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Contrapuntal Voices of Empire: A Postcolonial Analysis of Colonial and Indigenous Narratives in Tayeb Salih's Season of Migration to the North

ABSTRACT

This paper offers a postcolonial analysis of Sudanese author Tayeb Salih's novel *Season of Migration to the North* (1966), emphasizing the interplay between indigenous and colonial narratives. The analysis centers on the protagonist, Mustafa Sa'eed, who embodies its essence. The character of Mustafa Saeed represents the intricate interplay between colonial and indigenous elements. This research employs Edward Said's postcolonial concept, *Contrapuntal Reading* (1993), which underscores the interconnection of the histories of colonizers and the colonized through the portrayal of Mustafa Saeed's character, focusing on the mechanisms of colonial power, such as cultural hegemony, identity manipulation, and the resistance of the colonized. This study delineates two objectives: examining the dynamic power of the colonized, as exemplified by Mustafa Sa'eed's character, and investigating Mustafa Sa'eed's interactions with British women, reflecting the historical injustices endured by Sudan during the British colonial era. The way Tayeb Salih juxtaposes Western imperial ideals with Sudanese cultural tales facilitates a critique of imperialism. This method facilitates a comprehensive understanding of the interconnected history of colonialism and persistent conflicts within postcolonial identities, rendering the novel a significant examination of the psychological and cultural ramifications of colonial subjugation. The study concluded that Mustafa Sa'eed grapples with the sentiments of colonization, especially when moving to England for his education. Despite possessing dynamic strength, he is ensnared between the two spheres that hinder reconciliation. Sa'eed had a sense of dislocation between the two universes, which is evident in his interactions with European women.

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الأصوات المتقابلة للإمبراطورية: تحليل ما بعد كولونيالي للسرديات الاستعمارية والمحلية في رواية "موسم الهجرة إلى الشمال" للطيب صالح

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المستخلص

يقدم هذا البحث تحليلاً لما بعد الاستعمار لرواية المؤلف السوداني الطيب صالح موسم الهجرة إلى الشمال (1966)، مع التأكيد على التفاعل بين السرديات الأصلية والاستعمارية. ويركز التحليل على بطل الرواية مصطفى سعيد الذي يجسد جوهره. تمثل شخصية مصطفى سعيد التفاعل المعقد بين العناصر الاستعمارية وعناصر السكان الأصليين. يستخدم هذا البحث أحد مفاهيم نظرية ما بعد الاستعمار لإدوارد سعيد الذي يسمى بالقراءة الكونتروبوننتية (1993)، والتي تؤكد على الترابط بين تاريخ المستعمرين والمستعمرين من خلال تصوير شخصية مصطفى سعيد، مع التركيز على آليات القوة الاستعمارية، مثل الهيمنة الثقافية والتلاعب بالهوية ومقاومة المستعمر. تحدد الدراسة هدفين: فحص القوة الديناميكية للمستعمر على النحو الذي تجسده شخصية مصطفى سعيد، والتحقيق في تفاعلات مصطفى سعيد مع النساء البريطانيات، مما يعكس المظالم التاريخية التي عانى منها السودان في الحقبة الاستعمارية البريطانية. الطريقة التي يجمع بها الطيب صالح بين المثل الإمبراطورية الغربية والحكايات الثقافية السودانية تسهل نقد الإمبريالية. ويبسر هذا الأسلوب الفهم الشامل للتاريخ المترابط للاستعمار والصراعات المستمرة داخل هويات ما بعد الاستعمار، مما يجعل الرواية دراسة مهمة للتداعيات النفسية والثقافية للقهر الاستعماري. واستنتجت الدراسة أن مصطفى سعيد يتصارع مع مشاعر الاستعمار، خاصة عند انتقاله إلى إنجلترا من أجل تعليمه. على الرغم من امتلاكه قوة ديناميكية، إلا أنه يقع في شرك مجالين يعيقان المصالحة. كان لدى سعيد شعور بالخلع بين كونين، وهو ما كان واضحاً في تفاعله مع النساء الأوروبيات. الكلمات المفتاحية: المستعمر، ديناميكيات القوة، مصطفى سعيد، ما بعد الاستعمار، موسم الهجرة إلى الشمال

1-Introduction:

