



THE IMPACT OF THE WESTERN SOCIAL CULTURAL ON THE NOVEL OF “SEASON OF MIGRATION TO THE NORTH”, BY AL-TAYEB SALIH

*Nahid Alamin Ibrahim

Languages Department, Ahlia College, Port Sudan, Sudan

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Abstract

This study addressed the impact of the Western social cultural on the novel of “Season of Migration to the North”, by Al-Tayeb Salih. The study aimed at investigate the social cultural impact during the colonial period on the Sudanese cultural and literary work. The study followed the descriptive and analytical approach besides the historical approach to track the literature review. The study reached to a number of findings as followed:

- The colonization mashes use of the smart intellectual categories and turns them westernized intellects.
- Al-Tayeb Salih stayed in England and acquired this culture and so far he affected by it, this quite seems in the novel.
- The central characters in the novel, failed to get immersed into their roots that proves a life which empty of ethical values leads eventually to break down mentally and psychologically.

Based on the above, the study reached to the following recommendations:

- The society must care of the young generation by feeding them the Islamic culture that connected them with their roots.
- The western norms and life style may generate more sameness that have no moral and tradition of the societies therefore the country must provide good education for the younger.
- The recent generation of young, amateurs and students should read attentively and deeply this novel and extract more valuable conceptions from it from the side of academically aspect, in order to be aware the importance of the local society and not act imitate things from others.

Keywords: Social cultural, Colonial period, The novel, The society, Tradition.

1. INTRODUCTION

Recently Sudanese Literature both South and North of Sudan was in a form of folk stories and narrative poems since the western Literature was influential for Sudanese writers in the period of the colonialism this period introduced a great novelist and short story writers including Liela Abouled also Jamal Mahjoub in his noval “Traveling with Dijnna” more over Makwei Mabiour Deng who spark the traditional writing, Amir Tag al sir who won the international prize for the Arabic fiction. Another great novelist is Raouf Massad whose autobiographic novel. “The ostrich egg” has been translated to many languages. The new generation of the novelists with begging of the 21th Century including Abkar Adam Mohammed Khalaf and Baraka Saken. In this multiple Sudanese Literature the Arabic based Literature the most well known practitioner novelist being Al-Tayeb Salih who was born in Karmakol near the village of Aldabba. His literary work came out from his own experience of the village life and his novel “Season of Migration to the North” show his great ability of creating different themes of reality and illusion and the cultural dissonance between the West and East.

1.1 Statement of the problem

It’s clearly that the colonialists main concern to produce ideologically naïve elite so that they might succeed in making them loyal to western culture parameters cut them from their roots.

*Corresponding Author: Nahid Alamin Ibrahim
Languages Department, Ahlia College, Port Sudan, Sudan.

This shown clearly in the character of the novel (Season of Migration to the North) and shallowness of their interest and concern.

1.2 Research Questions

- What show that “Mustafa Saeed” and the Un-nameless narrator are alter egos of al TAYEB SALIH himself.
- Is ‘Mustafa Saeed’ is victim of the colonial education as his behavior shows.
- How Tayeb Salih affected by the European culture in what way reflect on him.

1.3 Hypotheses

- The main concern of the colonial education is to produce person who is loyal the western culture with western thoughts.
- Tayeb Salih affected by the European culture and that seem clear in his work.
- Mustafa Saeed couldn’t return to his roots completely and this led to his braking down eventually.

1.4 Significance of the Research

The research concerned significant for the following reason:-

- It presents the history of the Sudanese novels.
- Have a glance on the novel of Al-Tayeb Salih “season of migration to the north”.
- High light the disadvantages of adopting the bad customs or tradition from other culture.

1.5 The Scope of the Study

The study will be limited to:

- The history of the Sudanese novel.
- Analysis for the novel 'season of migration to the north'
- The influence of the western culture on the educated Sudanese during the colonize as it represented in the novel by Mustafa Saeed.

