a state of incredulous terror" (Bhabha 15), he thinks all time that he is a normal citizen who returns from abroad in order to continue his life with the villagers to serve them (Hassan 118).

Mustafa's intervention in the narrator's life with his moral and spiritual degeneration draws a harsh confrontation with himself which disturbs his peaceful and harmonic life within his own origins that he feels in his comeback. But after meeting Mustafa Saeed as if he meets his inner self and everything becomes suspicious and not stable for him, that undermines his faith and destabilizes his principals and point of view towards things, he claims in this matter "I feel that we are all brothers, he who drinks and he prays [...] he who commits adultery [...] the source is the same" (Salih 112).

From Bhabha's point of view the narrator lives in between two different worlds, the ideal traditional world represented by his grandfather, and the immoral egocentric one embodied in Mustafa's personality, this ambivalent situation that makes the narrator perplexed between them. Homi Bhabha points out that in-betweenness position leads the postcolonial subject to choose between either to be a hybrid character and adopt the western imposed modifications and principles, or to preserve his identity and refuse any new changes, but in this case he will not cope with world development and logically he will fall down in social and psychological problems that will complicate his life later on, and put him in vicious circle (Bhabha 20).

Since the Narrator considers Mustafa Saeed as a Wahm or illusion, he wants to stick to his grandfather's world by relying on traditional and valuable spaces such as the desert, the

river, the palm tree and the fields in order to prove his existence and his belonging to them to escape from the imperial reconstruction of space introduced by the educational system, cartography and communal constructions of identity (Das 191). So that the Narrator fears any kind of change or modernity, he blames Mustafa for the transformation happens in the village, he considers him the main reason of destruction and problems in this village, even after his disappearance his influence still exist everywhere, even on the Narrator himself who transformed to a second copy of Mustafa especially when he looks in the mirror –in the secret room– he sees Mustafa’s reflection (Najadat and all 59). From this experience Bhabha assumes that “the colonial, ethnic and social area, where the strong and weak nations encounter is reflecting in real meaning of in-betweenness that leads to other outcomes as hybridity ambivalence and confusion” (Zeidanin 75).

The unnamed narrator denies any cultural or moral change happens to him during his migration till he meets Mustafa and becomes fascinated by his background and his previous experiences, as if Mustafa transfers his hybridity to the Narrator and directly; because being a descendent of Arab Muslim family and being educated in the western institution will lead a man with double contrast identity, colored by Arabic Islamic culture and European one, so he lives between two different cultures, a third world between the east and west, the south and north, whereas he will be lost in globalization and detaches from his roots and loses his own identity (Najadat and all 60). However, in-between the western self and the Eastern other in one side and modernity and tradition in the other side, the Narrator falls down when he discovers that the basic elements of his community have altered seriously, this is what Mahjoob points out “something have changed ... yet, even so, every thing’s as it was” (Salih 92).

After a while, he tells him about the story of Hosna’s forcible marriage with wad Rayyes that contradicts the new altering happens, which makes the Narrator feel confused in

between the two situations. Thus, his inclination towards the traditional world and his roots, after long absence abroad and his refusal to Mustafa's world do not restrict him from being influenced by the western world in one hand, and by him in other hand, as result he becomes aware of his gradual transformation that starts from his futile job choice of acknowledgement in Europe that will not benefit his society, his bureaucratic new job in Sudan in which he neglects the hard working class demands and vital needs, finishing by his inability to protect Hosna from death by confessing his romantic interest towards her.

Greeseey explains Bhabha's theory scientifically as the following: "while the hybrid may or may not fertile and bear fruit, [...] grafting, or fusion of two entities, can produce a health tree with a spelt of dual productivity" (133).which means that there is a possibility to transform hybrid characteristics from one to another without sharing the same condition of life between them as an acquired characteristic and not genetically inherited, and the best example to prove that is the narrator's transformation because of his direct contact with Mustafa as a hybrid person. In addition, to the western educational system impact on the Narrator, when he describes his coming back to Sudan as similar to that of: "A child [...] seeing its face in the mirror for the first time" (Salih 4).