Al-Tayeb Salih (1929–2009) is considered one of the most prominent Arab and Sudanese authors of the 20th century. In his writings, he tried to expose

the interconnections of culture, identity, and power in postcolonial Sudan and the broader Arab world (Hassan, 2003). Salih highlights the complexities of Sudanese society and its colonial history through his colorful narrative and refined prose. Ashcroft et al. (1989) assert in *The Empire Writes Back* that "more than three- quarters of the people living of the world today have had their lives shaped by the experience of colonialism" (p.23 .(

Despite political transformations and the attainment of independence by numerous nations that are no longer colonies, cultural and economic challenges and crises persist, leaving individuals in a state of bewilderment regarding their culture and identity. The quest for colonized individuals for cultural identity and the societal development of newly independent nations constituted a facet of cultural transition that engendered conflict with the colonizer's culture. Ethnic conflict is a characteristic of the postcolonial era, resulting from colonial practices implemented in the colonies, particularly in Africa and Asia. (Al-Saidi, 2018(

Season of Migration to the North (1966) is considered the masterpiece of Al-Tayeb Salih, in which he examines the complexity faced by Sudanese in the aftermath of colonialism. Similarly, the novel deeply investigates the adverse consequences of Western colonialism in Sudanese society. Moreover, the narrative reveals the tension between modernity and the traditions of Sudanese people by presenting a juxtaposition of the narrative of Mustafa Sa'eed and the narrative of an unidentified narrator. The novel is usually linked to Joseph Conrad's work *Heart of Darkness* (1899) for its exploration of colonial themes encompassing gender roles, identity, and dynamic power. Salih's story, conversely, subverts the colonial perspective by presenting the East as an engaged participant in dialogue with the West. Saree Makdisi

(1992) acknowledges that Salih's novel is "a perfect example of a novel that writes back to the colonial power that once ruled Sudan" (p.804.)

In this novel, the protagonist Mustafa Sa'eed is depicted as a person with dynamic strength, which he employed to catch the attention of numerous women in England. Sa'eed's experience in England is characterized by self-hatred, despair, and longing for destruction. After serving seven years in prison for the death of his English wife, Jean Morris, and for the suicides of three women he seduced and subsequently abandoned, Sa'eed withdrew to a town near Khartoum, Sudan. Prior to his death, he forms a friendship with a narrator reminiscent of Marlow and designates him as the guardian of his son and wife, the custodian of his inheritance, and the custodian of his mysterious existence .

2.Theoretical Framework :

Postcolonialism is a scholarly examination of the cultural ramifications of colonialism and imperialism, emphasizing the human impacts of the domination and exploitation of colonized populations and their territories. It is a critical theoretical critique of the history, culture, literature, and language of predominantly European imperial powers. Postcolonialism comprises a diverse array of methodologies, and theorists may not always concur on a unified set of definitions. Postcolonial theory pertains to political conflicts worldwide, specifically the pursuit of racial and ethnic equality. Postcolonial studies do not encompass the impact of colonizers on the culture of colonized nations apart from the influence of colonizers' customs and culture.)Garcia , 2021 (

Leela Gandhi (2019) states "in 1985, Gayatri Spivak threw a challenge to the race and class blindness of the Western academy" asking " Can the subaltern speak?" (p.1). When Spivak says "subaltern' she means the people

who have been oppressed by colonialism. To put the discussion in a broader context, Spivak refers to the colonized people who were treated inferiorly by the colonizers (Gandhi, 2019).(

Gandhi (2019) asserted postcolonial studies, including literature as well, can be understood as a theoretical effort to prevent the deliberate forgetting that often follows colonial rule. It is an academic endeavor that mainly focuses on revisiting, recalling, and critically examining the colonial past. Moreover, revisiting the colonial context reveals a complex dynamic of mutual antagonism and attraction between the colonizer and the colonized. Through this exploration of their conflicting relationship, the ambiguous roots of postcolonial history began to emerge. As stated by Frantz Fanon in his book *The Wretched of the Earth* (1963) " the war [between the colonizer and the colonized] goes on; and we will have to bind up for years to come the many, sometimes inefaceable, wounds that the colonialist onslaught has inflicted on our people"(p.249.(

Edward Said, a prominent figure in postcolonial literature, is a Palestinian scholar involved in many political actions during his tenure. In *Culture and Imperialism* (1993), he presented the concept of contrapuntal reading. He stated, along the history of colonization, Western imperialism attempts to silence or marginalize the voices of the colonized people through their narratives. Said examined the ways in which imperialist dynamics are frequently reflected and reinforced by Western literature and cultural products. He argued that a contrapuntal reading of literary texts would enable the reader to perceive both the prevailing narratives of imperial powers and the obscured or neglected histories of colonized people. Said (1993) admitted " The point is that contrapuntal reading must take account of both processes, that of imperialism and that of resistance to it, which can be done by extending

our reading of the texts to include what was once forcibly excluded" (pp. 66-67.)