1.6 The limitation of the study

Time: this study covers the period of narrated events that embodied into the novel of "Season of Migration to the North" by the late Sudanese Novelist Al-Tayeb Salih.

Avenue: the study reviewed analytically, the places that mentioned in the novel such as "Wad Hamid, London and Khartoum" during that era of age.

1.7 Methodology of the study

The researcher will follow the descriptive and the analytical method.

2. LITERATURE REVIEW

2.1 Tayeb Salih Biography

Tayeb Salih was born in 12 July 1928 in Karmakol near the village of Aldabba in northern Sudan. During his first childhood went to Khalwas Quranic educational institution which imparts religious education then he admitted to secular colonial schools where established by British colonial rule in Sudan. This shift from Khalwas to colonial education is prophetic of drastic. Change which he was experience later on by traveling in England And getting influenced by the western culture. He studied in University of Khartoum before leaving for University of London. His working life was in broadcasting, for more than ten years Salih wrote a weekly column for the London based Arabic language news paper Al-Majalla in which he explored a various literary themes. Also he worked for BBC Arabic serious and later become A director general of the Ministry of Information in Doha, Qatar and he spent his last ten years of working career with UNESCO. Al-Tayeb Salih writing was from his experience of communal village life, it can be said that the motifs of his books are derived from his Islamic background and his experience of modern Africa, both colonial and post – colonial.

2.2 Tayeb Salih affected by the western culture

It is clearly that the colonist main concern was producing ideological naïve elite, so that might succeed in making them loyal to the western culture. The biography of Tayeb Salih and the content of the novel indicate that he experienced a life which seems to be similar to that Experienced by Mustafa Saeed and the narrator, the central character in (season of migration to the north), this point strengthens the auto – biographical significance of the novel. The available biography of Tayeb Salih enables any observer to point out easily and without any vagueness, the autobiographical element in the novel (season of migration to the north). Al-Tayeb Salih claims that in spite of the efforts has been exerted, so as not to be cut

off from his roots, he found that the British life environment exercising influence on him. He adds "the British life environment doesn't make person forgets his roots; but the person finds himself being "forced to do so". He had to choose between two the crucial options and found no mid way; either to accept the culture in which he lived or get merged in to it, or leave it entirely, otherwise "he would suffer psychologically and mentally" he seems to have opted for the first option and adopt himself to the culture dictate of the British's environment, this has been depicted clearly through the some character of the novel, it shows the character of some out puts of the colonial education and the shallowness of their interests, and how they carried the attitudes and the custom of the western culture to the area that have it is own believes, customs and tradition.

2.3 Al-Tayeb Salih major works

Tayeb Salih is contribution to creative writing was about the experience of his own life. He wrote in Arabic some short stories, novellas and novels, many of them translated to different language. His major work in literary writing consist of: "The doum tree of Wad Hamid" in 1960, "Date palm by the stream" (1953), "Hand full of dates (1966), "The Cypriot man (1980)", "A letter to Aileen (1980)", "The wedding of Al-Zain (1968)", also Bander Shah" in it is two volumes (1)" Daw el Beit" (2)" Maryud". The most important novel of the twenty century considered by the Arab literary Academy in Damascus was his masterpieces "Season of migration to the north". Which discus many issues for example the conflict between the north represented in Europe, and south represented by Africa the conflict emerges as a result of the wide cultural gap separating them from each other.

2.4 Death of Al-Tayeb Salih

Al-Tayeb Salih suffered, in the last years of his life, from an Avenal failure attempts were made to search for kidney transplant it for him, however, he suffered from health complications and died in London on 8/February 2009 at age of eighty years. He has three daughters; his body was transferred to Sudan and buried in Al-Bakri grave-yard in Omdurman. The death of the Sudanese writer Tayeb Salih, who spent most of his life in exile, reminds us once again of the seismic world he lived in; a world ruled by tensions, choices, certain successes, and inevitable failures. His best-known 1966 novel. Season of Migration to the North, remains a singular depiction of the complicity and disgust which conscience evokes; it marks Salih as an author of lasting resonance. On its surface, Salih's narrative appears relatively straightforward. But as one reads deep into the event-al text, one realizes that it is multi-layered, with questions which elude easy answers even decades on. Salih's tale is of a man who returns to his native village in Africa after years of study abroad, only to discover that another man, Mustafa Saeed, has taken his place. A strange, delicious, and elliptical work, Season of Migration initially reads not unlike a string of theatrical monologues which map out the distance between the rural countryside of northern Sudan and cosmopolitan London of the 1920s.

