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Cross Cultural Encounters and the Issue of Identity in Tayeb Salih's
Season of Migration to the North

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Abstract

Identity and Immigration are among the most prominent themes in postcolonial literature. They are considered to be the chief preoccupation of most contemporary African writers. This study scrutinizes immigration and identity in Tayeb Salih's *Season of Migration to the North*. The exploration of such postcolonial writers as Salih in terms of depiction their cultural identities and of their people reveals the hybrid culture of the postcolonial societies and writers. Hence, the study attempts to analyse Salih's novel in the light of Bhabha's postcolonial theory of hybridity and ambivalence. Therefore, the purpose of this study is meant to provide a clear analysis of the protagonist's ongoing struggle in *Season of Migration to The North* and examine the lost-identity, and its results which are hybridity and ambivalence. As a result one can realise that immigration affected the protagonist to the extent of losing identity.

Key words : postcolonialism, hybridity, identity, mimicry, ambivalence.

Declaration

We hereby declare that this dissertation is our own work and that all the sources we have quoted from have been acknowledged by means of references.

Merrouche Amani

Date : 27/06/2019

Bourkhis Rima

DEDICATION

To my dear father, mother, and brothers...

Amani

DEDICATION

To my family, grand-mother Ayema, husband and friends...

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Introduction

Sudan, like many African countries, was a victim of the brutal phenomenon called colonialism. Its people suffered a lot but did not give up protesting against it. Literature was often used as a mean to demonstrate the problems and realities of the society. Therefore, the literary texts can be considered as an effective weapon in this battle. During the process of decolonization, postcolonial subjects attempt not only to free their lands but also to free their cultures. Once, independence regained the process of post colonialism begins; what is left of the original cultural identity of the native people starts to be explored, and the newly acquired identity starts to be analyzed. This subject of the quest for identity and the attempt to figure out the value of the new identity is deeply explored in postcolonial literature.

However, the post-colonial period incorporates such unsettled issues as formation of identities and to what extent entire decolonization can be achieved not only in the political area but also in the cultural and psychological aspects of the colonized societies. Since the beginning of the second half of the twentieth century, discussions on whether identities and cultural properties are fixed and stable or protean and unsettled have been in progress ardently without any unanimity.

The African novel is in fact a very striking example of postcolonial literature since it explores the quest of identity. So, this issue is of a great importance in postcolonial literature and it is explored at a wide range by postcolonial writers in their works. It is also a fertile ground of debate concerning the attempt of postcolonial writers to reconstruct or restore their original identity and that of their peoples through literature. Elements that either construct the identity of a society or affect and reshape it like language, displacement, otherness, and so on are always present in the works of postcolonial writers, and this is the fruit of their personal experience as well as the experience of their society, and their attempt either to decolonize their literature and culture to free themselves from the chains of the imperial powers or to hybridize their discourse and stress their peoples' multicultural atmospheres.

this work tries to discuss this vast notion of identity and how it is shaped and constructed through the works of postcolonial writers. For, it has been very common that postcolonial literature deals with this notion of identity at length since most of the postcolonial writers witnessed the process of colonization and have been affected by it, and also suffered from exile and alienation both at home and abroad.

However, this focus on the quest for identity has been widely criticized. Some scholars claim that this has become an obsession for postcolonial writers with this issue while others argue that identity is an important aspect of understanding the self and in identifying with society and the rest of the world. It is obvious that characters and mainly protagonists in postcolonial novels are often pictured as struggling to figure out who they are, and attempting to find their place in between the old native world and the imperial world. These literary works written by postcolonial novelists like Tayeb Salih, Ngugi wa Thiong'o or the Algerian writer Rashid Boudjedra, depict the crucial question for postcolonial writers and their people about the nature of the newly emerging identity. They arise a broader and more complicated question about where do they fit in this new world order.

One of these great writers ; Tayeb Salih , who is often described as the 'genius of the modern Arab novel' by literary critics. A Sudanese author who shot to fame through his novel '*Season of Migration to the North*'. He sets his storylines grounded to his hometown, outlining the communal rural life. In a period when social criticism, bitter realities of life and committed literature dominated Arabic literature, he broke the monotony with his distinct ideologies of his cultural background and religious upbringing. However ; '*Mawsim al-Hijra ila al-Shamal*' or '*Season of Migration to the North*' Tayeb Salih's gorgeous masterpiece which was translated into many languages. The novel is the story of two postcolonial subjects who lived as Arab and Muslim expatriates considerable amount of time in England and then returned to their postcolonial land Sudan.

The novel's young narrator becomes fascinated by a new member of the community, the brilliant but mysterious Mustafa Sa'eed. On a sweltering summer night, Mustafa tells the young man the story of his own European sojourn many years earlier, during which he was a celebrated lecturer in economics at the University of London, as well as a cruel and voracious philanderer, responsible, in one way or another, for the deaths of several British women . The story progresses slowly to achieve the moment that the story gets its necessary parts: setting , characterization, climax and resolution . The Russian theorist Bakhtin who defines the novel genre as "intentionally dialogized hybrid" (Zarifopol-Johnston, 1995, p. 33), which connects *Season of Migration*'s story directly with hybridity . In this regard, Hybridity plays a prominent role in the structure of the most important characters of the story such as the narrator and Mustafa Sa'eed, and it plays an essential theme in the novel as it is going to be described through the two protagonists.

The concepts of ambivalence, mimicry and hybridity will be used to analyze and discuss the effects of colonization and migration on the characters of *Season of Migration to the North*. These concepts are important since they deal with the unstable environment that the colonized is forced to either adapt to or work really hard to reject. Since the colonial power is strong and the possibility to become a member in a hybrid community is more or less inevitable. Here the focus will be on how the characters react when the two cultures mix and whether or not they adapt to this hybrid environment. With the use of the three concepts it is possible to find out how each of the characters is affected by the colonial domination.

In this respect, through the implement of the postcolonial criticism which is presented in Homi Bhabha's concepts of ambivalence, hybridity and mimicry, the study will examine the protagonist Mustafa Saeed's psychological problem as he cannot feel himself in any place as he is displaced and alienated. Using postcolonial criticism, this study attempts to provide a general view of how identity crisis and the sense of disorder are demonstrated in *Season of Migration to the North*. It delves into the struggle, the psychological disorder, and sufferance of Mustafa to find order. To achieve this purpose, the study uses Homi K. Bhabha's critical thoughts as the most appropriate theory for this research.

Most importantly in Bhabha's theory, however, ambivalence disrupts the clear-cut authority of colonial domination because it disturbs the simple relationship between colonizer and colonized. Ambivalence is therefore an unwelcome aspect of colonial discourse for the colonizer. The problem for colonial discourse is that it wants to produce compliant subjects who reproduce its assumptions, habits and values that is, 'mimic' the colonizer. But instead it produces ambivalent subjects whose mimicry is never very far from mockery. Ambivalence describes this fluctuating relationship between mimicry and mockery, an ambivalence that is fundamentally unsettling to colonial dominance.

This study investigates how Tayeb Salih expresses the impact of the cross cultural encounters on Mustafa Saeed's identity using elements such as hybridity, mimicry and ambivalence. Therefore, several questions are raised about the subject matter of identity in relation to postcolonial literature and analyses how elements such as language, displacement, otherness, hybridization, construct affect and reshape the identity of Mustafa. Hence, this dissertation will attempt to answer the following .

main question: To what extent did the protagonist lose his identity ? It also endeavours to answer the following sub-questions: how the concepts of “North” and “South” are defined in *Season of Migration to The North* ? how hybridity and ambivalence are the results of lost-identity ? is Mustafa Saeed’s disability to escape from the colonizer’s culture a personal choice ?

To answer these questions, this research will be divided into two chapters. The first chapter will be devoted to definitions, theoretical background and key concepts. That is, it will discuss concepts related to postcolonial literature to better understand its deep relation with identity and immigration. Including the postcolonial criticism, hybridity and ambivalence, the merged identity between the colonizer and the colonized and the psychology of the colonized. Then, providing an overview of Tayeb Salih’s *Season of Migration to The North*. Thus, one needs to have a clear idea about this field to better understand the ways by which postcolonial writers build up their works. So , in order to understand how the theme of identity is explored in postcolonial literature, one needs to know in the first place the very nature of this field and all the aspects that forge it especially when it is very controversial, so it is necessary to determine the way this field is perceived. For that, one has to take into consideration that understanding postcolonialism with all its components (theory, literature and criticism) will certainly facilitate the understanding of the way postcolonial writers explore the theme of identity in their work.

The second chapter includes the discussion of the concepts South and North and the identity crisis of the main character; the depiction of lost identity, as a result of Hybridity and Ambivalence. Furthermore, the presentation of the cultural and social conflict as a result of the western attitudes that led to Mustafa Saeed’s disability to escape from the colonizer’s culture , and Salih’s own quest for identity as revealed in the novel under study depending on the novel as an autobiography.

Chapter One : Theoretical and Historical Framework of The Study

Identity in postcolonial African societies is one of the most important topics in African literature. To study the cross cultural encounters between the African societies and the Western ones in Tayeb Salih's *Season of Migration to The North*, one needs to understand the postcolonial theory because it is the most appropriate theory of criticism to analyze such a topic. Therefore, in this first chapter there will be an attempt to shed light on postcolonialism as a theory and its contribution to postcolonial literature and the main concepts that have been discussed frequently by postcolonial writers such as identity, hybridity and ambivalence and analyse the identity of both colonizer and colonized .

Postcolonial theory is one of the recent developments in the evolution of philosophical and cultural theories. It emerged in the late twentieth century ; most colonized parts of the world gained their political independence through movements of liberation. This nationalism which was shared by nations across continents, motivated people to fight for their independence,

Furthermore , Postcolonial theory is an organized body of inquiry into the colonial past . It is a calm, objective revisiting of the colonial experience with the aim of critically and deconstructively reflecting upon its ambivalence, discourse and its legacy as well as a search for ways forward.

Postcolonial theory is a way to critically discuss and analyze literature produced by subjects in the context of colonial domination, most notably in Africa, Asia, and the Caribbean . It seeks to explore the complex interactions and antagonisms between native, indigenous, “precolonial” cultures and the imperial cultures imposed on them. It interrogates the ways in which Western representations of third world countries serve the political interests of their makers. . It also discusses the problematic way in which the colonized people gain a sense of belonging with a strong national feeling. In many ways it is “us against them”, and with this comes the feeling of a superior / inferior way of life. A binary set, like the one in the former sentence, is a concept that is when discussing and analyzing literature from a post-colonial perspective. Robert Young¹ the author of *Postcolonialism- a historical introduction* (2001) claims that ”postcolonial theory is always concerned with the positive and the negative effects of the mixing of peoples and cultures” (Young 69).