Moreover, Said (1993) examined how imperialism continues to influence historical and cultural narratives. He asserted that colonial dominance was a cultural as well as a political and economic endeavor, with the goal of annihilating indigenous civilizations and imposing the colonizer's worldview, reclaiming the presupposition that "resistance, far from being merely a reaction to imperialism, is an alternative way of conceiving human history. It is particularly important to see how much this alternative reconception is based on breaking down the barriers between cultures" (p.216 .)

As a result, resistance to imperialism through counternarratives is proactive rather than reactive. Counternarratives serve as a challenge to the European narratives imposed by colonial empires by offering alternative perspectives on history, society, and cultural identity. Said argued that this reinvention includes the production of culture, literature, art, and politics. He asserted that the artificial internal divisions brought about by Western colonialism and imperialism must be eliminated because they work to isolate the original civilizations and reinforce the idea of the West versus the rest. Moreover, cultural resistance through counter-narratives will help promote a more inclusive and interconnected view of human history by helping to see cultures as interconnected rather than hierarchical. (Said, 1993)

Said's contrapuntal reading echoes Franz Fanon's claims set forth in his seminal work *The Wretched of the Earth* (1963) in which Fanon urged those who have suffered to regain their agency and rewrite their histories, calling for a refusal to accept the postcolonial world as it is, that the colonized:

Should flatly refuse the situation to which the Western countries wish to condemn us. Colonialism and imperialism have not paid their scores when

they withdraw their flags and police forces from their territories. For centuries the [foreign] capitalists have behaved in the underdeveloped world like nothing more than criminals (Fanon, 1963, p.101 .(

Fanon's criticism of the impact of colonialism is consistent with Said's examination of cultural imperialism. The role played by Western media and narratives that attempted to reinforce the preconceived notions of colonized countries as living in a state of backwardness can be revealed through contrapuntal reading. This contrapuntal reading can also reveal how colonizers' colonial and exploitative roles are neglected in Western narratives.

Throughout his work, Said hardly emphasized the ways in which Western imperialism tried to connect the histories of the colonizers and the colonized, even if it would bring harm or threat to colonial societies. This entwined history is frequently reflected in postcolonial literature, which criticizes historical injustices while envisioning an oppression-free future. Said (1993) stated :

We find much the same cultural energy that we see in the fiction of Ngugi, Achebe; and Salih. Its messages are we must strive to liberate all mankind from imperialism; we must all write our histories and cultures rescriptively in a new way; we share the same history, even though for some of us that history has enslaved. This, in short, is writing from the colonies coterminous with the real potential of post-colonial liberation (p.274 .(

Said (1993) admitted that the struggles of marginalized or oppressed communities within imperial nations are not disconnected from the writings of postcolonial authors and intellectuals—those arising from formerly colonized regions, that " their work should be seen as sharing important concerns with minority and "suppressed" voices within the metropolis itself" (p.54). Inherent hostility toward dominance, inequity, and exclusion unites

both groups. While minority voices within imperial nations (such as African Americans, immigrants, or working-class activists) also challenge oppressive systems within the metropole, postcolonial writers such as Salman Rushdie, Ngũgĩ wa Thiong'o, Chinua Achebe and Al-Tayeb Salih critique colonial power from the perspective of the colonized .

Creating narratives that are opposite to the Eurocentric worldview is another issue in Said's (1993) contrapuntal reading. The experiences and voices of the colonized people can be brought to the surface through a contrapuntal reexamination of colonial and postcolonial writings to provide more accurate and thorough historical insight. This study adopts Said's (1993) theory of postcolonialism, contending that the challenges faced by marginalized or oppressed people within imperial nations are intrinsically linked to the works of postcolonial authors and intellectuals from formerly colonized regions. This is indeed evident in the *Season of Migration to the North*.