2.5 Previous studies

2.5.1 Historical Background about "Season of migration to the north": Season of migration to the north one of the most

controversial and popular Arabic novels of the 20th century it largely seen as a dramatic analysis colonial politic. As the novel published in 1966, ten years after Sudan received its independence from British Empire. The novel is heavily influenced by politics condition at that period, it received critical acclaim across the globe upon its release, and has been translated into 30 languages. Salih story told in enigmatic spurts of narration understandably leaves out much of his political background facts, which can at time be frustrating to the reader struggling to understand the characters who are deliberately rendered with a little mysterious detail, gradually one come to see that Mustafa Saeed and the narrator (the central characters) are two sides of one character also very close to the experience of Salih himself. The educated Sudanese from humble rural background who goes to England to study and then return to Sudan as a part of the ruling class. For all this points season become both critical and popular success.

2.5.2 Glance on “season of migration to the north”: Season begin as unnamed narrator like – Salih – a Sudanese man who studied English literature in London return to his village on the Nile, and discover anew resident, Mustafa Saeed who has moved in and become a prominent member of the town. Saeed likewise spent time in England, he accidentally recite English poetry lead to expose himself, he confess to the narrator about his past in England, and his murdering a woman over there, he narrates his sexual exploit towards English women leading them to commit suicide, leaving impermanent mark on the narrator that only grows once Saeed disappeared from the village, leaving the narrator in charge of his wife and two sons. The relation between these two men, despite their similar background, resembles that between colonial and indigenous cultures.

2.5.3 The style of the novel “season of migration”:

The nature of uncanny in “Season of migration to the north”: Season of migration to the north offers a unique insight into the politics and sexual exploit in a post colonial context. As the novel, written after the colonialism period. Also the novel represent retrospective attempt on a Tayeb Salih's part to dramatize the colonial past through the character of Mustafa Saeed, who rebel on the colonizer his wrong attitudes towards the English women. Also the novel illustrate to extent to which colonialism damages the self image of the colonized native. Al-Tayeb Salih not only situates his narration within a colonial context, but also provides the necessary information concerning Mustafa Saeed personal history and psychological makeup. By so doing, Salih succeeds in creating a very complex character who presents himself as a victim and criminal at the same time Salih, who was then head of the drama section of the Arabic service of the BBC, was soon to be acclaimed by Raja Al-Naggash and others as the “genius of the Arabic novel” largely on account of this particular novel. Denys Johnson-Davies, the most famous English translator of modern Arabic literature in the twentieth century, produced an English translation of the novel while it was still in manuscript form. In no more than four years after the publication of the Arabic original in Beirut, this translation was published by Heinemann under its African writers series. In addition, season has been the unexhausted subject of numerous critical monographs, journal articles, critical anthologies, master's and doctoral theses in the Arab world, Europe, the United States,

and south Africa. (1) in its Arab context, season was thematically linked to several earlier works, such as Suhayl Idris's Al-Hayy Al-Latini (the Latin Quarter), Yahya Haqqi's Qindeel Om Hashem (Ore Hashim's Lamp), and Tawfiq Al-Hakim's Usfoor min Al-Sharq (A Bird from the East). Muhammad Shahin, in *Tahawwulat al-Shawq fi Mawsim al-Hijra ila al-Shamal* sees history as forming the novel's infrastructure (155), calls season “a wonderful literary documentary that takes into account the dubious relationship between the two (Arab and Western) worlds” (141). Though Shahin suggests that what matters in season is not the protagonist but the historical context he significance, which ironically lies in his very functionality (41) and in the fact that he is motivated by the force of history without necessarily being a representative of that history (154). Mustafa is aware of this ambivalence, argues Shahin, and that is why he views himself as a lie and appeals, consequently, to his prosecutors to kill that lie. Shahin's statements can be interpreted as follows: Mustafa's ambivalent relationship with history results in his being both its genuine product and its false prophet.

