



## The Anamorphosis of Struggle, Confrontation, and Ideological Imagination in Tayeb Salih's Season of Migration to the North (1966)

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### Abstract

*The transmedia narrative of the scope of Season of Migration to The North, emphasizes substantial composite creations where specific characters and idiosyncratic plot lines imply a neo-perception method and a post-conception model within the dimensionality of understanding becomes a generative system and a transformative experience. In this run, the anamorphic format of imagination and intellection inside the indigenized process of encoding, designs a new method of normative functionalism, an original attitude of discernments and a prima materia empirical perceptive consignment. Therefore, through a relational value of model and an aesthetic realism, Salih defines an innovative interactive and immersive reality within an analytic functionalism and a psycho-functional view in the perspective to transcend the Islamist conservative approach of formal concept analysis and then to deconstruct the Western absorption of temporal concept analysis. It is within this respect, the principle of this paper appears to be a social deconstructionism, a modality and property differentiation concerning the status quo of the Be-ing, and a transformative reform about anthropological prerequisites and requests. In this respect, the realm of functionalism, functional linguistic and aesthetic realism involve this Salih's object argument in a transgressive object relation.*

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## Introduction

The materialization of intellection essentially revolves around the schema of acquisition, consolidation and the reprocessing and complementarity of realization. Consequently, by emphasizing the atypical and perplexing socio-historical and politico-cultural dimension of the African continent, the frame of the postcolonial literature observes the dynamic metamorphism of art as a functional and practical ideological persuasion. In this respect, the expression and the application of human creativity and imagination transcend the complex psychophysiological experience and the physiological behavioral influences; therefore, absorbing an expressive behavior, an esoteric environmental influence and a political perception. In this run, creativity functions like a trendsetter, which the very nominal perceptivity apropos its self-own-experience of immunity, is a comprehensive intellectual involvement in the endeavor and effort of adaptation of the African people for the revolution of perceptual categorization and conceptual model. Correspondingly, postcolonial thinkers and artists, throughout their unswervingly and relational value of model, involve themselves in the definite and prospective state of affairs; and then, conveying their creation interpretation according to the masses commitment in an intense melee against human mortification and subjugation.

In this view, the unorthodox aesthetic and the technical and material concerns of imagination, define a new immersive and interactive reality. Within this consequence, its constitutional

genuineness attempts to collapse the alien and eccentric structural disequilibrium of African system of thinking, to deliberately distort colonial subjugating process of intellection, and purposefully defining a processing capacity concerning different underlying basis for a progressive African innovation. Enclosed by the dynamic of this respect, and shadowing the contradicting material reality of the African historical circumstances, Tayeb Salih, through his *Season of Migration to The North*, involves a conceptual model within the basic principles of existentialism, phenomenology and an ongoing interface between Islamic philosophy and analytical philosophy, characterize the indigenous criterion of perceptions, normative discernment and formal empirical cognitive load. Fundamentally, Salih's approach to separate the antediluvian Eurocentric incongruities that determine the African context toward liberal transformation, establishes a new intellection and imagination based essentially on theoretical dimensions, which efficiently interwove the frame of cultural principle and the schema of social practice.

In this respect, the sphere of ideological imagination becomes a decolonizing and a deconstructive method within which Salih correspondingly exhibits the obstructions, failures and insufficiencies concerning external ascendancy. In this viewpoint, the main line of this paper inscribes itself in the functional perception of the comprehensive distinctive nature of imperialism and the total inclusive dimension of the potencies opposing to the indoctrination specificity attitudes of West cast of mind. In the next section I deal with the continuing process of self-apprehension, the substantial mutation and recombination and metaphysical dislocation. In the succeeding section, I emphasis on the demystifying and the deviating progression and consonant structures between traditional African method and the colonizers impression management inside the Western compartmentalizing idiosyncrasy of thought, metaphysical sensitivity and methodical assumption. In the third section, I deal with the selected characteristic of anthropological emotion perception and phenomenal observation that deconstruct the structural Western mannerism and separatist truths driven by an alternate reality of a formulaic language and a systematic behavioral dimension.