-3 Previously Conducted Studies:

Since its publication in 1966, *Season of Migration to the North* has attracted the attention of postcolonial literature scholars, prompting many scholars and critics to study the novel from different perspectives. For example, Joseph John and Yosif Tarawneh's article, *Quest for Identity: The I-Thou Imbroglia in Tayeb Salih's Season of Migration to the North* (1986), use Martin Buber's introduction of the philosophical framework of the "I-Thou" connection to analyze the novel's main concern of identity. Several writers have tried to examine the ways in which the characters within Al-Tayeb Salih work grapples with the question of self-definition while confronting interpersonal interactions, cultural hybridity, and colonial legacies. Within the larger conflicts between the self ("I") and the other ("Thou"), the article places this identity exploration.

John Davidson (1989) in his article, In Search of a Middle Point: The Origins of Oppression in Tayeb Salih's "Season of Migration to the North" questions the relationship between the colonizer and the colonized, as well as the methods of oppression used by the colonizer to limit the role of the colonized, including intellectual and cultural colonization and gender conflict. Furthermore, this study draws attention to the way in which colonialism changes the psychological and cultural state of both the colonizer and the colonized, as Mustafa Saeed - the main character in the novel - represents the destructive effects of colonialism and tyranny. The article also delves into understanding the violence inherent in colonial relations and attempts to uncover Mustafa Saeed's connections with the West to reveal a deep struggle for identity, meaning, and power.

Musa Al-Halool in his article, The Nature of the Uncanny in Season of Migration to the North (2008), explains the role of the "uncanny" in Season of Migration to the North and how this idea contributes to the psychological and cultural complexity of the narrative. The writer shows the way in which Al-Tayeb Salih attempts to manifest the concept of the "uncanny" of Sigmund Freud to shed light on the disturbing and destabilizing effects of colonialism, in addition to identity crises and cultural conflicts. Al-Halool demonstrates the analysis of his article by placing it within the framework of the uncanny, which refers to the strange or eerie sensation that arises when something familiar turns to be unfamiliar or when suppressed memories come back in unexpected ways. Through the use of the uncanny, Al-Halool explains novel attempts to interpret the complex relationship between Mustafa Sa'eed and the unidentified narrator. Mustafa serves as the narrator's doppelganger or alter ego, symbolizing a different path that the narrator could have followed, but

refused to pursue. As the narrator struggles with Mustafa's unnerving mirror of his desires and concerns, a state of tension and confusion arises .

Amer, E. & Ghazi, W. (2014) in their article, entitled Search for Identity in Micheal Ondaatje's Post-Colonial Novel in the Skin of a Lion, investigates the experiences of marginalized characters. Furthermore, the study highlights the challenges faced by colonized people in forming their identities in the post-colonial era. In addition, the study shows the way in which the writer Ondaatje tries to oppose colonial narratives that work to underestimate the role of marginalized or neglected communities. The study adopts a post-colonial framework to shed light on one of the most important themes in post-colonial literature, self-discovery, through reflections of the fragmented identity of the characters.

In her study, Identity Crisis of Arab-American in Laila Halaby's Novel Once in a promise Land, Hanan Abbas Hussein (2020) investigates Laila Halaby's portrayal of the challenges faced by Arab-Americans while navigating their dual identities in a post-9/11 American society. According to Hussein (2020), Layla Halaby intends her novel Once in a Promised Land to serve as a lens through which the complexities of cultural displacement, racial profiling, and societal expectations can be analyzed. This study explores the characters' social and psychological challenges, especially the ways in which their cultural background clashes with their efforts to assimilate with American society. In addition, the study attempts to show the way in which Arab-Americans feel deliberately marginalized and alienated, the internal struggle that they face to preserve their cultural heritage, and their sophisticated attempts to get involved in large Western societies.

offering a thorough critical examination, the study attempts to shed the light on the deep-seated implications of such kind of crises on the Arab-American

community while illuminating more general issues of identification, belonging, and the influence of geopolitical events on individual and cultural identities.