Afnan al-Qasim, in *Mawsim al-Hijra ila al-Shamal aw Wahm 'Alaqt al-Sharq wa al-Gharb: 'Amaliyyat Naqd wa Naqdh li al-Riwayah* views the character of Mustafa as a poor parody of Meurseult, the protagonist of the stranger by Camus, argues that, “the character of Mustafa said is an Absurdist character and a product of the existentialist philosophy that swept (literary) markets in the (nineteen) sixties. In other words, it is a fad of the age in which the Arab world was saturated, to the point of nausea, with all sorts of outlandish translations,” (15). Nabil Matar's “Tayeb Salih's season of Migration to the North by Tayeb Salih: A casebook, on the other hand, argues that “Salih concentrates on the moral failures that colonized people manifest and which they erroneously but self-righteously blame on the colonizer. For Salih, such a political justification of personal ineptitude is not only invalid, but is detrimental to the emergence of a truly liberated society” (113). The critical debate over the precise meaning of season or the actual intention of its author will likely go on as long as it sustains the critical interest of its various readers as testified by a recent collection of critical essays by twenty five authors and edited by Hassan Abshar Al-Tayeb. However, there is somewhat of a consensus among critics that the theme of the novel has more significance on the historical or communal level than it has on the individual level. While not representing a complete departure from this consensus, the focus of the present paper is on the psychological significance of the uncanny imbroglio that binds narrator and protagonist.

On the surface, season deals with one man's obsession with sexually conquering English women during his stay in England. The nameless narrator of the novel informs us in the first sentence that he has just come back to his native village in the Sudan from a seven-year sojourn in Europe. The joy of reconnecting himself to his native roots melts the ice that had accumulated on his soul during his stay abroad (5). In the first two pages of the novel, the narrator speaks of the coldness of the climate in England and its impact on his spirits a complaint very much reminiscent of that made by the protagonist of Andrew Salkey's *The Adventures of Catullus Kelly*. The rich, green fronds gracefully dangling from palm trees, the wind wafting through the wheat fields, the cooing of turtle doves, the murmur of the Nile, the incantations and strength of his eighty-eight year old grandfather all reassure the narrator that,

like the sturdy trunk of the palm tree in the house yard, he too, has roots and a purpose in this life (6). The narrator seems to have weathered some potentially ruinous experiences, yet he manages successfully to conceal these from his relatives. While the familiar faces of family and friends calm his mood and help him rehabilitate from his cold experience in England, the ominous and unexpected appearance of a stranger named Mustafa Said accentuates the already sharp contrast between the peaceful life of the village and the turbulent life in the imperial metropolis of England. After a process of relentless inquiry, the narrator learns that Mustafa Said had come to the village from Khartoum, bought a farm, married a woman from the village, and settled their five years ago (6). The latter's presence as a stranger in an otherwise cohesive community instinctively piques not only the narrator's curiosity but his growing apprehension as well. Toward the end of the novel, the narrator notes his own fascination with Mustafa's personality: "It was not by coincidence that he piqued my curiosity" (156). At this point, the narrator realizes that he has spent all of his time and energy since his return from England attempting to put together the jigsaw puzzle that was Mustafa's life, and that this arduous task has been nothing but "a moment beyond the limits of time" (155), a pointless undertaking. He has already discovered how absurd and in vain his endeavors have been when he finds that Mustafa's autobiography is nothing but a sheaf of blank pages dedicated "(to) those who see with one eye, speak with one tongue, who see things either as black or white, either as of the East or of the West" (152). As the narrator attempts to solve the puzzle, he becomes progressively, and ironically, more puzzled by it, which explains why solving the puzzle becomes, from the very beginning, the narrator's obsessive quest. In undertaking it, however, the narrator becomes just as helpless as Mustafa was when the train carried him to the world of Jean Morris.