¹ Robert J.C Young : a British postcolonial theorist, cultural critic and historian.

Professor John Lye¹, in his essay *Some Issues in Postcolonial Theory*, said that postcolonial theory depends mostly on the notion of otherness and resistance. He says: “Postcolonial theory deals with the reading and writing of literature written in previously or currently colonized countries, or literature written in colonizing countries which deals with colonization or colonized peoples”. The main concerns of this theory are how the literature produced by the colonizers changes the reality of the colonized and immortalizes the sense of inferiority within them; and how the literature of the colonized tries to express their identity and tries to regain their lost past exterminated by the new past which put them in the column of “otherness”. If we look for the definition of postcolonial theory in any encyclopedia, we would find this definition: “Post-colonialism (postcolonial theory, post-colonial theory) is a specifically post-modern intellectual discourse that consists of reactions to, and analysis of, the cultural legacy of colonialism.” (WIKIPEDIA)

1-Post-colonialism and the concepts of “ Hybridity”, “Ambivalence” and ‘Mimicry ‘

The term “Post-colonial” is used to refer to “all the culture affected by imperial process from the moment of colonization to the present day” (Ashcroft, Griffiths, and Tiffin 2002: 2). But obviously, *The Empire Writes Back*'s definition seems to be too vast and not precise for many people who want to make the term more precise and accurate. To illuminate this point, the writers have argued with what Ngugi has written: “the purpose of post-colonial studies is to assist the total and absolute decolonization of societies in psychological as well as political terms, involving massive and powerful recuperations of the pre-colonial cultures” (Ngugi 1986) (Ashcroft et al 2002: 194), they also say that there are other people who think that we cannot presume that a country could be completely independent without being affected by the process of colonization, and they give us the proof that modern issues like “globalization” “are the evidence of the continuing control of the “west” over the “rest”” (Ashcroft et al 2002: 194); In fact, it is this debate over the meaning and connotation of the term “postcolonial” which gives it its importance. For this purpose, the editors of the second edition of *The Empire Writes Back* sought to “refine” the definition of “post-colonial” so that it refers to:

¹ John Lye Contemporary Literary Theorist.

All that cultural production which engages [...] with the enduring reality of colonial power [...] post-colonial is still best employed, as it was in the first edition, to refer to post-colonization. This is process in which colonized societies participate over a long period, through different phases and modes of engagement with the colonizing power, during and after the actual period of direct colonial rule. (Ashcroft et al 2002: 195)

In connection with this, Postcolonialism is a term largely used to refer to all the cultures affected by the imperial process from the time of Colonization till nowadays. Postcolonialism means ongoing conflicts between East and West since the colonial process started. Critically, it examines the relationship between the colonizers and colonized.

In Postcolonialism: Introduction, Marie Rose Napierkowski says that postcolonialism refers to the representation of culture, race, ethnicity, and identity in the modern world where many countries gained their independence. Many critics consider it as the: “culture and cultural products influenced by imperialism from the moment of colonization until today”

(Napierkowski 1998, Literary Movements for Students).

Adam Storlorow in an interview said:

Postcolonial concerns are about the encounter of cultures. As the editors of The Postcolonial Studies Reader state in the introduction of their collection, postcolonialism addresses all the aspects of the colonial process from the beginning of colonial contact (Ashcroft, Griffiths, and Tiffin, p.2) So we can say it begins with the cultural encounter of colonization. Repression and resistance, hybridity and difference ; all have their start here. (Storlorow, 1997)

The field of postcolonialism has led to the emergence of the postcolonial theory. The latter deals with the reading and writing of literature written in previously or currently colonized nations, or the one written in colonizing countries which deals with colonization or colonized people. It attempts to examine and analyse the aftermath of colonization ; that of restoring the identity of the Independent oriental nations by removing misconceptions about the orientals and reveals hidden realities. Charles E. Bressler¹ sees Postcolonialism as an ongoing self-critique; it is “An approach to literary analysis that concerns itself particularly with literature written in English in formerly colonized countries.”

¹ Charles E. Bressler : Literary Critic and the author of : An Introduction to Theory and Practice.

Bressler wants to exclude literature that represents western point of view, and focus on writing from colonized cultures and societies that were once dominated by European cultural tradition.

In this regard, post-colonial literature often addresses the problems and consequences of a country's decolonization, especially issues relating to the political and cultural independence of formally oppressed people. Post-colonial literature is greatly interested in the cultures of colonizer and the colonized, it seeks to critically investigate what happens when two cultures clash and one of them ideologically fashions itself as superior and assumes dominance and control over the other. In post-colonial literature, voice given to marginal identities or characters who are in the periphery in the early narration, but through the retelling of history from post-colonial perspective, these identities come in the center.

Postcolonial African writers have made an enormous contribution to the world of literature. Generally, these writers examine such issues as emerging identities in the postcolonial period, neo-colonialism and new kinds of oppression ; cultural and political hegemonies, language appropriation and economic instability. During the last decade, their works have elicited an increasing critical attention.

After the independence, postcolonial writers and intellectuals were shocked by such racist representation of the "inferior other" in Eurocentric literature. Hence, they tried to correct the image of the colonized people portrayed by the Europeans and create a purely postcolonial literature that criticize, debate and even undermine western literature. Their literary works emerged to criticize the colonial presence, dismantling its dehumanization assumptions and the determinants that create unequal relations of power based on binary oppositions such as "us" and "them", "first world" and "third world", "white" and "black", "colonizer" and "colonized"

The African novel, in particular, strives to counter the negative picture of Africa and Africans promulgated by some European writers including : J. M. Coetzee, Graham Green, Joseph Conrad and Daniel Defoe. Among the most influential postcolonial figures who took the task of correcting and redefining the image of postcolonial people are: Frantz Fanon, Albert Memmi, Chinua Achebe, Ngugi wa Thiong'o, Edward Said, Homi Bhabha, and Gayatri Spivak. These figures criticised the western literary policy that created the idea the colonial world has no history or literature. Rather they started producing literary works that would present Africa as it is, not as the imperialist European wanted it to be. They also tried to get rid of the falsified ideas given by the imperial writers.

Homi K. Bhabha¹ is one of the most important thinkers in postcolonial criticism. He has developed a set of new concepts such as: Hybridity, Mimicry, Ambivalence, Stereotypes, the Uncanny, the Nation and Otherness to the postcolonial theory. All these concepts reflect the colonized people's ways to resist the unsecured power of the colonizer. Bhabha succeeded in showing the history and cultures of colonialism that intrude on the present demanding to transform our understandings of cross-cultural relations. Bhabha states that we should not see colonialism as straight forward oppression, domination, violence only but also as a period of complex and varied cultural contact and interactions. His writings bring resources from literary and cultural theory to the study of colonial archives.

According to Toni Morrison², Homi Bhabha is one of those who are occupying the front rank of literary and cultural thought. He is a leading voice in postcolonial studies and is highly influenced by Western theorists notably, Jacques Derrida, Jacques Lacan and Michel Foucault. His theory is demonstrated in his books : *Nation and Narration* (1990) and *The Location of Culture* (1994). He, a diasporic person like Edward Said and Gayatri Spivak, has popularized postcolonial theory by giving new terms to it such as ; Hybridity, Mimicry, Ambivalence and The other. His contribution to postcolonial studies is noteworthy one.

Homi K. Bhabha claims hybridity is a salient characteristic of colonial culture. The concept 'Hybridity', is an important concept in post-colonial theory, it refers to the integration or mingling of cultural signs and practices from the colonizing and the colonized cultures. Homi Bhabha states that the assimilation and adaptation of cultural practices, the cross-fertilization of cultures can be seen as positive, enriching and dynamic as well as oppressive . He further states that it is also a useful concept for helping to break down the false sense that colonized cultures- or colonizing cultures for that matter- are monolithic or have essential unchanging features. The term Hybridity of Homi Bhabha is very much important and is currently in fashion with postcolonial critics. It refers to the political and cultural negotiation between the colonizer and the colonized . Postcolonial studies have been preoccupied with issues of hybridity, in-betweenness, diasporas, mobility and cross-over of ideas and identities generated by colonialism. Robert Young in his book, *Colonial Desire: Hybridity in Theory, Culture and Race*, states:

¹ Homi K. Bhabha One of the most important figures in contemporary postcolonial studies and has developed new concepts such as hybridity, mimicry and ambivalence.

² Toni Morrison an American novelist, essayist, editor, teacher and professor emeritus at Princeton University.

A hybrid is technically a cross between two different species and that therefore the term hybridization evokes both the botanical notion of interspecies grafting and the ‘vocabulary of the Victorian extreme right’ which regarded different races as different species. (1995:10)

Here Young refers the term Hybrid as a cross between two different species. He states that it is both the botanical notion as well as an inter-species grafting.

For Bhabha hybridity is presented as an illustration of colonial anxiety. The principal intention is the hybridity of the colonial identity, which is a cultural form that made the colonial resistant ambivalent, and as a result altered their power and identity.

In other words, Hybridity discusses the rising of new transcultural forms occurred by the impact of colonization and has been most recently associated with the work of Homi K. Bhabha. Bhabha focuses on the relations between the colonizer and the colonized, their interdependence and the mutual construction of their subjectivities. For him, cultural derivations, codes and systems have a construction in the ‘third space of enunciation’ . It is an incongruous and ambivalent space in which cultural identity always comes out. Due to this claim, Bhabha says that a hierarchical purity of cultures is ungroundless.

In this regard, Ambivalence is a new term which was adapted into colonial discourse theory by Homi K Bhabha . Ambivalence describes the complex mix of attraction and repulsion that characterizes the colonizer and the colonized relationship. The relation is ambivalent because the colonized subject is never simply and completely opposed to the colonizer . Instead of assuming that some colonized subjects are ‘complicit’ and others are ‘resistant’ ; ambivalence suggests that complicity and resistance exist in a fluctuating relation within the colonial subject. The same thing could be said about ambivalence, that it characterizes the way in which colonial discourse relates to the colonized subject, for it may be both exploitative and nurturing, or represent itself as nurturing, at the same time.

More importantly in Bhabha’s theory, ambivalence obstructs the clear-cut authority of colonial domination because it disturbs the relation between colonizer and colonized . Thus, ambivalence is an unwelcome aspect of colonial discourse for the colonizer . The problem for the colonial discourse is that it wants to produce obedient subjects who reproduce its assumptions, habits and values that ‘mimic’ the colonizer . But instead this it produces ambivalent subjects whose mimicry is never very far from mockery .