Therefore, the Narrator is going to discover his self, as if he is a new person who sees himself for the first time, and he is coming from a world to a new one, which signifies that he becomes a hybrid subject. Bhabha sees that the Narrator starts to resist as a first stage, he escapes from in-betweenness position by creating a third space as a safe refuge where he can relax and take breath far from the external world objection and judgment, in order to fulfill his internal peace, moreover, the third space concept as Bhabha defines it: "The meaning and symbols of culture have no primordial unity or fixity" (37). That explains the Narrator's personal transformation through his previous experience, by which he shapes his knowledge and his repertoire of cultural symbols and principles that represent his self

projection, so he declares that “he himself had become the world, no world existed outside of him” (Salih 134), it means that his reconceptualization of his universal position is refers to his choice in constructing his own cultural identity (Das 25).

Indeed, in-betweenness occurs when a person is positioned between two different cultures that causes for him what is called “double vision” or what is known as “double consciousness” that will end by merged identity or a lost one; citizens from the same country who share the same culture almost they have their own customs, traditions, religion and language in addition to any other common feature that characterizes them as a unified community and distinguishes them from other cultures, as result, this member leaves his space and goes to another one, where he faces other personality traits like different languages, religion and different way of thinking which expose him to a dual life. Thus, this in-betweenness position happens between two different spaces or two different cultures, which may cause psychological problems, differ from a person to another and depend to the situation itself that imposes certain circumstances that prepare the individual ground to be a passive and futile person.

3. 3. Passivity as a Postcolonial Problem

The Narrator’s passivity starts from ignoring his name, and his physical and moral description useless as well; he is the story teller, even if he is the central character in the novel his existence remains as Mustafa Saeed’s shadow. Especially, when he discovers his biography and his hidden reality the Narrator starts to find out himself through Mustafa’s personality as if he incarnates it, to be his own. As Dr. Abdel Rahman Yeddi argues: “In Other Words, knowingly or unknowingly, he took his own face reflected in the mirror of Mustafa Saeed, who was note physically present in the room scene, but it gives the impression that the Narrator had met his second self” (84), which means that he resembles him in so many features, and that reflects also his admiration to Mustafa Saeed’s physical

appearance at the degree he seems to be him; the narrator confesses when he comes back to his village and starts his practical life, the African minister of education is astonished and tells him: “you remind me of a dear friend with whom I was on very close terms in London. Dr. Mustafa Saeed” (Salih 120). That reflects his invisibility because he becomes just a reflection to another person (Yeddi 84).

Also he adds that Mustafa is not the Narrator’s enemy, who claims that when the Narrator enters Mustafa’s secret room in order to face his adversary he sees his reflection in reality or what is called alter-ego, especially when he finds Mustafa’s uncompleted poem and he finishes it easily by the same rhythm and thoughts that means both share the same mentality and ideas, he was completely fascinated by Mustafa Saeed’s odd personality, the more he knows about him the more he becomes a part of his life and a double copy of him, Yeddi declares too:” the more he encounters Mustafa the more they become closer to each other “(242) ; the Narrator is fascinated by Mustafa’s strong personality and his charisma this is why his sudden absence makes a massive shock in the narrators life, than he considers Mustafa’s existence as “a lie” so he is also “a lie”, his weak personality and passive character allow him to say:” was it likely that what had happened to Mustafa Saeed could have happened to me; so I was also a lie” (Salih 49).