Initial inquiries lead the narrator to extract a confession from Mustafa about his real identity and secret past. Mustafa reveals that he was a prominent professor of economics at the University of London, that he enticed English women to his bed with fantastic notions of Arab and African exoticism, that he murdered his English wife, Jean Morris and that he was the cause of three suicides. He assures the narrator that his choice to live as a farmer among the natives of this remote and obscure village stems from his sincere desire to redeem himself in his own eyes. Therefore, he sees no reason to reveal his former identity to the villagers nor, he feels, will its concealment have any effect on the welfare of the village. Through the fears he generates in the narrator, in the narrator, we learn that Mustafa is somehow the personification of the former's alter ego, which he had left behind in England. Hence, Mustafa's unexpected presence disturbs the recently returned native son very profoundly. In this light, it is drunk, that is, when his subconscious is freed of all restrictions. To the narrator's consternation, Mustafa speaks in English, an alien language an act that symbolically foreshadows the feeling of alienation that will haunt the narrator until the end. As wine gradually loosens Mustafa's reticence, he recites in fluent and impeccable English the following lines of verse about World War.

Those women of Flanders

Await the lost,

Await the lost who never will leave the harbour

They await the lost whom the train never will bring

*To the embrace of those women with dead faces,
They await the lost, who lie dead in the trenches,
The barricade and the mud,
In the darkness of the night,
This is Chafing Cross Station, the hour's past one,
There was a faint light
There was a great pain.*

For the narrator who just recently completed his doctoral work on English poetry, the content of the poem is as stunning as it is frightening, and it possesses a sense of dread and foreboding. Similar to what the ghosts represent to Oswald in Ibsen's, the Ghosts, Mustafa symbolizes for the narrator his own European "ghost", or past come to haunt him in his home village among kith and kin. Joseph John and Yosif Tarawneh within the article "Quest for identity: the I-Thou Imbroglio in Tayeb Salih's season of migration to the North. "View Mustafa as" the narrator's alter ego reflecting the dark potential within the narrator himself (165). Recited in a moment of unconsciousness, the gloomy message of the poem is profoundly significant because it foreshadows, by its somber tone, the sense of loss, fear, despair, and futility that will eventually be etched on the narrator's psyche. It is significant, too, because it verbalizes in English what no one else in the village, other than the narrator, can understand or probe. In other words, Mustafa Said ex-presses, in a moment of slackened censorship from the super ego, what the narrator fears to reveal to his fellow villagers. The very uncertainty about how Mustafa Said ended his life, if at all, lends validity to the claim that Mustafa said is nothing but the narrator's alter ego. Even though the narrator warns the reader against thinking that Mustafa Said has become an obsession with him (65), the reader does precisely that. Indeed, the entire novel is, in a certain sense, about the narrator's obsession with, and profound involvement in, Mustafa's life. The fact that Mustafa's personal narrative is framed within that of the nameless narrator of the novel is very significant to the interpretation of alienation, covered in less than four pages of text (5-6;8-9), he becomes immediately embroiled in that of Mustafa Said, which practically consumes the remaining one-hundred and sixty-two pages. Mustafa, though a stranger by birth to the village, has already unsettled the narrator and made him, the native, look and feel like a stranger (13). And although the narrator claims very soon that his reconnection with the other villagers has made him oblivious to Mustafa's irksome presence, and that he was as happy as a child seeing himself in the mirror for the first time (8), it is valid to argue that his oblivion is a form of wish-fulfillment and that, through the unconscious act of displacement and transference, he transposed the villagers and Mustafa Said.