Therefore, ambivalence gives rise to a controversial proposition in Bhabha's theory, because the colonial relationship is always ambivalent ; it generates the seeds of its own destruction. It is controversial because it implies that the colonial relationship is going to be disrupted, regardless by any resistance or rebellion on the part of the colonized . Bhabha's arguments is that the colonial discourse is compelled to be ambivalent because it never really wants colonial subjects to be exact replicas of the colonizers ; this would be too threatening.

Robert Young has suggested that the theory of ambivalence is Bhabha's way of turning the tables on imperial discourse ; The periphery which is regarded as the borderline, the marginal, the unclassifiable by the centre, responded by constituting the centre as an equivocal, indefinite, indeterminate ambivalence (1995: 161) . But this is not a simple reversal of a binary, for Bhabha shows that both colonizing and colonized subjects are implicated in the ambivalence of a colonial discourse. The concept is related to hybridity because ambivalence decentres authority from its position of power, so that authority may also become hybridized when placed in a colonial context in which it finds itself dealing with and inflected by other cultures. The hybridity of Charles Grant suggested above, for instance, can be seen as a feature of its ambivalence. In this respect, the engagement of colonial discourse with those colonized cultures which has domination over it, inevitably leads to an ambivalence that disables its monolithic dominance.

Another important term in post colonial theory is 'Mimicry' which underlines the gap between the norm of civility presented by European Enlightenment and its colonial imitation in distorted form. This notion is based on Foucault's term that was based on Kant's notion. Bhabha's term 'mimicry' is a part of a larger concept of visualizing the postcolonial situation as a kind of binary opposition between authority and oppression, authorization and de-authorization. He states ahead that all modes of imposition including the demand on the colonized to be like the colonizer results in mimicry. According to him, the mode of asserting authority over the colonized gave rise to mimicry. He further asserts that mimicry can be taken as a way of eluding control that also gives rise to postcolonial analysis by subverting the colonial master's authority and hegemony. Leela Gandhi¹ explains the term 'mimicry' in her book, *Postcolonial Theory: An Introduction* as:

¹ Professor of Humanities and English at Brown University and a noted academic in the field of postcolonial theory.

But mimicry is also the sly weapon of anti-colonial civility, an ambivalent mixture of deference and disobedience. The native subject often appears to observe the political and semantic imperatives of colonial discourse. But at the same time, she systematically misrepresents the foundational assumptions of this discourse by articulating it. In effect, mimicry inheres in the necessary and multiple acts of translation which oversee the passage from colonial vocabulary to its anti-colonial usage. In other words, mimicry¹ inaugurates the process of anti-colonial self-differentiation through the logic of inappropriate appropriation. (1999:149-50)

The above discussion indicates a little difference in the term mimicry that Homi Bhabha has given. He expects that an anxiety of colonizer has to open a space for the colonized to resist colonial discourse. This anxiety is matched by mimicry, with the colonized adopting and adapting the colonizer's culture. But this mimicry is not slavish imitation and the colonized is not being assimilated into the supposedly dominant or even superior culture. According to Bhabha, mimicry is an exaggerated copying of language, culture, manners and ideas. And this exaggeration means that mimicry is repetition with difference, and so it is not evidence of the colonized's servitude. This mimicry is also a form of mockery as Bhabha's postcolonial theory is a comic approach to colonial discourse because it mocks and undermines the ongoing pretensions of colonialism and empire. In short, mimicry is one response to the circulation of stereotypes :

Mimicry reveals something in so far as it is distinct from what might be called an itself that is behind. The effect of mimicry is camouflage. . . . It is not a question of harmonizing with the background, but against a mottled background, of becoming mottled- exactly like the technique of camouflage practised in human warfare. Jacques Lacan¹, "The Line and Light," Of the Gaze

In addition to this, Bhabha states that mimicry represents an ironic compromise between two ideas- that things are eternally the same and that there is continual change (1994:86). Furthermore, he finds mimicry as central to colonial discourse and defines colonial mimicry in following words:

Colonial mimicry is the desire for a reformed recognizable Other, as a subject of difference that is almost the same, but not quite which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excesses, its difference. (1994:86)

¹ French psychoanalyst and psychiatrist who has been called "the most controversial psycho-analyst since Freud" His ideas had a significant impact on post-structuralism, critical theory, linguistics.

Colonizer discourse expects colonized to be like colonizer or identical. But the absolute equivalence between the two may fail to highlight the colonial rule and its ideologies. As these ideologies assume that there is structural non-equivalence, a split between superior and inferior that explains one group of people can dominate another. According to him, the play between equivalence and excess makes the colonized both reassuringly similar and also terrifying: so mimicry is at once resemblance and menace. (1994:86).

2. A Merged Identity of the Colonizer and the Colonized

The question of identity is the most controversial issue in postcolonial time and literature, and it can be regarded as the most important because its crisis exist in all postcolonial countries. Because of the circumstances of post colonial era and the problematic conditions that faced newly freed individual nations and countries in their search and formation of self identity, the crisis appeared on the surface. The issue of identity is unclear and fixed concept as it may be expected, that led to the crisis and became a phenomena as Kobena Mercer¹ argues ‘*identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty*’.

Any piece of writing is a product of its time, [...]for the present it will suffice to say that identity was not by any means the single problem which occupied the minds of those who sought to dismantle empire. But it is one that still draws particular attention. (Elleke Boehmer 2005, 8)

When it comes to define identity ; According to Oxford English dictionary; identity is defined as "The fact of being who or what a person or thing is" but in postcolonial concept, identity is a complex notion that would be difficult to define. The identification of an individual or a group or a nation in postcolonial terms as one notice is linked to the "other", that means they identify themselves "us" with the existence of the "other". Otherness is a characteristic to recognize identity in postcolonial era in which also means twofold, "both identity and difference, so that every other, every different than and excluded by is dialectically created and

¹ A British art historian and writer on contemporary art and visual culture. His writing has been described as "among the most incisive critiques of simple identity-based politics in the field of cultural studies.

includes the values and meaning of the colonizing culture even as it rejects its power to define" (Sinha, 4).

Since identity is not a stable and fixed notion as Hall confirms . Identity emerges as a kind of unsettled space or an unresolved question in that space, between a number of intersecting discourses (Hall 10) . The impact of colonial legacy was multi dimensional ; there were a different consequences of colonialism in different locations, different shapes and forms of identity were appeared . Collective and individual identities also differ physically and psychologically.

Therefor, identity is a complex concept that would be difficult to define. In postcolonial terms, the definition of an individual or a group or a nation is linked to the “other”, that means they recognize themselves as the “us” with the existence of the “other”. So, ‘Otherness’ is a key concept in defining identity referring to how colonial and postcolonial subjects see each other, or more accurately how the West sees the rest and vice versa; and also how postcolonial subjects perceive themselves within their own societies.

In the relation of self and the other, identity is certainly a struggle with extenuating circumstances; as for Couze Venn who asserts that, “identity is an entity that emerges in relation to an other or others; it is a plural self who is constituted by socio-cultural, corporeal and technico-material mechanisms of formation that can be described.” Franz Fanon¹ in his theoretical argument about the consequences of colonialism and the change formed by the experience of immigration, "examines the experience of having to wear "white masks' to get by Europe, of having to bend one's own identity so as to appear to the colonizer to be free of all taint of primitive native traits."(Ryan 117-118) . Another postcolonial theorist is Homi Bhabha in his *The Location of Culture*, where he developed his theory by shifting from the binary opposition of Edward Said, which is based on the power and knowledge of Foucault, and introduced the concept of hybridity . Hybrid identity for Bhabha comes from the" interweaving of elements of both colonizer and colonized, challenging the validity and authenticity of any essentialist cultural identity"(Meridith 2).

¹ Franz Fanon : a French West Indian philosopher, revolutionary, and writer, whose works are influential in the fields of post-colonial studies, critical theory, and Marxism. As well as being an intellectual, Fanon was a political radical, Pan-Africanist, and Marxist humanist concerned with the psychopathology of colonization, and the human, social, and cultural consequences of decolonization.

Bhabha also discusses a third space which is "in between the designation of identity" and that "this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains the difference without an assumed or imposed hierarchy"(Bhabha 4).

Another thing could be said about identity that it is one of the indispensable components of colonialism, if colonialism is considered as a body; identity constitutes its spirit and the economic exploitation is its corporal body. The coloniser comes to the Virgin lands with the feeling of colonial desire and obsession to have cheap profit in his heart finds himself ready to defame the natives, regards them as "the other" and he starts his policy by deterritorializing and reterritorializing .

Bhabha in his book, *The Location of Culture*, highlights the mutual power relationship between the colonizer and the colonized . according to him, the scheme of power is not a straightforward exertion of power from the colonizer to the colonized . Bhabha deconstructs the binary opposition, the rigid distinctions between the colonizer and the colonized, the black and the white, the superior and the inferior .

In other words, Bhabha deconstructs Edward Said¹'s traditional notion towards the colonizer's straightforward treatment of the colonized as the Other or the inferior. He discusses that the colonizer tries to internalize inferiority in the colonized and imposes "mimicry strategy" he also calls it "sly civility" onto it ; while the colonizer, at the same time, is afraid of the new formed colonized . He emphasises the anxiety of the colonizer and the agency of the colonized. Bhabha claims that the colonizer wants the colonized almost the same but not quite. He believes that "mimicry is at once resemblance and menace" (1994, p. 123), Bhabha states that colonizers do this strategy and plan to achieve their goal, which is controlling over the colonized and internalize over them the colonizer's superiority and the colonized's inferiority. But, what is important is the reciprocal impression between colonizer and the colonized because both of them are a part of this strategy. Colonizer influences on the colonized and the colonized influences on the colonizer, consequently, "The play between equivalence and excess makes

¹ Palestinian- American, he was a professor of literature at Colombia University, a public intellectual and the founder of the academic field of postcolonial studies.

the colonized both reassuringly similar and also terrifying” (Huddart, 2006, p. 41). Moreover, Lois Tyson¹ writes that :

The colonizers believed that only their own Anglo European culture was civilized, sophisticated or as postcolonial critics put it, metropolitan. Therefore, native peoples were defined as savage, backward, and undeveloped. Because their technology was more highly advanced, the colonizers believed that their whole culture was more highly advanced, and they ignored or swept aside the religions, customs and codes of behavior of the peoples they subjugated. So the colonizers saw themselves at the center of the world, the colonized were at the margins (2006, p. 419)

Therefore, colonizers use simulation to internalize their hegemony of power over the colonized, but simulation can be a kind of strategy for the colonized, too. Annie Reich in this regard says, “It is imitation... when the child holds the newspaper like his father. It is identification when the child learns to read” (qtd. In Bhabha, 1994, p. 61). On the other hand, in Werbner words, “in the colonial encounter, it is not just the colonized who are subjected to Western ways, the colonizers too are transformed, while the colonized deploy borrowed forms to tell their own, distinct narratives which unsettle and subvert the cultural authority of the colonizers” (2009, p. 136). when the colonized becomes quite the same means that the colonizer's authentic identity is paradoxically imitable. So, the colonizer is troubled by the Other, or the colonizer's double . The colonized deliberately would not imitate the colonizer perfectly or imitates the colonizer too perfectly that it looks fake and artificial ; As David Huddart² claims "mimicry is repetition with difference, and so it is not evidence of the colonized's servitude." (2006, p.39)

Huddart argues: Bhabha's close textual analysis finds the hidden gaps and the existing anxieties in the colonial situation. These existing anxieties mark moments in which the colonizer was less powerful than was evident, moments when the colonized was able to resist the dominance exercised on them. In sum, Bhabha's work emphasizes the active agency of the colonized. (original italics, 2006, p.1) The colonizer tries to make the colonized aware of its

¹ Lois Tyson : professor of English at Grand Valley State University. She has authored various publications, anthologies and papers on wide-ranging topics including critical theory, literary analysis, and American literature.