The Narrator’s passivity does not be limited only in his own self but it stretches to have negative impact on his society, concerning this case Wail Hassan admits: “His educational journey which he had undergone could neither benefit him nor could benefit those who had waited for a long time, to reap something useful for it” (189). Hence, this passage represents the Narrator’s inability to serve his own village, because of the futility of his specialization as a poet or scholar of British poetry that has no efficiency in the Sudanese village in which their main craft is agriculture, this is why he recognizes his fault choice of his academic achievement and feels sorry for his defeat to serve his society; that makes

Mustafa criticize his choice of study and his deep regret for the villagers, thus he claims:” we have no need of poetry here, it would have been better if you had studied agriculture, engineering or medicine(Salih 9).

The narrator later on, grasps his mistake and hopes to recover it by doing positive things for the villagers who expect more from his arrival, especially when he remarks their respect and admiration for Mustafa Saeed who possesses high social position, thanks of his generosity and skillfulness in agriculture field he starts to realize the project of el Nahda which is an old dream for the villagers, who expect from their children who learn abroad to bring civilization and technology with them, in order to live prosperous life. so that the narrator confesses unhelpfully that: “true I study poetry, but that means nothing, I could have equally well studied engineering, agriculture or medicine” (Salih 49), so that his feeling of futility and passivity undermines his career and him unsatisfied by his own interrupted academic study.

After a massive objection from the villagers’ side about the Narrator’s field of study and his useless to fulfill their necessary daily needs, he gets a high administrative position in the central government, but he is still enable to do something for the masses who wait for him and every time he lets them down. Moreover, in such position he can only serve himself by his total obedience for his masters, he assumes that:” civil servant like me can’t change anything... if our masters say “do so-and- so we do it” (Salih 121). Accordingly, this administrative occupation could not serve rural areas that suffer from many problems like poverty, idleness, lack of schools and homeless, the Narrator himself is aware by their severe circumstances and he is against this political regime; and he always criticizes them in many occasions, but now and because of his passivity, his hypocrisy and his repressed feeling of revenge against his social refusal he accepts this subordination and becomes a slave for this regime; in order to cover this weakness he pretends that:” all my life I had not

chosen, I had not decided “(Salih 168), so that his negativity prevents him to be a human being who could guide himself and restrict his behavior not like a feather in the wind; the narrator’s patriotism and ambition are gradually decreased and he contradicts his saying since his first coming:” I want to give lavishly, I want to love to flow my heart [...]we shall pull down and we shall build, we shall humble the sun itself to our will, we shall defeat poverty”(Yeddi 106).

When Mustafa is about to die, he gives the Narrator the right to take care of his family, but this responsibility is higher than his capacity, which makes him fail to protect them, his passivity causes the death of Hosna who requests him to marry her before they force her to marry with Wad Rayyes that elder womanish man, unfortunately he neglects her request which obliges her to kill Wad Rayyes and commit suicide later on; despite of his romantic feeling towards her he abandons her love, just because he fears his society objection, but unhelpfully, the villagers find out their relation and they boycott him. This social message of blame influences the narrator who finds himself isolated, rootless and being misfit in his original home land, this sense of alienation, futility and disappointment makes him take the decision of suicide in the river by the end of the novel as kind of rejection and to put an end to the struggle in between his inner side and the surrounding external world, he confesses in this statement:” now I am on my own: there is no escape, no place of refuge, no safeguard” (Salih134). That proves his negativity and passivity for the thousandth time, and explains his repressed feeling and his psychological problems which he faces along his absence abroad and even in his own society.

3.4. Narrator’s Trauma under Freudian Study

Social, cultural and political problems faced by the postcolonial societies make them exposed seriously to psychological difficulties especially those who are diasporic; as the case of Tayeb Salih’s protagonist in Season, who suffers from psychological complexities

that drive him to repress hidden feelings, and to deny some facts completely if it is possible. In order, to appear as a normal person who returns to his home land after long absence to fulfill his country needs. He covers all kinds of alienation, racial segregation and depression faced abroad that may threaten his identity stability, by using some defense mechanisms that give the individual's ego the sufficient space to relax, as an internal safe refuge before facing the real world.