As the personification of a frightening phenomenon, Mustafa represents to the significantly nameless narrator what Freud calls the uncanny. A consideration of Freud's philological analysis of the uncanny is warranted here, as it will shed light on how Mustafa is the narrator's double. Freud's term for what is known in English as the uncanny is *Das Unheimliche*. To reveal what *Das Unheimliche* is, Freud then contrasts this term with the adjectives *Heimlich* ("homely" or "familiar") and *heimisch* ("native"), and concludes that "what is 'uncanny' is frightening precisely because it is not known and familiar". However, Freud's detailed tracing of the etymology of the term leads him to the startling conclusion: "thus *Heimlich* is a word the meaning of which develops in the direction of

ambivalence, until it finally coincides with its opposite, unheimlich. Unheimlich is in some way or other a sub-species of Heimlich". He later ascribes this total reversal in the meaning of uncanny to a process of repression: "for this uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression". Freud, however, argues on the authority of Otto Rank in "the Uncanny," the standard Edition of the complete psychological works of Sigmund Freud that at the narcissistic stage in the ego's development the ego invents a double, someone or an object it can identify with. The invention of this double is originally a defense mechanism, "an insurance against the destruction of the ego". Yet, as the ego passes the narcissistic stage, the double loses its original function; "but when this stage has been surmounted, the 'double' reverses its aspect. From having been an assurance of immortality, it become the uncanny harbinger of death". But why does the double become so frightening and uncanny that the ego needs to mobilize all its defenses against it? Why does the ego project that familiar double outward as something foreign to itself? Freud responds that:

When all is said and done, the quality of uncanniness can only come from the fact of the "double" being a creation dating back to a very early mental stage, long since surmounted a stage, incidentally, at which it wore a more friendly aspect. The "double" has become a thing of terror, just as, after the collapse of their religion, the gods turned into demons. Lastly, Freud adds that since there is in the unconscious mind a strong compulsion to repeat proceeding from instinctual impulses, "whatever reminds us of this inner 'compulsion to repeat' is perceived as uncanny". Likewise, to the native (heimisch) narrator, Mustafa appears, or is projected, as a stranger, one who is not part of the Heimat (homeland). Having just returned to his native village from an alien country, the narrator is keen on repressing all those feelings which are apt to render him that he is a foreigner, ein Auslander, in his native rock. The mere act of physical repatriation does not exactly bring him the at-hominess he seeks. Alienation is inescapable and cannot be surmounted by crossing the border between the alien north and the native south. It has preceded him in the person of Mustafa, the product of both North and South. It is significant along these lines, that just as the recent returnee immerses himself in reading a book for the first time since his return from his presumably purely bookish stay in England Mustafa Said appears to him.

Moreover, Mustafa Said appears while the narrator's father is asleep, while his two brothers are away, and while his mother and sisters are engaged with other women in aloud hubbub in a remote corner of the house. Thus, in the narrator's subconscious, Mustafa is a repressed phenomenon whose presence on the conscious level is threatening because it stirs up in him a latent compulsion to repeat his alienating experience in England. This explains why the narrator seeks refuge in the native heimisch villager's and most notably his Heimlich grandfather, from this "stranger's" menacing presence. In other words, the narrator seeks protection from himself, from his repressed alter ego, who is given the ironic name-epithet, Mustafa Said (roughly, "The Happy Elitist"). Indeed, the very fact that the narrator twice reminds other people of Mustafa Said; and that he is the only main character who has no name (in spite of his major role in the narrative and

the unfolding of events) further suggests that the narrator and Mustafa said are one and the same person.

From the foregoing discussion we are now able to postulate that if Mustafa Said is the alter ego of the narrator, then the intention of Tayeb Salih is to expose to the postcolonial narrator that, no matter how much he renounces it later, his anti-colonial sexual vengeance will come home to roost. This double exposure, so to speak, serves two purposes: first, to highlight that the pursuit of vengeful sexuality belongs to the colonial mentality and in the imperial metropolis; and second, to demonstrate that such pursuit is not only totally alien to the native culture but also a destructive force whose repercussions are ineluctably felt even in the narrator's rather unconvincing denial of having had any sexual contacts with English women while in England and in his bearing, along with the other native villagers, the brunt of Mustafa's destructive past after his return to the Sudan.