² David Huddart : An associate professor in the Department of English at the Chinese University of Hong Kong. e is the author of *Involuntary Associations* (Liverpool University Press, 2014), *Postcolonial Theory and Autobiography* (Routledge, 2008), and *Homi K. Bhabha* (Routledge, 2006).

difference . However, the benefit of this awareness is twofold; both the colonizer and the colonized understand themselves with the help of "Otherness". Iser postulates : "Otherness turns into a mirror for self-observation, and such a relationship sets the process of selfunderstanding in motion, because the alien that is to be grasped realizes itself to the extent to which one's own dispositions come under scrutiny. The knowledge thus obtained is twofold: by getting to know what is different, one begins to know oneself." (2007, p.36)

Thus as opposed to the general belief, even if the colonizer is living among them, he does not actually know the colonized or does not bother to know his collocutor. There is certain disparateness between them; the colonizer keeps this distance on purpose. George Lamming¹, in his introduction to his novel, *In the Castle of My Skin*, discusses the distance making the point effectively:

We had lived as a black majority under the fearful domination of a minority of white sugar planters and merchants. There was evidence of considerable miscegenation, but there was always a rigid code of separate development. Blacks divided along the lines of complexion, and all were kept severely at a social distance from the white world. The island has never really overcome this barrier; and a concordat of silence descends on any crisis which appears to have its origins in race and colour.

The point is that the colonized means little to the colonizer. Not only wanting to understand him as he really is, the colonizer is absorbed with making him undergo the change dictated by him.

In other words, the identity issue is mostly handled within the sphere of the colonized. However, the colonial identity encroach the colonized. It is, as Homi Bhabha inserts, between colonized and colonizer. The issue is adjusted with the colonizer, as the colonized in the colonial system is the victim, but, when we read analytically we shall bear witness that the colonizer is victim too . In this case he also faces the same problem: waning identity.

The colonialist identity for the colonizer breaks out with his arrival to the colonial nation, he goes into a sudden shift of identity. Being a mediocre man in his own country, the colonizer suddenly turns into a ruler by giving orders, earning money which he cannot dream about and having facilities exclusively at his disposal.

¹ George Lamming A Barbadian novelist, essayist and poet and an important figure in Caribbean literature.

He has a concrete economic and psychological position within the colonial society in relation to the colonized... He partakes of an elevated world from which he automatically reaps the privileges.... He enjoys the preference and respect of the colonized themselves who grant him more than those who are the best of their own people...

So, running into these privileges all at once, he faces a shock and out of his intoxication. He, like the colonized, finds himself in a state of oblivion or unconscious . An oblivion to the extent of making him blind and deaf as to not recognize that the privileges are at the expense of the inhabitants who are struggling against the hardships under his control . Colonizer's identity is an unfulfilled . Unless there is the colonized, we cannot talk about figure of the colonizer. The colonized is an integrant part of him, as Albert Memmi¹ put, in his book *The Colonizer and The Colonized*; they depend and produce each other. As aforementioned, the heteropic place is constructed in accordance with a definite place.

Therefor, the process is fulfilled through participation of both sides after the colonized being forced to internalise his new identity. In fact, he finds himself in an unidentified circumstance. On one hand, he is compelled to abandon all what constitute him and behave in a certain manner, consequently after being deculturated he is left with no other chance but emulate the colonizer as a sole model in front of him. So, when he attempts to do so, he is rejected. The colonizer does not accept him, because of his exploitation, he states the difference, rather than the distance between the colonizer and the colonized. To them the difference is what feeds the colonial system, what validate and postulates it. So instead of his former identity he is offered with nothing, he will neither be like the colonizer nor himself, namely he will be existent and non-existent, a kind of third position, which is against logic . He will be someone else, different from the colonizer but not similar to the colonized. Hence, he lives as an oblivion. With the advent of better to say invading colonialism he suddenly turns out to be a man with nothing . Unexpectedly, he is casted out from his history, memory and identity . Trying to make sense and observe what is happening, just like an unconscious patient being operated under medical lights.

There has to be a stable place to look from and all the same there has to be a place to look at. Likewise the colonizer needs the colonized to postulate his superiority, after all, the postulated binary opposition is made up of two elements. So, the idea that regards the colonizer

¹ Albert Memmi French-language Tunisian novelist and author of numerous sociological studies treating the subject of human oppression. Memmi contributed to North African literature as a critic as well as an author.

as, absolute egotistic is a parochial view ; The colonial identities in the colonial system are not always clear-cut and stable. This aforementioned argument is also true of the colonizer or any other subject within the system . Being not independent from each other, the colonizer and the colonized identities can be fragmented, indeterminate, in an ongoing process of completion. Homi Bhabha warns us against this circumstance, in his theory, hybridity:

Hybridity shifts power, questions discursive authority, and suggests that colonial discourse is never wholly in the control of the colonizer. Its authority is always reinflected, split, syncretized and to an extent menaced by its confrontation with its object.

In brief, identity, being one of the crucial issues of postcolonial studies, should be handled within the variety of angles. The approach is centering the colonized at the core of a parochial view, the fact is that the colonized, the colonizer and any other figure in the colonial system are facing identity problems, because, every identity is reconstructed in the course of colonial oppression . Therefore, postcolonial studies, while looking into the matter, should take this under scrutiny.

3- Tayeb Salih's *Season of Migration to The North*

Tayeb Salih, the Sudanese writer who is often described as the 'genius of the modern Arab novel' by literary critics of the 20th century, was born in 1929 in Karmakol, near the village of Al Dabbah in the Northern Province of Sudan, he studied at the University of Khartoum with a Bachelor of Science before leaving for the University of London in England. Coming from a background of small farmers and religious teachers, his original intention was to work in agriculture. However, Salih worked as a teacher in Sudan, before working for the BBC Arabic Service where he wrote a weekly column for the London-based Arabic language newspaper *al Majalla* in which he explored various literary themes. He then worked in a variety of diplomatic positions, including as a general director of the Ministry of Information in Doha, Qatar, and as representative to the Gulf States for the United Nations Educational, Scientific, and Cultural Organization .He spent the last 10 years of his working career with UNESCO in Paris.

A benevolent supporter of Arab literature, he lamented the lack of translations of Arab writers to English and observed that "When there is a political crisis, people jump to the wrong conclusions because they have no terms of reference," He told Al Jazeera. A champion of human rights, he was a vocal opponent to the previous Islamic regime in Sudan and the political

misappropriation of the Koran. An émigré like the Irish James Joyce, Salih's fiction continually looked home towards the Sudanese village for his inspiration. Like the English Thomas Hardy and the American Nobel-prize winning novelist William Faulkner, Salih's universal and human dramas are set in the imaginary and unpretentious village, Wad Hamid.

In his first collection of short stories in 1960, the story "Doum Tree of Wad Hamid," a dramatic monologue, began Salih's literary exploration of the outsider and modernity intruding on village life. His characters also had to wrestle with the indigenous oppression and corruption rooted in either the village or within the family. Another famous novella which was published in 1967, "The Wedding of Zein," typifies Salih's dexterous mingling of both Sudanese oral culture and the classic Western canon . the story is an adaptation which won a prize at the Cannes film festival in 1976.

Salih published his masterpiece *Mawsim al hijra ila Eshamal* translated as *Season of Migration to the North* in 1966, ten years after Sudan received its independence from the British empire on January 1, 1956. Salih sets his storylines grounded to his hometown, and he managed to return to the roots of his culture, capturing the mystery, magic, humour, sorrow, and outlining the communal rural life and popular religion. In a period when social criticism, bitter realities of life and committed literature dominated Arabic literature, he broke the monotony with his distinct ideologies of his cultural background and religious upbringing. Salih's novel is outstanding, not only for using the archetype of the journey into the unknown, the search for identity, but also for its effort to resist from the perspective of the colonized other . However ; '*Mawsim al-Hijra ila al-Shamal*' or '*Season of Migration to the North*', Tayeb Salih's gorgeous masterpiece, was translated into more than 20 languages . The novel is heavily influenced by the tumultuous politics of the period and was voted one of the 100 best works of fiction in 2002 . The book was also declared to be the most important Arabic novel of the 20th Century by the Damascus-based Arab Literary Academy in 2001.

Season of Migration to the North is remarkably compact, really a novella rather than a novel. But woven into the brief text is a dense tracery of allusions to Arabic and European fiction, Islamic history, Shakespeare, Freud, and classical Arabic poetry—a corpus that haunts all his writing. Salih...packed an entire library into this slim masterpiece. It is literature to the second degree. And yet it is anything but labored. Rather, it is alive with drama and incident: crimes of passion, sadomasochism, suicide. It is a novel of ideas wrapped in the veils of romance." Harper's Magazine"

More importantly, the novel caught the attention of readers and scholars throughout Sudan and outside. Undoubtedly, the novel pictures the political and cultural shift scene of Sudan since the British colonized the country. Beside The orientation and the themes of Salih's novel is the depiction of new atmosphere after decolonization period, the reaction towards the legacy of imperialism and heading towards constructing a national and individual identity.