3.4.1. Narrator's Need for Denial Defense Mechanisms

Since his first step in the village the narrator tries to convince himself and the whole village by his naivety and loyalty to his mother land, he denies any internal or external change at his cultural identity level, he uses the denial technique in order to give a rest for his ego and to reassure his safety from any western impact on his personality; from the beginning he gives a speech to welcome his villagers: "gentlemen, after long absence, I returned to my people" (Salih 3). From Greesey points that the Narrator wants to hide a feeling of fear about any kind of infection or alteration that may touch his cultural identity, as a result he tries to reassure them and himself as well that his life abroad has not perplexed his roots or destabilized his sense of belonging (Greesey 130).

The narrator employs the denial technique also when the villagers ask him about the European attitudes. Therefore, he replays simply that they are ordinary people who have no magic qualities or certain superiority rather than us; he attempts to undermine their universal position to avoid the feeling of inferiority towards them. He argues concerning that: "Europeans were with minor differences, exactly like us, marring and bringing up their children in accordance with principle and traditions, they had good morals and were in general good people" (Salih 3). Greesey points out from this passage that the narrator wants to cover his feeling of rootedness and his estrangement, that happened along the seven years in Europe by romanticizing it and giving it a suitable sense, in order to ensure

about who is he, and where he belongs to. He denies his uncertainty and anxiety about his past so he refreshes his memory with souvenirs from his childhood in Wad Hamid Village (Hassan 117). Amyuni claims in this case the Narrator uses some expressions that signify his escaping from harsh reality undesirable situation in Europe, to the warmth of his home land like “return”, “I” and “My people” particularly the last one which strengthens his sense of belonging to his proper land.

After several attempts from the Narrator’s part to be assimilated in his own village his tries are failed, each time he discovers that he becomes a strange one, he cannot adopt his society traditions and attitudes. Especially, after the crime happens in the village concerning Wad Rayyes’s murder and Hosna’s suicide, all the villagers held him responsible, and they boycott him even his closest relatives like his mother, his grandfather and his friend Mahmoud, so that he can no more resist or hide his emotions that he denies since his first coming. the Narrator decides to throw himself in the river and swims North, as if he wants to return to his new world where he can take his rest abroad, because the European life and Mustafa Saeed’s phantom haunt him everywhere, so that he confesses “There is no room for me here, why don’t I pack and go ?” (Salih 130). Thus, Narrator finally reveals his hidden emotion towards his home land and his dream that is evaporated when he faces primitive ideologies that cannot suit his social position. That means he denies his feeling of superiority towards the villagers because his life in Europe makes him feel just like what France Fanon claims: “Negroes who return to their original environment conveying the impression that they have completed a cycle, that they have added to themselves something that was lacking” (Fanon 19).

Although he was seriously affected by Europeans he denies this reality, and he denies also the negative effects caused by the colonizer. He considers the period of colonization as a historical period shared by all nations and when the colonizer went out it left for them

all means of prosperity like schools, hospitals and even their language as valuable heritage, he confesses in this matter:

“The fact that the British came to our land, I know not why, does that mean that we should poison our present and our future? Sooner or later they will leave our country, just as many people throughout history left many countries. The railways, ships, hospitals, factories will be ours ...” (Salih 49).

This denial of history will affect his present life and that what happens to him, he is no more satisfied by his life in the village, he looks at them as primitive people who could not cope the world development (Hassan 122).

3.4.2. Narrator's Safe Refuge

It is one of the defense mechanisms used by the Narrator in order to cover his painful memories and irrational beliefs that can perplex his present life. One of these undesirable memories which accompanied him while he was in Europe; he represses his feeling of inferiority and racism that were experienced there, which lead later on to his withdrawal and passivity, he never discusses this matter as if he has deep injury and he wants to forget it; he thinks that there is something from the past and it will never come back, what is interesting now, is his return to his family, his room, his childhood and adolescence, all those element could negate and wipe out all what happened there, his repressed emotions refuse to acknowledge the truth, when he reverts he looks for traditional important places like palm tree, in order to reassure and allow him to negate what he fears and realize what he desires, he admits that : “I felt not like a storm-swept feather but like that palm tree a being with a background, with roots, with a purpose” (Hassan 118).