Abud, A. K., & Az-Zubaidy, T. R. (2024) in *Storytelling as a Counter-narrative Technique Against Colonial Project in David Milroy's Windmill Baby*, examine how Milroy employs storytelling in his play to reclaim indigenous identity and agency while contesting colonial narratives. The study's focal concern is dedicated to analyzing the principal character, Maymay, who resided in a colonial pastoral region. Abud and Az-Zubaidy (2024) attempted to uncover the psychological resilience, humor, and ethnic diversity in Maymay's life, alongside critiquing the systemic injustices that she faced. The article aims to reclaim the history that was once obscured or misrepresented by colonial narratives and emphasizes indigenous viewpoints through a dramatic monologue rooted in oral traditions.

The current study aims to provide an elevated perspective of the colonized in stark opposition to the preconceived perspective of the colonizer through an in-depth analysis of the dynamic power of Mustafa Sa'eed and his interactions with British women. Moreover, the study attempts to shed light on the historical injustices that Sudan faced during the British colonial period through the framework of Edward Said, the contrapuntal reading (1993). This study analyzes Mustafa Sa'eed's uniqueness among the colonized in Sudan, focusing on his superiority and differences as well as his complex relationships with Western women to challenge the racial and cultural impositions of Sudan.

.4The Practical Part of the Study

4.1Methodology of the Study

The current work is descriptive in nature; this type of research, as McCombes (2019) stated, the descriptive study seeks to methodically and accurately characterize a population, circumstance, or phenomenon. It can respond to inquiries regarding what, where, when, and how. Accordingly, only two main aspects are addressed to maintain depth in the analysis. In this regard, to meet the first objective, which reads “examining the dynamics power of colonized as exemplified by Mustafa Sa’eed's character”, and the second objective which reads, “Investigating Mustafa Sa’eeds interactions with British women, reflecting the historical injustices experienced by Sudan during the British colonial period?” The researcher performed the following steps.

.1 Identifying the extracts that reflect the dynamic power of the colonized Mustafa Sa’eed the protagonist of the novel

.2 Determining the effect of the dynamic power of the colonized Mustafa Sa’eed on women in England.

4.2Data Analysis

a. Identifying the extracts that reflect the dynamic power of the colonized Mustafa Sa'eed, the protagonist of the novel.

Al- Tayeb Salih elucidates the intricacies of Sudanese culture and its colonial past through the depiction of the character of the colonized Mustafa Sa’eed, emphasizing his strength and distinctions. Salih uses Mustafa Saeed's narrative as a lens draw attention to the complexities of identity, power, and resistance to colonialism, as this narrative represents a sharp contradiction to the preconceived notions of the colonizers regarding the colonized. Sa'eed's intellectual prowess, emotional detachment, and strategic interactions with British women emphasize his uniqueness among the colonized, challenging the racial and cultural impositions of colonialism The subsequent excerpts illustrate Sa’eed’s dynamic prowess :

Yet I had felt from childhood that I - that I was different - I mean that I was not like other children of my age: I wasn't affected by anything, I didn't cry when hit, wasn't glad if the teacher praised me in class, didn't suffer from the things the rest did. I was like something rounded, made of rubber: you throw it in the water and it doesn't get wet, you throw it on the ground and it bounces back" (Salih, 1969, p.20.)

Sa'eed has recognized his uniqueness since childhood. He was distinct from his peers in that he showed no emotional reaction to adversity, remained apathetic to commendation from teachers, and did not feel the same distress as others. Through Sa'eed's story, Salih not only critiques the historical injustices endured by Sudan during the British colonial period but also underscores the resilience and agency of those who navigate and resist the oppressive structures of empire. Sa'eed used the metaphor of the rubber to illustrate his dynamic strength; when immersed in water, it remains dry, and when cast to the ground, it bounces. This metaphor represents Mustafa Saeed's ability to adapt to the various circumstances and not being affected by them .

Sa'eed indicates "At the time, though, I felt nothing whatsoever. I packed up my belongings in a small suitcase and took the train. No one waved to me and I spilled no tears at parting from anyone." (pp.23-24). From the outset of Mustafa Sa'eed's life, he was distinguished from other male adolescents. He was an inaugural Sudanese recipient of a scholarship for studying abroad. At the moment of receiving his scholarship to Cairo, he experienced no emotions towards anyone even his mother, who brought him after the death of his father .