Salih's refusal of colonial ideology is in its echo of a "national and cultural identity, the need for the Empire's former colonies to shape their own future" (Krishnan, 14) In *Season of Migration to the North*, Tayeb Salih involved with destroying the English imperialism's controlling discourse, the characters as McInnis argues crack the repressive structures that emphasize the advantaged standpoint of the colonizers and deny representation to the colonized Other. In fact, the novel's central obsession is its examination of the manners of Sudanese Others within English culture. (McInnis, 86-92) The importance of Tayeb Salih as a novelist relates to his *Season of Migration to the North* was the first instance of a non- Western novel . M. Kolk confirms treating the experience of exile and colonial disgrace, with the loss of identity of a 'native outsider', both in the European diaspora and the homeland." (131) Salih in his novel, trying to recreate and bringing back the Sudanese history as Africans not from the colonizers imposed view, but in the natives the once colonized's will. Then the novel is "an example of writing back' to the colonial power that once ruled Sudan"(Makdisi, 535). In addition, Salih in his writing presents another important subject of postcolonial period which is cultural hybridity. But, he uses the cultural hybridity as a way of resistance to the power of colonial domination, as stated by Patricia Greesey it suggests that hybridity is not always negative nuisance upon the colonized while it can be altered into an instrument of countercolonialism; reversing the discursive practices of the colonizer.(192)

Season of Migration to the North, is the story of two men who have spent time in Europe. One of these two man is the unknown narrator who has come back to the village of his birth in Sudan after seven years of education in London. And the other is an intelligent colonized, Mustafa Saeed, who has sacrificed his own life and identity to take revenge on colonizers by traveling to London and educating there.

Mustafa Saeed is a stranger in the village and a few people know about his life. Despite his many years of life abroad in developed cities of Europe, he never shows off to people and

never talks about those years. Mustafa has chosen to live in secret but one night when he is drunk as a lord he sings an English poem in a fluent English accent which unmask his past and makes the unknown narrator curious to discover Mustafa's real identity. After speaking with Mustafa, the unknown narrator understands about him and his revengeful life in colonizers' lands so that in the middle of the story a sense of disillusion and furious reveals in the character of the unknown narrator and Mustafa becomes his twin and bothers the narrator's soul. In fact, what scares the narrator is "loss of the origin identity", as Mustafa Saeed has lost it in the colonizers' countries.

It is important to mention that the story is not told directly, however. It is told through an unnamed narrator who reveals Mustafa's story to us in pieces and out of order, some of it learned from Mustafa himself, some of it from what he leaves behind him, and some of it through other people. The narrator is passive and his own life is relatively subdued, with low key relationships with his parents and grandfather and with the other members of the village.

Season of Migration to the North is complex, in its framing, in its episodic style, in its use of metaphor, and in the variety of material it canvasses. It touches on colonial arrogance, sexual mores and the status of women, the politics of independent Sudan, and more. There are lyrical fragments with no direct connection to the story, describing the rhythms of agriculture, travel along the Nile, a spontaneous night celebration by travellers in the desert, and so forth. And there are references to European novels about encounters with the exotic in Africa and the Middle East. Most of this is only hinted at, and never elaborated on, but there is enough here to keep students of post-colonial literature busy for a long time. *Season of Migration to the North* is short and immediate, however, and can be appreciated without any literary theory.

From what has been mentioned before, one comes to the conclusion that postcolonial theory for instance examines the imposed superiority by the colonizer on his colonial subjects, a fact that intensifies their sense of inferiority and destroys their self-identity; a reason that led postcolonial writers to write against it and try to reinforce that identity. Postcolonial theory also deals with issues like hybridity, mimicry and identity.

Moreover, we recognize the fact that postcolonial literature and societies in general are affected by the culture of the colonizer. However, it is clear that some postcolonial writers try hard to resist that impact while others assimilate the colonial experience. But, we also confirm

that postcolonial writers find themselves lost between their original identity and the influenced identity.

Another thing could be said about postcolonial literature that it cannot be separated from that of the postcolonial society. If we deal with aspects of identity in the postcolonial society, this means that literature is also included, since literature has been affected like society by imperialism. So, postcolonial literature depicts the realities of postcolonial subjects as being in a constant search for their identity.

So, identity is considered as a central theme in postcolonial literature. The majority of the postcolonial writers try to identify with this world and with their own societies through their writings. Not only that, if we take as example African writers, they try to communicate the African experience and the issue of cross cultural encounters and its impact on the identity of the colonized and to show the world what is the real African identity like and depict the major features that affect it, among which is colonialism.

Likewise, in Salih's postcolonial novel, *Mustafa Saeed*, a colonized who has lived almost all his life in the colonizer's countries to take revenge on them uses colonizer's simulation strategy in order to ruin them, however, he loses his own identity and the struggle of vacillation between two opposite identities leads him to his downfall. Therefore, in this study, it has been tried to investigate Tayeb Salih's *Season of Migration to the North* through Homi K. Bhabha's theories of "Hybridity" and "Ambivalence" as the causes of merged- and even lost-identity in post-colonial discourse.

Chapter Two : The Lost-Identity in *Season of Migration to The North*

As mentioned in the previous chapter, among the most distinguished subject matters that postcolonial literature deals with is that of identity. This identity is shaped by the colonial

experience and the traditional experiences. These experiences mixed altogether make the current identity of the postcolonial societies.

Imperialism¹ tried to reconstruct a new identity to its subjects so that it can maintain control over them easily. This process undergoes through stages; one of these stages is through internalizing the sense of inferiority of these people, also through displacing them from their lands, or through educating an élite to ensure control over colonies even after independence. So, imperialism was the major reason behind the fact that postcolonial subjects are still wandering to figure out their status in society.

In this respect, postcolonial writers try to depict this quest for identity in their literature through concepts such as place, displacement, home and Otherness. All these elements are very important in the making of the identity of people. So through their writings they attempt to depict these notions and their effect on the postcolonial subjects.

This chapter will discuss some of the basic elements that forge the postcolonial identity, these elements are divided into cultural elements and spatial ones. The cultural elements are directly linked with the dialectics of language and hybridity, self and otherness; whereas the spatial elements are deeply rooted in the question of land and identity construction.

After that, and since this social mingling leads to the exchange of cultures we have also to know how these postcolonial subjects managed to form a new hybrid identity which makes them fit wherever they go regarding their multicultural backgrounds. But even if they fit wherever they go, society still holds this distinction Self and Other towards them.

Tayeb Salih use literary writing to discuss a wide range of issues that have emerged from colonial history and cultural encounters. *Season of Migration to the North* offer, in its varying ways, perspectives on the hybrid identities and the predicament of the traumatized "mixed-race" or "in-between-groups" originally belonging to one country and living in another. Characters are trapped between two spaces and cultures. Displaced, marginalized and

¹ **Imperialism** is a policy or ideology of extending a nation's rule over foreign nations, often by military force or by gaining political and economic control of other areas. Imperialism was both normal and common *worldwide* throughout recorded history, the earliest examples dating from the mid-third millennium BC, diminishing only in the late 20th century. In recent times, it has been considered morally reprehensible and prohibited by international law. Therefore, the term is used in international propaganda to denounce an opponent's foreign policy.

alienated in pain-infused and exotic spaces, these characters have developed hybrid identities, ambivalent attitudes, and mimic acts. This is observable in Salih's *Season of Migration to the North*. The latter, remains one of the fascinating works that offer an interesting perspective on postcolonial subjects who clearly demonstrate hybrid identities, ambivalent visions and attitudes as well as mimic aspects.

These ideas can be said to have stark reflection in Salih's unnamed narrator and the focal character of Mustapha Saeed. There is evidence that the hybrid and fragmented identities of Salih's characters are the outcome of center periphery encounter. Enduring a sense of dislocation, the unnamed narrator and Mustapha find themselves marginalized by community and placed in an in-between space of cultural hybridity. In no manner, the hybridizing process has turned characters into strangers and alienated people; be they in the English metropolis or in their own homes, particularly after their return to Africa. In this regard, this section investigates the aspects of cultural hybridity in Salih's narrative through the lens of Bhabha's theorization of concepts like "hybridity", "mimicry", and "ambivalence". In doing so, it will be clear that Salih's ambivalent text opens a space wherein the borders between self and other are effaced, and wherein hybridity remains the distinctive feature of the identity of the postcolonial subjects. Therefore "rejecting cultural paradigms of purity, singularity, and alterity" (Geesey¹ 1997: 130).

¹ Patricia Geesey : Departement chair and professor of languages, literature and cultures. University of North Florida.

1- Authorial Background of *Season of Migration to the North*

It is a well-known fact that the work of art is an expression of the personal bias, the thoughts and the mental contents of the writer. Moreover, the personal bias of many writers was influenced, formed and shaped by the circumstances which they found themselves in. It is more so in the case of a writer like Salih. Much of Salih's works has an autobiographical basis, and even on the surface, the relationship between his work, his life and his personal convictions are very obvious. He usually incorporates his personal experiences and their outcome in his writings and this novel is no exception to that. It is essentially an autobiographical novel. Its autobiographical nature can be noticed from the following :

As it is mentioned before, Tayeb Salih studied at the University of Khartoum with a Bachelor of Science before leaving for the University of London in England. As it was the case with many Sudanese during the colonial period. He was a part of the first generation of Sudanese educated in Britain. Salih enjoyed the secular colonial schools which were established by the British colonial rule in Sudan. Salih's encounter with the west influenced his life with the western culture. Salih briefly worked as a teacher before moving to London to work at the BBC Arabic Service, and later to the Arabian Peninsula and Europe. His peripatetic life and the trajectory of both Mustafa and the narrator in the novel was in many ways archetypal of a generation of first-generation elites in postcolonial countries : a European education followed by a return to the native land as a part of the post-independence ruling class.(Yedi 42)

When Salih started studying English language during the second stage of his schooling in Sudan, he felt in love with it. He says that when he had started learning English, he felt that he entered a new world that is full of codes which need decoding. He also says that the British were keen on graduating Sudanese elite who were loyal to the British. Therefore, they gave special status to those who excelled in English language. Salih claims that he was the best in English language among his classmates, therefore, he had been chosen to deliver a speech in English on the occasion of *welcoming a colonial governor*. He was also promised by the headmaster of the school a scholarship for higher education abroad if he excelled in his studies. He says "as I was one of those who excelled in English, Mr. Lang, the headmaster of the school, informed me that if I get distinction in the final exam, I will be sent for university study in Cambridge or Oxford"

To pursue the same line of thinking, "raised 'through our English school'" (Bhabha 1994: 86), Mustapha masters the English language by virtue of his mind which he conceives of as his

"sole weapon" as a "sharp knife inside his skull" (Salih 1969: 26). Certainly, it is this mastery of the English language that led him to go abroad for higher education. Mustapha's English which he masters and pronounces as if it were his mother language. In fact, he is a distinguishable person when it comes to learning English to the point he is labeled by his classmates as "the black Englishman". This is a significant nickname which testifies to Mustapha's "going English" and his absorption of the English language. It is at this juncture that Mustapha's "going western" is foregrounded as clearly seen in his fascination with the English language and culture.