### **The Structural Argument and The Process of Persuasion**

With a pan-Africanist archetype of understanding, and through the prototype of the socialistic forces of cognition, and the stereotype conception of popular culture, Tayeb Salih through the political axe of his *Season of Migration to The North*, establishes a distinctive manner of interpretation and analysis of aspects of human cognition, adamantly based on the interconnection and contrast between Western conceptual model and the colonized post conceptual dynamic of thought. In this run, through an argument object and inside the idea and traditional role of object, Salih casts doubts on the necessity of materiality as a conceptual model; then, he defines a temporal order and performance that introduce the dematerialization of the object of intellection. Therefore, the complex structure and the aesthetic dimension of his subject imagination point out a complete quality of an African and Arab liberal discourse, which efficiently emphasizes the typical approach of a neo-perception and a post-conception of the self that delineates an object language, in the perspective to disarticulate the traditional architecture of thought and the modern value of theoretical basis of experience. It is within this standpoint, Salih writes :

“I would imagine the faces over there as being brown or black so that they would look like the faces of people I knew. Over there is like here, neither better nor worse. But I am from here, just as the date palm standing in the courtyard of our house has grown in our house and not in anyone else's. The fact that they came to our land, I know not why does that mean that we should poison our present and our future? Sooner or later they will leave our country just as many people throughout history left many countries. The railways, ships, hospitals, factories

and schools will be ours and we'll speak their language without either a sense of guilt or a sense of gratitude. Once again we shall be as we were — ordinary people — and if we are lies we shall be lies of our own making” ( Salih, 1966).

Consequently, through the installment of a transformative and a distinctive aesthetic process, Salih explores the conflicting ideas of the modern scientific knowledge, which is correspondingly connected to the Western putative conception of nature and mind; then, he underlines the profound intellection structures of the indigenous African cultural contexts and belief systems in the line to move beyond hypothetical ideas. In this standpoint, it appears inside the qualitative variable and quantitative criterion of the structural argument, a reality principle that determines a generative fertilization within the schema of Islamic process of thinking becomes an immediate perception and a cognitive psychology, which its system integration efficiently delineates functional entities to eradicate thoroughly cognitive alteration and inappropriate horizontal integration and supposition regarding the sphere of intellect and knowledge. In this run, through the gradual interaction and ascending progression of struggle and ideological imagination the realm of structural argument becomes inside Salih's postcolonial perspective the real nature and the significant basis of cross-domain interoperability. Within this respect, through a self-conscious use of styles and conventions and within the dynamic of postmodernism approach, Salih involves inside his ideological imagination the Islamic philosophy of Hikmah, Tariqah and Haqiqah. Within this post-conception perspective, it appears a metaphysical model that moves beyond the traditionalist superficiality and the modernist destructive opportunism and the frame of Islamic domain of Kalam, therefore installing the commitment and the connection between metaphysic, the particular dimension of Islam and a nouveau Be-thinking epistemological model. This schema brings us to grasp Russell Keat perspective, when she writes:

“A recurrent issue in both philosophy and the human sciences has been the possibility of identifying distinctively human characteristics—such as the capacities for language, purposive action and conscious experience; sociality, historicity, and cultural diversity; and so on. Some of these proposed differentiations have taken the relevant contrasts to be between humans and the ‘physical’ or ‘material’ world; others, between humans and the ‘biological’ or ‘organic’ world. But what has been accepted in nearly all proposals is that it is not human bodies that are distinctive of humans. Rather, it has typically been assumed that the bodily features of humans are precisely what is non-distinctive about them. Correspondingly, those who have denied the existence, or at least the significance, of distinctively human characteristics have typically supported their position by emphasizing the essentially bodily (either physical/material, or biological/organic) character of human beings” (Keat, 1990).

Accordingly, through the method of systems analysis within Salih underlines the structuring problems of struggle and ideological origination, Salih competently depicts the structural element of Haqiqah that inside its amplitude and depth underlines an informational model and the point of intersection between conceptualization, conventional philosophy and the aspect of Islamic perspective within which its logico-linguistic models embodies and integrates it inside the indigenous African cultural contexts, systems of conception and Islamic history. By this way, Season of Migration to The North, becomes an emotional state, the atmosphere of a place and the associations of object within its complex and elaborated images and its intellectual form of argumentation determine a different transformative dimension with the introduction of an ideological perspective of transcendental attitude of Al ma'rifah. Therefore, the schema of struggle and the dimensionality of confrontation in this Salih neo-perception of the self, eclipse the frame of conventionalism and the methodology of Al-Ulum al 'aqliyah; consequently, inserting his ideological imagination in the experience of the reality of things and within the

African Be-longing. Therefore, it is within the same context we analyze Roger Harris point, while he inscribes that:

“Marx’s critique in taking it that no actual administrative state of any existing society succeeds in embodying the realm of ethical universality which Hegel had supposed would comprise the ‘state’. Outside the pair ‘state’ (=bourgeois administration) and ‘civil society’ (=bourgeois property relations), I argue, is a third sphere which I prosaically term ‘the alliance of progressive forces’. This is the sphere of yet-to-be-actualized-rights—i.e. those rights whose hopeful establishment comprises the focus for the activity of progressive democratic organizations, the nature of which must be to strive to move from potentiality into the sphere of actual ethical universality. Marx’s identification of the proletariat as the sole agency within this third sphere, and the interests of the proletariat as its sole contents is ‘correct’, but fails adequately to address the question of what, in particular, such ‘yet-to be- actualized-rights’ actually are, and which types of organizations might all be on the same side in virtue of their politics” (Harris, 1990)