He gathered his possessions in a compact suitcase and boarded the train. He received no farewells and shed no tears upon departure from anyone. He possesses both power and patience:

“ I remember that in the train I sat opposite a man wearing clerical garb and with a large golden cross round his neck. The man smiled at me and spoke in English, in which I answered. I remember well that amazement expressed itself on his face, his eyes opening wide directly he heard my voice. He examined my face closely, then said: “How old are you?” I told him I was fifteen, though actually I was twelve, but I was afraid he might not take me seriously. “Where are you going?” said the man. “I’m going to a secondary school in Cairo.” “Alone?” (p.24.)

Another piece of evidence of Sa’eed’s dynamic force is his alone journey to Cairo at the age of twelve, when he demonstrated a distinctive personality. He depended on himself. He sat next to a man in a clerical garb embellished with a large golden cross around his neck on the train. The man smiled at him and spoke in English to which he replied. He vividly remembered the surprise that appeared on his face and his eyes expanded instantly when hearing my voice. He questioned his age, and Sa’eed replied that he was 15. He showed astonishment and questioned whether someone accompanied me, to which I said that I had journeyed alone. Sa’eed’s decision to go to secondary school in Cairo by himself at the age of twelve shows a remarkable sense of agency and determination. His encounter with the clergyman, in which the latter expresses surprise at Sa’eed’s command of the English language, highlights the colonizer’s racial and cultural presumptions. The colonial mindset, which sees the colonized as less intelligent or incapable of intellectual sophistication, is reflected in the clergyman’s surprise. Sa’eed’s purposeful exaggeration of his age—stating that he is fifteen years old rather than twelve—demonstrates his awareness of these prejudices and his calculated attempts to establish his authority and gravity in a society where colonial hierarchies rule.

Mustafa Sa'eed describes his life in post-war London, a city emerging from the shadows of conflict and the rigid moral constraints of the Victorian era: London was emerging from the war and the oppressive atmosphere of the Victorian era. I got to know the pubs of Chelsea, the clubs of Hampstead, and the gatherings of Bloomsbury. I would read 29 poetry, talk of religion and philosophy, discuss paintings, and say things about the spirituality of the East. I would do everything possible to entice a woman to my bed. Then I would go after some new prey” (pp.29-30.)

Upon completing his studies in Cairo, he was awarded a scholarship to London. As a colonized, he observed the distinctions between the East and the West. He is ensnared between the two realms that he struggles to harmonize. Sa'eed's feeling of dislocation between the two realms, he observed that London was recovering from the war and the stifling environment of the Victorian era. He became acquainted with the bars of Chelsea, clubs of Hampstead, and assemblies of Bloomsbury. He would read 29 poems, converse about religion and philosophy, analyze paintings, and articulate thoughts on Eastern spirituality. He employs his dynamic influence to engage in many relationships with English women who culminate in death or homicide. He would employ every available means to seduce a woman into his bed. Sa'eed characterizes these women as his “prey,” viewing them as targets he cunningly and deliberately seduces to exert control over them. He persistently misleads women by fabricating his identity, such as providing fake identities and engaging in infidelity with other women .

Sa'eed is consistently admired by those around him, regardless of gender, for his distinctiveness:

What a man he was! He's one of the greatest Africans I've known. He had wide contacts. Heavens, that man - women fell for him like flies. He used to say "I'll liberate Africa with my penis" (p.120)

He portrayed a distinctive individual as one of his associates in England, who collaborated with him for the "Struggle for African Freedom" Committee, where Sa'eed worked as president. He characterized him by exclaiming, "What a man he was!" He is among the most remarkable Africans I encountered. He stated that Sa'eed typically possesses extensive connections. goodness that dude attracted women effortlessly. He feels as though he is liberating Africa with his penis. This passage emphasizes the entwined histories of the colonizer and the colonized from the standpoint of Edward Said's contrapuntal reading. Sa'eed's interactions with British women can be viewed as a microcosm of the larger colonial experience, in which identity, desire, and power all interact in intricate and frequently conflicting ways. His claim that he will "liberate Africa with my penis" illustrates how colonialism influenced his conception of resistance and power, requiring him to negotiate and overthrow the repressive systems of empire .

b. Determining the effect of the dynamic power of the colonized Mustafa Sa'eed on women in England.