The theme of the novel is the autobiography of the main character Mustafa Saeed who shares many similarities and whose personality seems to be founded on basis of his author's most intimate thoughts and convictions. Saeed waited for the colonial education officer and greeted him. He got some education and further doses of western acculturation in both Sudan and Europe. So was the case with Salih who got some education in Sudan and was subjected to cultural transformation in Europe. Saeed mastered English language and Salih was fond of it. Salih's English language was employed to welcome a colonial governor. Saeed also played 'an important role in the plotting of the English in Sudan'' (Salih 56). Both worked as teachers for sometimes. Saeed belonged to the Fabian school of economics and Salih read a lot about the Fabian school.

Salih got married, Julia, she was from Scotland. and these events may be a proof of his hybridity in life and a reflection of his characters in his narrative (Elad, 2007). Saeed also got married to a European woman. Both seem to have learned a lot about western culture and lost a lot due to their stay in Europe. Saeed's experiences in England appeared to be part, and incarnation as well, of Salih's experiences, attitudes and views of life. The period of Salih's stay in England appears to have an effect on him to such an extent that he made use of some of his own experiences in this novel.

Salih's lifestyle can be considered as a denial of the concept of cultural sincerity and the determined identity, to live with double languages, and to have two different ways of thinking in one mind seems that it is so difficult to have one identity in such person.

It is important to say that Salih is a symbol of hybridity in addition to his two major characters, the Narrator and Mustafa Saeed, in *Season of Migration to the North*. Being the sons of Muslim families and coming from the same village, at the bend of the Nile, in the north of

Sudan on one hand and being educated through western schools on the contrary which made them men with a double contrast identity in conjunction with culture.

The biography of Salih and the content of the novel indicate that he had experienced a life which seems to be similar to that which has been experienced by Mustafa Saeed and the narrator, the central characters in *Season of Migration*. This point strengthens the autobiographical significance of the novel. The available biography of Salih enables any observer to point out, easily and without any vagueness, the autobiographical elements in *Season of Migration to the North*. Salih claims that inspite of the efforts he exerted so as not to be cut off from his roots, he found that the British life environment started exercising its influence on him. He adds that the British life environment doesn't make a person forget everything related to his roots, but the person finds himself being 'forced to do so'. This has been clearly depicted through the main characters of the novel. (Yeddi 47)¹

Therefore, it is very clear that the novel can be said to be having a strong autobiographical elements. Because the novel contains many regional clues, in the form of some cultural practices, scenes, people, ect which confirm its autobiographical nature. They also expose that Salih depicted many aspects of his own village in Sudan and made use of scenes, personal memories and people he came into contact with in real life to represent some or other aspects of his attitude to life and he presented in the novel his early childhood memory .

Eventually, inspite of Salih's attempt to create a lot of conflicts and contradictions so as to avoid subjectivity, detach himself and achieve objectivity, there are clear elements of subjectivity in the narration. The use of the first person narration and the narrator's comments reflects salih himself. So Salih was writing with the weight of experience.

2-The concepts of "North" and "South" in *Season of Migration to The North*.

Home has a significant function in our lives. When someone thinks of home he associates notions like shelter and comfort and when he comes home he wants to feel safe and welcomed. Jonh McLeod² claims in this sense that 'to be at home is to occupy a location where we are welcome, where we can be with people very much like ourselves we are looking for who we

¹ Dr.Yeddi Abdulrahman : Sudanese writer and critic, and author of *Tayeb Salih's Season of Migration to the North An Ideo-Literary Evaluation, (Arabic Version)*.

² John McLeod Is Senior Lecturer in English at the University of Leeds. He is the author of *Beginning Postcolonialism*.

are, where we come from and try to find our place in life” (210). When one is born in a country but moves to another where is one’s home country then ? this question is not easy to be answered, because migration is a process which implies a struggle of identities. When the second generation is born in host country where do they belong if the host country does not accept them as full members ? the term home is very complicated in a complex multicultural world like ours .

Traditionally home and belonging can be defined as the place where our ancestors used to live, the place of our origin. Consequently, this definition is dedicated to the past without regard where one lives right now. As a result, it is a very passive and static concept, and home is a fixed place. This traditional idea implies that people define their identity according to their roots. For his part, McLeod defines home as :

The concept of ‘home’ often performs an important function in our lives. It can act as a valuable means of orientation by giving us a sense of our place in the world. It tells us where we originated from and where we belong. As an idea it stands for shelter, stability, security and comfort. McLeod (2000, p. 210).

But so many people have left their homelands in the course of colonization and up to the present time. They have to get along in the host country even though they feel somehow still committed to their old country. Furthermore, for plenty of first generation immigrants it is easier to idealize their home country and see it as the only real home, than to assimilate into the new host country . according to John McLeod, Robert Cohen, avtar Brah and Salman Rushdie home can be imagined in diaspora communities as a ‘mythic place’ or an ‘imaginary homeland’

During the period of colonialism and postcolonialism, leaving “home” and “migration” to the modern world, and the consequences of migration has been under the attention of postcolonial scholars.

Salih’s novel *Season of Migration to the North* tells the story of two colonial subjects who leave the Sudan for England. This common experience unites both characters in mysterious ways as they struggle to make sense of their place in the world as strangers in the East and West. Eventhough *Season of Migration to the North* was written before

Said's *Orientalism*¹ Salih develops many of the themes explicitly outlined in *Orientalism* through his characterization of Mustafa Sa'eed and the Narrator of his novel. The themes discussed in the novel are foremost the imagined reality of the orient and the falsification of a binary opposition between East and West. Salih depicts this through hybridity and exploration of the uncanny. Salih and Said, both of them challenge occidental notions of reality, indicating their contrived and ultimately detrimental nature which serves to encourage a power struggle between the Western Occident and the Eastern Orient on both an individual basis and large scale.

Therefore, the novel has been widely studied, and particularly as a novel of migration, encounter/conflict, and survival. Idriss (2012) explores the internal migration undertaken towards the North of Sudan by analyzing the view of the Sudanese people to themselves as a nation. Surmava's work (2013) focuses on traveling from the South, Sudan, to the North, England, and highlights the political side of the clash between 'traditional' and 'modern' worlds.

Furthermore, *Season of Migration to the North* is often regarded to be a novel about the return of the native. the concept of "home" reveals through the word of "South", which is the birth place of the protagonists, and "North" refers to the colonizer's countries to which the protagonists of the story migrate . During the story, Mustafa mentions the 'North' for several times and his mean is the ideology rather than the direction itself. "I am South that yearns for the North and the ice" (Salih, 1969, p. 32 & 108). The conflict between 'North' and 'South' can be seen obviously in Mustafa's and the narrator's mind all over the story. Mustafa has a 'cold' temperament and pretends to have no sentiment and affection and is a cruel and adventurer person whose goal is just to revenge on the colonizers who have stolen his homeland's culture and identity. Mustafa and the narrator both have lived abroad and away from their origins. But, Mustafa yearns for the 'North' and the narrator yearns for the 'South'. As it is mentioned above, McLeod argues that, "to be at home is to occupy a location where we are welcome, where we can be with people very much like ourselves" (2000, p. 210). Therefore, Mustafa yearns for the 'North' because he does not have any belongings in the 'South' and because of his cold temperament he do not think about his hometown and his only goal is to

¹ Orientalism : as defined by Edward Said, is the Western attitude that views Eastern societies as exotic, primitive, and inferior. Basically, an Orientalist mindset centers the Western (European/American) world and views the Eastern world as "the Other." This mindset allowed, and continues to allow, Westerners to rationalize much of the imperial conquest of the Eastern world throughout history.

revenge. In contrast, the narrator has many belongings in the 'south' that had the role of 'valuable scraps' which reminded him his past during years of his life in the foreign land.

When the narrator returns to his homeland he says :

The important thing is that I returned with a great yearning for my people in that small village at the bend of the Nile. For seven years I had longed for them, had dreamed of them, and it was an extraordinary moment when I at last found myself standing amongst them. They rejoiced at having me back and made a great fuss, and it was not long before I felt as though a piece of ice were melting inside of me, as though I were some frozen substance on which the sun had shone that life warmth of the tribe which I had lost for a time in a land 'whose fishes die of the cold'. My ears had become used to their voices, my eyes grown accustomed to their forms (Salih, 1969, p. 14).

Both Mustafa and the narrator share the same impression about the 'North' which is a place of ice and coldness. The narrator considers it as the home of coldness because he believes in the warmth of the 'South' as his homeland, and Mustafa believes in the coldness of the 'North' as a predatory colonizer who has stolen his own culture and identity, that's why , he strongly hates it and wants to revenge. Indeed, Mustafa Saeed yearns for the 'North' and ice because its coldness lets him to be such cruel.

Another element in the story of *Season of Migration to the North* which manifests the concepts of 'North' and 'South' is the Nile. The Nile in the story is a symbol of flowing and movement of colonized's lives and vicissitude of their identities when they migrate to the other lands. The small village in which the story happens is "at the bend of the Nile where the river, after flowing from south to north, suddenly turns almost at right angles and flows from west to east" (Salih 53). Therefore, the river for which there would have been no beginning and no end, flows northwards, pays heed to nothing; a mountain may stand in its way so it turns eastwards; it may happen upon a deep depression so it turns westwards, but sooner or later it settles down in its irrevocable journey towards the sea in the north (Salih 59).

In essence, "Hybridity" and "ambivalence" are two concepts of postcolonial criticism which Bhabha refers to them in his *The Location of Culture*. According to Bhabha, when people leave their countries and homelands and travel to the foreign countries, they trap between two different cultures. In fact, a sense of 'double consciousness'¹ reveals in them so that they are all

¹ DuBois defines double consciousness as « it is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness,—an American, a Negro; two souls, two thoughts,

the time vacillating between two different things, for example, two different cultures, languages, identity, and etc.... Thus, they face a merged-identity as the result of these contradictories and they live a dual life. Likewise, during the colonial period, many colonized intellectuals left their countries to the developed ones, from East to the West and from South to the North, in order to educate there and bring back high education with themselves to save their homelands from exploiting. But, most of these intellectuals lost their original identity in this way.

3- Lost identity: the Result of “Hybridity” and “Ambivalence” in *Season of Migration to The North*.