3. THEORETICAL FRAMEWORK

3.1 The theme of the novel

The essential theme of the novel involves around the character of infra dig-culture; it depicts the behavior of the lost generation whose characteristic and colonial education culture worked together to produce a spiritual bankrupt and morally numbed character. The opening pages of the novel initiate the theme of migration. The narrator seems to feel that he had been undergoing of process of drastic cultural transformation and cultural migration, cultural displacement. When he returns to his village he felt the clear result of migration. His return make him felt conscious and self analytical also he requires a deeper realization of the significance of his returning home. Describing his impressions when says "I felt as so a piece of ice was melting inside me". As though there were some frozen substance on which the sun has shown". The initial pages offer philosophic and arithmetic mood of returning narrator and at the same time the dues which initiate the theme of migration were introduced. The theme and content of the novel suggest an inner adoption of another cultural identity and stress the migration of another culture as performed by (Mustafa Saeed), the narrator and many other characters which resulted in their ability to re-adjust themselves into their original societies.

The main concern of the novel is the migration and the cultural displacement of Mustafa Saeed and the narrator. It is migration of body and soul to another land. This adoption of another culture by Mustafa Saeed and the narrator which resulted in their inability to live or to stop the cultural requirement of their original societies. It was such migration which make Mustafa Saeed held a chaotic life. Consequently he turned himself into a criminal who cannot lead or live a normal life anywhere. The theme of the novel also expose agenda has been designed for metamorphosing a whole nation. It is migration in it is lateral as well as metaphorical dimension that over shadows the novel. Colonization occupied Sudan and exerted all efforts to deform the cultural identity of all Sudanese. The village in the novel stands for Sudan, it suffered not only from colonization, but also from artificial culture of some Sudanese intelligence who got western education in Sudan and drunk deep from western culture, western way of thinking and western life. Migration from their roots isolated them physically, spiritually, morally and intellectually.

3.2 The Significance of the Title of the Novel

If the significance of the relation between the title and the theme of the novel desired to be conveyed through the content of the (Season). It is examined title of the novel proves to be an apt one. The north stands for the western culture it has been projected as the land of temptation. The content of (season) of the north speaks about migration during a period of history of same rootless characters from their own culture to an alien one.

3.3 The main characters in novel

3.3.1 Mustafa Saeed: Mustafa Saeed is complex character, he comes in to narrators thoughts throughout the novel. In his forties Mustafa moved to Wad Hamid and remained a mysterious figure, he married a village woman "Husna bint Mahmoud" but never speaks to anyone about his past. The narrator eventually learns that Mustafa is quite. Similar to himself, both were highly intelligent as a children and attended University in United Kingdom. Mustafa was who has high qualification, but also frustrated achievement. Mustafa Saeed was victim of the colonial education, the effect of the hidden agenda exercised upon the subject under the name of education, therefore he represented the cultural transformation, the narrator exposes the hidden past of Mustafa, about the fact that he destroyed his life after his series love affairs and murdering a women over there.

3.3.2 The narrator: The unnamed character in the novel was born in normal farming family in wad Hamid, however his sharp intelligence and ambition allowed him to advance the Sudanese education system and eventually attend university of London where he earned a doctorate in English poetry. The narrator feels obligated to use his education to help advance Sudan, the narrator is an anonymous character who got his legacy and important from Mustafa Saeed presence in the village. The narrator function in the novel is not only the narrator of, and commenter on the story of Mustafa Saeed but he also act as a character himself, has under gone the devastating effects of migration, he is ideologically naïve figure he claim that there is no deference between Sudan and Europe when he says (there like here) a tempting to bridge the wide gaps between them.