Al-Tayeb Salih Speaks: Four Interviews with the Sudanese Novelist reveals that the author remarks on Mustafa's 'violent female conquests,' stating that "Mustafa wants to inflict on Europe the degradation which it had imposed upon his people. He wants to rape Europe in a metaphorical fashion"(cited in Al-Saidi, 2018, p.37). The subsequent excerpts exemplify Mustafa's aggressive female conquest.

The women I enticed to my bed included girls from the Salvation Army, Quaker societies, and Fabian gatherings. When the Liberals, the

Conservatives, Labour, or the Communists, held a meeting, I would saddle my camel and go. "You're ugly," Jean Morris said to me on the second occasion. "I've never seen an uglier face than yours." I opened my mouth to speak but she had gone. At that instant, drunk as I was, I swore I would one day make her pay for that (Salih,1969, p. 30.)

Sa'eed employs his charismatic charm and physical attractiveness to allure women in England. He lured ladies from many organizations, including the Salvation Army, Quaker groups, and Fabian gatherings, to his bed. Jean Morris one of the England women remarked to him on the second instance by saying your face is the most unattractive I have ever encountered. He attempted to talk, but she had departed. In that moment, inebriated he vowed himself that he would eventually make her accountable for that.

"Mr Mustafa, the bird has fallen into the snare. The Nile, that snake god, has gained a new victim. The city has changed into a woman" (p. 39)

Mustafa Sa'eed commenced his discourse with affection and fervor towards women, illustrating his colonial grievances through the lens of female victims. As he commenced his speech, he reminded himself that the bird had become ensnared. The Nile, the serpent deity, has claimed a new victim. He envisioned the entire city transformed into a lady.

When I first met [Ann Hammond] she was less than twenty and was studying Oriental languages at Oxford. She was lively, with a gay intelligent face and eyes that sparkled with curiosity. When she saw me, she saw a dark twilight like a false dawn. Unlike me, she yearned for tropical climes, cruel suns, and purple horizons" (p. 30.)

One of Sa'eed's female preys was Ann Hammond, she adored Sa'eed; she was under twenty and was pursuing Oriental languages at Oxford. She exhibited vivacity, with a cheerful, intelligent visage and eyes that glimmered with

inquisitiveness. Upon seeing Sa'eed, she perceived a dim darkness resembling a deceptive dawn. In contrast to his preferences, she longed for hot climates, harsh suns, and violet horizons. Indeed, he had a detrimental effect on women. One day, they discovered her deceased. She had asphyxiated herself. They found a small piece of paper with her bearing his name and carried the phrase: "Mr. Sa'eed, may God damn you." (p.90)

Isabella Seymour was another victim of Sa'eed's dynamic strength. He employed his cunning, sarcastic demeanor, and an exuberant charm to entice her by comparing himself to an elderly crocodile that has lost its teeth .

" You'll find I'm an aged crocodile who's lost its teeth," I said to her, a wave of joy stirring in the roots of my heart. "I wouldn't have the strength to eat you even if I wanted to." I reckoned I was at least fifteen years her junior, for she was a woman in the region of forty, whose body - whatever the experiences she had undergone - time had treated kindly. The fine wrinkles on her forehead and at the corners of her mouth told one not that she had grown old, but that she had ripened. 'Only then did I ask her name. ' "Isabella Seymour," she said. 'I repeated it twice, rolling it round my tongue as though eating a pear. "And what your name?" ' "I'm - Amin. Amin Hassan" (p. 40.)

He attempted to convey that he lacked the strength to consume her, even if she wanted it. He estimated that she was at least fifteen years younger than him, as she was a lady in her forties, whose physique regardless of her past experiences had been favorably affected by time. The delicate creases on her forehead and around the corners of her mouth indicated not that she had aged. His objective was to bring her to his bed to fulfill his colonized dynamic power "For a moment I imagined to myself the Arab soldiers' first meeting with Spain: like me at this instant sitting opposite Isabella Seymour" (p. 42). He

envisioned his relationship with Isabella Seymour as analogous to the encounter between the Arab peoples and the colonizer Spain.

“Were you the cause of Ann Hammond’s suicide?” “I don’t know.” “And Sheila Greenwood?” “I don’t know.” “And Isabella Seymour?” “I don’t know.” “Did you kill Jean Morris?” “Yes.” “Did you kill her intentionally?” “Yes.” (p. 32.)