As mentioned earlier, taking the novel of the Sudanese writer Tayeb Salih from colonial and postcolonial perspective, *Season of Migration to the North* contributes to the concepts and objectives of the postcolonial literature, and it tries to trace postcolonial references in the novel. *Season of Migration th the North* also provides a critical look on migration and intercultural exchanges between Africa and England by referring to the cosmopolitan London of the 1920s and the rural countryside of northern Sudan through the narrator and the protagonist Mustapha Saeed’s personal experiences, and analysis of two different cultures. The novel directly and indirectly makes a criticism of colonialism and displays how colonialism is responsible for the germ of violence inflicted on victims who fight back against colonialism with the same psychological counter attack. Focusing on the issue of immigration and its inevitable effects on the migrants.

Furthermore, one of the most important characteristics of postcolonial literature is the way it is connected to hybridity. According to this case, the necessity of hybridity, inner struggle, and the imitation of the Western development, one can notice that a lot of postcolonial scholars had given considerable care to this point as well as interpreted its image in the colonial and postcolonial periods. Salih’s *Season of Migration to the North* is one of the novels used to represent hybridity. This novel shows how the identity of the Orient becomes hybrid when they reside in the west for a while and leads them to live in a third space, i.e. in culture between the two cultures one lived in before. And the paramount point of entry to the examination of aspects of cultural hybridity in *Season of Migration to the North* is to give some biographical notes on the unnamed narrator and Mustapha Sa’eed who are good instances of hybrid characters. So; it

two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder ».

is noticeable that Hybridity plays a prominent role in the structure of these two important characters and it plays an essential theme in the novel as it is going to be described through the two protagonists.

In the first place, Mustapha Saeed who spends most of his life dislocated and without a fixed abode; he is born in Sudan wherein he gets his preliminary education in the colonial school, then he moves to Egypt and has his first contact with the European Man. spending a period in Egypt, Mustapha then moves to England wherein he gets his PhD and teaches economics at Oxford University. It is also in England that Mustapha has immense contact with European culture, and wherein he "got to know the pubs of Chelsea, the clubs of Hampstead, and the gatherings of Bloomsbury. And he would read poetry, talk of religion and philosophy, discuss paintings" (Salih 1969: 29-30). Nicknamed the "black Englishman" (Salih 1969: 52), a significant name that is revelatory of his hybrid identity, "Mustafa Sa'eed was the first Sudanese to marry an English woman, in fact he was the first to marry a European of any kind...he took himself off abroad long ago. He married in England and took British nationality" (Salih: 55-56).

Certainly, Mustapha's dislocation in England and his extensive contacts with white women have made of him a man of two identities and cultures. For instance, Homi Bhabha have shown that the colonial, ethnic and social area, where the strong and the weak nations encounter is reflecting the real meaning of hybridity which is already explained through Mustafa Saeed, who is "a culturally hybrid character who equally identifies with the occidental culture of England and the oriental culture of Sudan" (Zeidanin 75) just exactly as the branches of the hybrid trees of lemon and orange "lemon tree produce lemons, other oranges" (Salih 25).

Two conflicting emotions make Mustafa's psyche struggling a lot, his feelings of misogyny on one hand, and his feelings as a foreign, isolated person on the other hand. This can be seen in two different places as mentioned in the story; one is located in England and the other one in his hometown in Sudan. In addition, there are symbols, which support this meaning of self conflict for the identity of Mustafa's character, confirm that Mustafa is a hybrid and imitate the western culture. One of these symbols is the chambers. His chamber in London was equipped and decorated with oriental furniture while the secret room in Wad Hamid with western stuff and style. These two detached locations can be referred to the relation, between the colonizer and the colonized, which depicts the gap between the self and the other as shown by the writer. This goes with what Allen (1995) denotes that "a major device that the author

uses to convey the misunderstanding between east and west at the broadest cultural level is that of place, and specifically, two rooms” (p. 160). Subsequently, and according to Alwadhaf (2008) that every single word in the novels has a meaning and purpose because the author of any narrative thinks then writes as Bakhtin¹ clarifies in “his theoretical assumptions about the novelistic discourse contends that nothing in the novel’s discourse is said innocently since all words and forms are populated with intentions (Bakhtin 293)” (p. 229).

Mustafa's room in England reflects his culture as well as his confused mind as if there is a battle taking place in his unconsciousness and this combat is connecting the “self” and the “other,” “East” and “West” in other words. He is pondering whether he can belong to his roots anymore, or he should be this new “Englishman” who is living with a mask which covers his truth as a human. Actually, this image is representing the majority of the Eastern people who are residing in the postcolonial period till now those who are diasporic, having a double state of mind and feeling frustrated to deny their selves more and more and being forced to admire the “other” who caused such denial.

All of these facts provide legitimacy to assume the cultural hybridity of Mustapha who belongs nowhere; for he is of an Arab-African origin and lives in the metropolitan center by whose culture Mustapha becomes highly influenced. It is in this sense that Mustapha loses his native identity and embraces multiple identities. Yet, as it shall be made clear later, the hybrid identity of Mustapha results in his enduring a traumatic experience and self-dividedness, notably after his return to his natal village homelessness and his being trapped between two cultures, the Oriental culture and the Occidental culture, have led to his loss of self, and his tragic death.

Similar to Mustapha, the unnamed narrator’s identity is culturally hybrid. The unnamed narrator is a Sudanese man who returns to his people in Africa after seven years of stay and study in England wherein he gets a PhD in English poetry. The unnamed narrator’s stay and education in the west is suggestive of the western cultural influence on him and on his native

¹ Mikhail Bakhtin, was a Russian philosopher, literary critic, semiotician and scholar who worked on literary theory, ethics, and the philosophy of language.

identity. On this basis, the unnamed narrator, a product of two cultures and experiences, is a good example of cultural hybridity in *Season of Migration to the North*.

The Narrator states that he had lived with them superficially neither hating nor loving them, he treasures within him the image of his little village, seeing it wherever he went with the eye of his imagination” (Salih, p. 51), he decided to live in between the Orient and the Occident as a hybrid and an ambivalent character, he said “I begin from where Mustafa Sa’eed had left off. He at least made a choice, while I have chosen nothing” (p. 118).

Evidently, the narrator appears to refuse his hybridity or any cultural effect of Europe on him during his stay in England. This idea finds expression in the comparison which the narrator draws between the "palm tree" and his "sense of self". More than this, the narrator seeks to confirm that he has a cultural background and a belonging, and that he is not uprooted. To further evince his sense of belonging to his native village, "the narrator first takes his fixed role in the village of his ancestors, namely his grandfather's, for granted" (Stampfl 2009: 170). Yet, such sense of belonging and attempts to reintegrate in his "pays natal" are disturbed after his encounter with the colonial culture of the Europeans. It is at this juncture that the narrator comes to realize his hybrid identity, notably after his digging into Mustapha's life story. The first encounter between the Narrator and Mustafa Sa'eed takes place after the return of the narrator to the village then the latter notices the distinctness of Mustafa Sa'eed, , which stirs his curiosity about him till he discovers his real story after many tries with him.

For instance, identity which is defined by Bhabha as hybrid identity can be traced throughout the struggles of the two protagonists of the novel with the opposite culture, the writer elucidates the process of formation of the hybrid identity. In fact the result of living between North and South is the emergence of hybrid characters (El Samad, 2014, p.460). Mustafa Sa'eed and the narrator can be seen as the two sides of the same character. They share one experience in common and it is passing some years of Western education in European countries and then returning back to their own land. Obviously, they both have lived among people who have seen them as inferiors. A dissimilarity in Western and Eastern ways of life can be seen in their ways of living. However, this sense indicates itself in different ways in these two characters.

So, the thing that could be said about the characters is that They are the products of the western culture who strive to survive between North and South, East and West, white and black and traditionalism and modernity in the Arab World on the brink of new social and cultural transformations. However, Mustafa Sa'eed is more involved in English society socially and

intellectually, whereas the narrator feels like he not is part of this society. Throughout the novel one can observe that the process of colonization is reversed especially by Mustafa Sa'eed as an attacker on the western culture by his sexual exploits as a form of revenge.

Moreover, Salih portrays the Narrator as more stable and confident than his predecessor Mustafa Sa'eed. Taking their upbringings into consideration, Mustafa Sa'eed witnesses the brutal colonial era, he can not forget the oppression of the colonizer, and this is what affects the formation of his mindset and his attitude towards the West. On the other side, the Narrator belongs to the independence era. So, he is hopeful and optimistic about the future, and he is confident that "Sooner or later they will leave their country just as many people throughout history left many countries. The railways, ships, hospitals, factories and schools will be theirs and they will speak their language without either a sense of guilt or a sense of gratitude" (Salih.p.49). Mustafa Sa'eed needs to conquer and kill in order to prove his identity, whereas the Narrator is certain that he is like a "palm tree, a being with a background, with roots, with a purpose".

To sum up, Salih's characters' migration, exile, and dislocation are all important factors that have provided a fertile environment for their development of hybrid identities, thus the loss of identity and self. In keeping with the examples of Mustapha and the narrator, the appearance of hybridity in their case has led to serious repercussions and conflicts within their "selves" and with their surroundings to the point that they feel a sense of alienation, strangeness, and nonbelonging, all of these have resulted in their ongoing quest for identity and their tragic ends.

3. Mustafa saeeds's disability to escape from colonizer's world.

Being part of postcolonial literature, *Season of Migration to the North* deals with the clash of two different nations with major cultural backgrounds and differences and is a start of a storm of violence to a disintegrated society. Furthermore, it discusses the issue of being a victimized, oppressed and resistant victimizer of the main character of Salih's novel.

As far as colonialism is concerned, *Season of Migration* is considered as a text that sometimes implicitly, or explicitly attacks colonialism and its double face reflected on its

victims. Perhaps the West came to civilize the uncivilized, ignorant East through violence and power, but who can imagine that the victims will follow the same tactics to take revenge on victimizers?

For instance, Mustafa depicts colonial activities as the following : “the ships at first sailed down the Nile carrying guns not bread, and the railways were originally set up to transport troops; the schools were started so as to teach us how to say “Yes” in their language. They imported to us the germ of the greatest European violence”(Salih 1969: 95). The hypocrisy of colonialism led victims to fight back against the colonizer with the same violent techniques and policies as a reflection of cruel, double-faced colonial activities. For Mustafa and other colonial subjects violence is like a germ of a deadly disease. It is clear that the colonial elements that affected the protagonist of the story to organize sexual attacks against the British women, depending on Edward Said’s theory of Orientalism one can prove that Mustafa Said is a victim of the British Colonial system and Bhabha’s Resistance prove that Mustafa was a victimizer made by the British colonial system.