The Narrator's desire to forget about the past and to start new honest life fails, because of Mustafa's harsh critics concerning the Narrators field of knowledge that he sees as

useless specialty, which cannot serve his society with it, so that the futility of his study and Mustafa's mocks of him undermines his self-trust and creates hidden repressed emotions towards Mustafa who claims: "we have no need of poetry here. It would have been better if you have studied agriculture, engineering or medicine", Mustafa's bad treatment creates a kind of repressed feelings of hatred in Narrator's mind, and it makes him feel stranger in his own land; by contrast Mustafa as a stranger is active and involved in the Sudanese country socially and intellectually so that he owns great fame and respect among the villagers, who neglect the Narrator's existence and his efficiency as a Sudanese Citizen. Even his friend Mahmoud questions him one day: "And you, what are you doing in Khartoum? What's the use in our having one of us in the government when you are not doing anything?" (Salih 18). All critics against the Narrator have negative impact on him, which leads him to appear his repressed feelings and take revenge from Mustafa by falling in love with his wife Hosna, and neglects the villagers' needs and wishes even though he occupies an important position in Sudanese Government from which he could change their life completely (Hassan 120).

3.5. Conclusion

The Narrator as a diasporic postcolonial subject tries to find himself in his own country after long absence in the western world, he feels deprived from both societies; from this vision chapter three demonstrates Bhabha's theory of in-betweenness that treats the emigrant elite problems faced in both worlds, and Freudian study that deals with the defense mechanisms used by the Narrator to block the undesirable repressed memories, and to deny the living reality to provide self safe refuge, in addition to the Narrator's passivity to actualize prosperity for his society by implementing El Nahda project as an national dream.

General Conclusion

General Conclusion

This dissertation is an investigation into the exploration of the postcolonial societies abnormalities with reference to the psychological crises happen during and decolonization, through *Seasons of Migration the North* by Tayeb Salih, and embodied in the unnamed Narrator as a second protagonist, who educates in western colonial institutions and witnesses European style of life which makes him in confusion whether to close his traditional life and preserve his identity, or he adopts the western culture to live as hybrid diasporic member.

Moreover, Tayeb Salih as a postcolonial writer and immigrant elite experiences this repressed emotions of love and hatred towards the western world, and a feeling of regression and jealousy about his country future, these mixed and contradicted emotions are contributed to shape the postcolonial diasporic intellectual psyche and his cultural identity.

Chapter one contains an overview about postcolonial approach and post colonial literary main figures and their famous works; besides to postcolonial approach modest study and extended study about Bhabha's Theory in-betweenness as an important study that tackles with the postcolonial immigrant elite confusion between the two deferent worlds where he live. And an overview about psychoanalysis approach basing on Freud's theory of defense mechanisms by using the denial and repression techniques to escape the real world complexities.

Chapter two includes Tayeb Salih's biography, his fictional works and his real. In addition to, his novel's analysis, interpretation and characterization of the main characters who alter the stream of events, and the El Nahda project as an essential postcolonial dream.

Chapter Three is an analysis of the dilemmatic interior and exterior struggle within the unnamed character, that start as a result of discovering the hidden life of Mustafa Saeed the migrant protagonist who witnessed the colonial era, and has another reaction to worlds the colonial power, that causes psychological problems within the postcolonial context where the Narrator encounter the two deferent worlds.

This investigation is still far from perfection, because the African diasporic elite is still remain in the tidal flux, he cannot neither preserve his original identity nor he can live and harmonize himself with the identity, which means the center rejection of all what is corresponding with the periphery.

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