In the London court, the attorneys are posing several questions to Sa'eed. Were you responsible for Ann Hammond's suicide? Sa'eed's response indicates his lack of knowledge. They enquired about Sheila Greenwood and Isabella Seymour. Indeed, Sa'eed's response was, "I do not know." Moreover, when questioned about the deliberate murder of his wife, Jean Morris, he confidently admitted to having killed her.

“Professor Maxwell Foster stated: Mustafa Sa’eed, the gentleman of the jury, is a noble person whose mind was able to absorb Western civilization but it broke his heart. These girls were not killed by Mustafa Sa’eed but by the germ of a deadly disease that assailed them a thousand years ago” (p. 33.)

Professor Maxwell Foster asserted that Mustafa Sa’eed was a dignified individual who traveled to England for academic pursuits, but his brain didn’t conform to Western society, resulting in great anguish. Foster sought to clarify that Sa'eed finds it challenging to acclimatize to the modern Western environment. He encountered an internal conflict that prompted him to form multiple connections with women. He stated that these girls were not killed by Mustafa Sa’eed but by the virus of a fatal disease that affected them a millennium ago. Professor Maxwell Foster's statement provides a complex analysis of the relationship between colonialism, identity, and tragedy. It also emphasizes the emotional and psychological toll that this assimilation takes.

Sa'eed's heartbreak serves as a metaphor for the internal struggle and displacement that colonized people go through when they are torn between their native culture and the culture that the colonizer imposed. His failure to reconcile these two selves ultimately leads to his demise, which is his tragedy.

5. Conclusion

According to the study's findings, Mustafa Sa'eed, an essential character in Tayeb Salih's *Season of Migration to the North*, represents an elevated perspective of the colonized that stands in stark contrast to the colonizer's preconceived notions. The study clarifies Sa'eed's distinct place among the colonized in Sudan by examining his character and relationships with British women. It emphasizes Sa'eed's superior intelligence, emotional distance, and calculated resistance to colonial imposed norms. Sa'eed's life and actions challenge the racial and cultural inequalities created by British colonization and provide a powerful counterpoint to the colonial narrative.

From an early age, Sa'eed exhibits qualities that set him apart from his peers. His emotional indifference, intellectual prowess, and self-awareness make him an exceptional figure even in the oppressive colonial context. His departure for England represents his rejection of the emotional and cultural constraints, usually associated with the colonized. In England, Sa'eed's dynamic power is most clearly demonstrated through his interactions with British women due to his charismatic appeal. These relationships, marked by seduction and manipulation, become sites of resistance that allow Sa'eed to reverse colonial power dynamics and assert his agency. Through these interactions, Sa'eed not only challenges the racial and cultural stereotypes imposed by the colonizer but also goes so far as to expose the weaknesses and contradictions within the colonial system.

By juxtaposing the experiences of the colonizer and the colonized, the study also illuminates the historical injustices that Sudan faced during the British colonial era through using Edward Said's contrapuntal reading framework. The wider conflicts of colonialism are reflected in Sa'eed's sense of displacement as he is torn between a colonized, suffering Sudan and a war-torn, Victorian England. It is possible to interpret his behavior in England—especially his interactions with British women—as a kind of payback for the wrongs done to his native country. Sa'eed's attempts to establish his dominance, however, ultimately resulted in his downfall, demonstrating the psychological effects of colonialism.

As demonstrated by his actions during his trial, Sa'eed maintains a sense of superiority despite moral and legal censure. Sa'eed represents the intricacies of both complicity and resistance in the court proceedings, which revolve around his crimes against women and turn into a microcosm of the colonial encounter. His tragic demise highlights the long-lasting effects of colonial oppression on people's lives, even though his eventual return to Sudan and rural life represents a partial reconciliation with his identity.

In summary, this study shows how Mustafa Sa'eed's character subverts the colonial narrative through his complex relationships with British women, dynamic power, and distinct identity. The study sheds light on Sudan's historical injustices and how Sa'eed's life reflects the larger struggles of the colonized by utilizing Edward Said's contrapuntal reading. In the end, Sa'eed's tale offers a potent critique of colonialism, highlighting its terrible consequences for both the colonizer and the colonized while reaffirming the fortitude and autonomy of those who oppose its encroachments.

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