In the trial scene, Mustafa Sa’eed told the Narrator that he is superior and above all others in the court and behaves as the colonizers “while he had a sort of feeling of superiority towards them ... and he, over and above everything else, he is a colonizer, he is the intruder whose fate must be decided” (p. 87). Those reflexive words uttered from Mustafa shows that he is polluted culturally from the colonizers and he has destructive consequences of the colonial project. In fact, Mustafa started his campaigns against the European colonizers by organizing sexual attacks against their females as if they were lands, and he sacrificed himself to show his superiority over the colonizers. Mustafa in order to take revenge on the colonizers went to their countries, became a part of the colonizers’ institutions, influenced on them, and finally deceived their women, caused them to death and killed Jean Morris as the representative of the colonizer .

A professor at Oxford, obviously states in the court during the trial that “Mr. Saeed, gentlemen of the jury, is a noble person whose mind was able to absorb the Western civilization” (Salih 33). Moreover, which reflects the respectful position Mustafa Sa'eed has successfully gained in the community of the west because of the remarkable gift he has in learning the English language fluently as well as the English lifestyle. His desire does not stop here, so he considers himself a part of this community by getting married to a British woman. This union of information reveals what Bhabha (2012) calls “the mimetic or narcissistic

demands of the colonial power” (159). On the other hand, he stays in their eyes as an “Other”, not a native Englishman, inferior not a superior, and an uncivilized, as his English wife Jean Morris describes him as “he is a savage bull that does not weary of the chase” (Salih, p. 38).

An other key point, is that as well as Mustafa’s social position as a lecturer in London, one can realize that Mustafa gains power over Europeans also by his sexual conquests as a result of his murderous, deceitful plays on western women. Their submission to his volition shows that Mustafa succeeded to colonize them both physically and psychologically. Mustafa fights back against colonialism by treating western women like the “Other” and just sexual objects. Mustafa declares himself as the “colonizer”(Salih 1969: 94). Realizing that Mustafa has been deceiving them, all these disappointed women are driven to suicide .

Another crucial moment Mustafa gains superiority over the Western mind is the scene of the trial. Although his lawyer tried to acquit him, he wants to proclaim without any hesitation: “I am the intruder whose fate must be decided”(Salih 1969: 94). When Professor Maxwell Foster-Keen attempts to save him from accusations and from the gallows by claiming he is “a noble person whose mind was able to absorb Western civilization but it broke his heart”(Salih 1969: 33), Mustafa’s inner voice says: “This is untrue, a fabrication. It was I who killed them. I am the desert of thirst. I am no Othello. I am a lie. Why don’t you sentence me to be hanged and so kill the lie?” (Salih 1969: 33)

Maybe death would be the only solution to annihilate his deceitful personality and way of life full of lies. In this way he can get rid of remorse and give an end to a stereotypical lifestyle which Othello was also exposed to. When Isabella Seymour asks him about his race, Mustafa first identifies himself with Othello: “I am like Othello Arab-African”(Salih 1969: 38), but during the trial he stresses his difference from Othello in a challenge against oriental mindset which imprisons both him and Othello to restricted racial descriptions and stereotypes and which does not reflect the reality. In fact, his discordant point of view truly denotes how hard it is for him to find his real identity in the face of imposed labels and cliches.

According to what was mentioned above ; Mustafa has made the colonizers disappointed at their strategy of bringing the colonized under their control and internalizing their superiority over them. But this what makes someone wondering about Mustafa’s disability to escape from colonizer’s world.

Unfortunately, Mustafa Sa'eed's great attitude toward education was seen as a part of copycatting the west or the colonizer, as if he was imitating them to be good and smart by the false image that has been stick to the westerners. This can depict the postcolonial mind people who were living there at that time. The way Eastern people see the western culture till now reflects the hybridity they were lost in, the identity they used to erase. Furthermore Mustafa's behavior toward his mom in one hand and Mrs. Robinson, on the other hand, can reflect his colonized spirit, unstable identity as well as his admiration to the west. It is shocking seeing the way Sa'eed representing his mother, describing her as a vague woman with many masks and describing Mrs. Robinson as a great woman with a great European smell. He declares that even though he can feel a physical attraction to her, but she knows how to gain his heart as a perfect mother for him. He knows the meaning of a genuine motherhood through his relation with this European woman.

After coming back to his home land, Mustafa married an Arab-African woman, Hosna, and have two sons. In fact, by coming back to his origin land, Mustafa wanted to be free from the colonizers' culture and get back his lost-culture. But, he could not accomplish this affair because the colonizers' culture and language had become an integral part of his character. He song poem in English when he was drunk (Salih 31), sometimes at night when he was asleep he'd say things in gibberish like European talk (Salih 74), and he had a locked room full of European's remembrances (Salih 10). Indeed, it can be argued that, the foreign lands have become like Mustafa's homeland and their remembrances had the role of 'scraps' for Mustafa and played the role of his belongings. Thus, Mustafa's hybrid situations in the home-land and the host-land have lead him to his lost-identity, which is the result of "hybridity" and "ambivalence". And this fading identity makes him to disappear himself because he is neither a colonized nor a colonizer, but he is a hybrid one who cannot escape both.

Hybridity and merged identity happens to the ones who are trapped between two different cultures, that of the colonizers and that of themselves as the colonized. They live a dual life; sometimes among the colonizers with the images of their own culture and home, and sometimes among themselves with the images of the alien culture which they have lived for some periods. As the result, these people are all along their lives vacillating between two cultures which brings them merged identity. But Mustafa loses his identity because on the way of his goal to revenge on the colonizers' and the North's world, he has become a part of them. Thus, he cannot escape from colonizer's world.

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

Consequently in this situation, characters find their subjectivity as to be splitting between two poles while they have to stand in between. Mustafa and the narrator as the two sides of one character can best illuminate such hybrid identities. Being educated abroad and immigrants between two lands with the important backgrounds of being the colonizers and the colonized; Mustafa and the narrator are hurt for their being alienated in both lands. Accordingly, when in a foreign land with a foreign culture, the narrator and Mustafa suffer from the cultural disintegration which happens between Arabic and British cultures. Through the novel, Salih represents the double effects of two lands on each other; the way colonialism and modernity affects the Arabs and how the Arabs acts and affects the European lands. Mustafa is influenced by the European culture more than the narrator; he tries to mimic the European life style and culture in different ways like talking in English so fluently and being completely integrated with the European women. Through all of these leaving his own identity and culture and taking the other ones he unconsciously fights and challenge the opposite land and aims to depower the land by hurting the men of it. In his relations with the four British women which are evidently manifested in his sexual intercourses with them, he exploits them through consuming their bodies and then let them alone and hurt them to the extent that they end their life by committing suicide. So at the end, the result of imitation and mimicry for Mustafa is

just finding himself as to be a fragmented and shaky person who can't find tranquility in nothing but in death.

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

Conclusion

As a conclusion one can deduce that some postcolonial writers have tried hard to resist that influence while others assimilate the colonial experience. But, it is also confirmed that postcolonial writers find themselves strolling between their original identity and the influenced identity. Searching for own identity is one of the important issues that newly freed nations from colonial authority obsessed with. Different perspectives and arguments presented by the theorists and novelists themselves about the issue of identity

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

In brief, identity, being one of the crucial issues of postcolonial studies, should be handled within the variety of angles. The approach centering the colonized at the core is a parochial view of it, the truth is that the colonized, the colonizer and any figure in the colonial system are facing with identity problem, because, in the course of colonial oppression every identity is reconstructed.

This dissertation has offered a perspective on the issue of identity which is related to hybridity, ambivalence and mimicry that is represented, albeit in different ways, and occupies a central place in *Season of Migration to the North*. The crux argument of this research lies in the idea that characters' development of hybrid identities stems mainly from cultural and colonial encounters and displacement in another space. Yet, as the examination of Salih's characters has revealed, the hybrid and ambivalent identities have resulted in characters' conflicts with themselves and with their surroundings. Indeed, characters' ambivalence enhances in them a sense of alienation, exile, and dislocation, all of which, as the case of Mustapha evidences, have led to the characters' loss of self and identity, hence their tragic ends.

The study has been an attempt to shed the light on how identity can be lost because of Immigration and the encounter between the the North and the South.

Culturally speaking, migrants are bound to imitate the culture and the way of life of the country they migrate to. Therefore, this dissertation showed the main consequences that resulted from the process of immigration, such as culture shock, alienation, double identity, mimicry, frustration, embarrassment, humiliation, and hybridity.

This study investigated how cultural dislocation and the problem of belonging of postcolonial individuals are portrayed in postcolonial literature and also analyzed how elements of hybridity, mimicry and displacement alter and reshape their identities. Taking Tayeb Salih's *Season of Migration to the North* as a striking example that examines and analyzes the colonial

legacy in the Sudan that distorts the cultural identity of the Sudanese people and left them in a state of confusion. The first chapter has been about the socio- historical background of the novel. It also highlighted the historical and the literary context in which Salih wrote his novel.

The second chapter dealt with *Season of Migration to the North* as a kind of reflection of Salih's personal experience and his dissonant socio-political and cultural history. Being one among ex-colonized individuals, then one of the diaspora writers that left their countries and escaped to their formerly colonizer have greatly influenced his literary career. Most of Salih's writings tackle subjects and themes of third world cultural uncertainty and the setback of the outsiders which is aspect of his personal experience as a Sudanese in England. Furthermore, it discusses the themes of immigration and identity in the novel and their effects.

This postcolonial study of *Season of Migration to the North* and its different postcolonial themes such as Immigration and Identity, proves salih's characters hybridity, multiculturalism and double identity. Thus, it may open the door to further future studies for researchers who are interested in postcolonial issues in African contemporary fiction.

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المخلص

الهوية والهجرة من بين أبرز المواضيع في أدب ما بعد الاستعمار. و يعتبران الشغل الشاغل لمعظم الكتاب الأفارقة المعاصرين. تبحث هذه الدراسة عن الهجرة والهوية في رواية الهجرة موسم إلى الشمال لطيب صالح. استكشاف كتاب ما بعد الاستعمار مثل صالح من حيث تصوير هوياتهم الثقافية وشعوبهم عن الثقافة المختلطة لمجتمعات ما بعد الاستعمار. ومن هنا ، تسعى هذه الدراسة لتحليل رواية صالح في ضوء نظرية ما بعد الاستعمار لبهاها عن التهجين والتناقض. لذلك ، فإن الغرض من هذه الدراسة هو تقديم تحليل واضح للصراع المستمر للبطل في موسم الهجرة إلى الشمال ودراسة الهوية المفقودة ، ونتائج المتمثلة في التهجين والتناقض. نتيجة لذلك يمكن للمرء أن يدرك أن الهجرة أثرت على بطل الرواية إلى حد فقدان الهوية..

الكلمات المفتاحية : ما بعد الاستعمار , التهجين , الازدواجية, الهوية , التقليد .