3.3.3 Haj Ahmed: The narrator grandfather who represent affixed ideological and religious attitudes which ask so little of life and knows how and what to take from it, he stands in sharp contrast with Mustafa Saeed and the narrator, who lost all purposes in life.

3.4 The minor character in the novel

- a. **Mahjoub:** The narrator good friend from elementary school, he is chairman of the agricultural project commit and major figure in the village politics. He interrupted his own education to be a farmer, in spite of his personal weakness which embodied in deinking wine he stands for practical view.
- b. **Fatima Abdul Sadig:** She is the mother of Mustafa Saeed who is unknowingly, preparing her son for the western way of life.
- c. **Hosna bint Mahmoud:** She is Mustafa Saeeds wife, after he died she live alone and care for her two sons, rejecting all suitor, Hosna resists being forced to marry wad Al-Rayyes and eventually murders him.

- d. **Bint magzoub:** She is famous woman in the village who enjoys indulging in obscene talking, smoking and drinking wine.

4. RESULTS

4.1 The colonial education as projected in "Season"

Generally, one of the main aims of indigenous education is the reinforcement one own culture and helping the society to transfer its own culture from one generation to another. However, colonial education indulged in implementing exactly, an opposite tasks. It claimed to be undertaking civilizing mission, but in fact it exerted all efforts to displace the European culture in Sudan. The novel contain many historical references which are true to the fact and spirit of the period, the first half of the of the 20th century. A careful reading of the novel will show that colonization was having both declared and hidden agenda. It declared agenda was as it usually claimed to civilize the natives, however the hidden agenda was conquer the brain of them and exploit their resources. These colonial motives were based on the assumption that when a man is mentally conquered, then his energies and resources will be under the control. Historically true many Sudanese have rightly considered the colonial education sheer evil that will spoil the young generation, there for they were reluctant to enroll their children in the colonial school. If they have not adopted such conscious attitudes, more Sudanese would have been tenured in to a prototypes of Mustafa Saeed and the narrator the central characters (season), as it was mentioned in the novel the colonial educational officer would go in search for children in order to recruit them in the colonial education establishments, however, even the children were aware of the colonial officer approaching them ideologically naïve there for he was easily, trapped by the colonial education rules through to the colonial education in Sudan were not sufficient for creating complete mantel march of Sudanese towards the western culture was taught to be necessary to detach their religious and societies by providing physical migration. The colonization produces natives like Mustafa Saeed the narrator who had no sense of belonging, and who where without independent entity that express their indigenous culture. Therefore Mustafa Saeed character as it displayed in the novel is incarnation of the malice of the colonial education in Sudan. He came under the systematic process of moral and intellectual deformation exercised upon him by the western education.

4.2 Summary

Chapter one contain introduction about the novel in Sudan and famous novelist, also it consist of research problem, hypotheses and significance of the research moreover it consist of the scope of study, limitation of the study and methodology of the study, while chapter two consist of literature review and previous studies. Chapter three analyze the novel of migration to the north. Chapter four contain the summary, finding, recommendation, bibliography and appendices.

4.3 Findings

Both Mustafa Saeed and the narrator were employed Al-Tayeb Salih in his novel failed to get immersed into their roots.

1. Colonial education aimed at accomplishing cultural transformation within the colonized as tender age as possible as it clear in the novel.
2. Al- Tayeb Salih stayed in England and experience it is culture and so far he affected by it and this seem clear in his novel (season of migration to the north).
3. As the novel shows the colonial make use of the bright intellectual – like Mustafa Saeed – and keep them away from their roots turned them into westernized intellects because they may threat their presence in Sudan.
4. Having no ethical values lead eventually to mantel and psychological breakdown.

4.4 Recommendations

- a. The society must care of the young generation by feeding them the Islamic culture that connected them with their roots.
- b. The western norms and life style may generate more sameness that have no moral and tradition of the societies there for the country must provide good education for the younger's.
- c. The recent generation of young, amateurs and students should read attentively and deeply this novel and extract more valuable conceptions from it from both sides; academically.

5. REFERENCES

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