Correspondingly, through the transformative experience and the stimulating forces of Tariqah and Haqiqah, Salih impels the connotative and denotative effect of the scheme of confrontation inside the practical contact and the observation of facts; therefore, in a realistic understanding to act in agreement with the realm of Hikmah. In this perspective, throughout the post-conception of the African Be-thinking dynamic, Salih’s structural argument delineates a continuum model within which the realm of persuasion generates a dichotomizing process, which resourcefully determines the differential diagnosis between theoretical knowledge based essentially on certainty meaning the realm of Yaqinniyah, on demonstration that is the sphere of Burhan and the intellection originated in judgment that refers to the domain of Mazminah. By this way, Salih through his practical and functional ideological origination and the schema of aesthetic illusion that provides not only detailed and embodied description of the appearance and the motion of his Season of Migration to The North, but also roots the substance of his imagination in a postcolonial version and in an African-Arab cultural and system of thought contexts that observe the run of perfectionism through the conceptualization of detailed dimension and the judgment of theoretical and practical truths to the measure of human capability. This dynamic remains well illustrated when Salih engraves that:

“Thirty years I spent as a sub-Mamur — imagine it. Just a mere two years before retirement I was promoted to Mamur. The English District Commissioner was a god who had a free hand over an area larger than the whole of the British Isles and lived in an enormous palace full of servants and guarded by troops. They used to behave like gods. They would employ us, the junior government officials who were « The people would grumble and complain to the English Commissioner, and naturally it was the English Commissioner who was indulgent and showed mercy. And in this way they sowed hatred in the hearts of the people for us, their kinsmen, and love for the colonizers, the intruders. Mark these words of mine, my son. Has not the country become independent? Have we not become free men in our own country? Be sure, though, that they will direct our affairs from afar. This is because they have left behind them people who think as they do. They showed favour to nonentities — and it was such people that occupied the highest positions in the days of the English” (Salih, 1966).

Afterward, inside a psycho-history approach, within a psycho-affective standing and a psychoanalytical involvement, the frame of struggle and confrontation become a modified form of realism, within the author’s structural argument and persuasive methodology emphasizes on knowledge acquisition and documentation structuring and on a close accordance between experience and its practice. Therefore, the system of ideas and ideals inside this Salih’s performance art, appears intermingled with a huge and distinctive redefinition of the African

Be-thinking metadata organization, the vertical notion of theoretical knowledge, and the transversal nature of spiritual vision. In this perspective, the reality of metamorphism becomes a metamessage and a metamorphic dimension within the interactive and immersive reality of the Be-ing, entail a metathesis reaction that marks out the boundaries and the limits of the sphere of muta'allih. Therefore, Salih declares:

“He would certainly have returned and benefited with his knowledge this country in which superstitions hold sway; And here you are now believing in superstitions of a new sort: the superstition of industrialization, the superstition of nationalization, the superstition of Arab unity; the superstition of African unity. Like children you believe that in the bowels of the earth lies a treasure you'll attain by some miracle, and that you'll solve all your difficulties and set up a Garden of Paradise. Fantasies. Waking dreams. Through facts, figures, and statistics you can accept your reality; live together with it, and attempt to bring about changes within the limits of your potentialities. It was within the capacity of a man like Mustafa Sa'eed to play a not inconsiderable role in furthering this if he had not been transformed into a buffoon at the hands of a small group of idiotic Englishmen” ( Salih, 1966).

By this way, the implementation of metacognitive method, metafictional functionalism and fictionnalism modal inside the progress of Season of Migration to The North, brings Salih to observe the formal cause of his ideological imagination inside the boundaries of structural functionalism and normative ethic. Correspondingly, the dimension of Be-thinking becomes, therefore, a meta-ethical view of moral realism within the perfecting of the African There-being remains determinative through knowledge and judgment as regard their Being based essentially on practical exhibition, explanation and performance. In this dynamic, through a neo-perception of reality and a post-conception of analysis, Salih moves his intellectual process, sensitivity phenomena and deterministic intervention beyond the Western opinion and imitation. Correspondingly, through a status of Hakim, the African Be-ing becomes an intelligible world corresponding to the empirical human and social interaction and comparable to the logical arrangement of ubiquitous reality.

### **The Individual Creativity and The Tolerance of Ambiguity**

The esoteric dimensional analysis of this Salih intellectual and imaginative ideological continuum, corroborates a method of feature selection and feature extraction within the frame of interpreting the Be-ing demarcates an exoteric dimensional modeling of facts and contexts. In this run, the metaphysical aesthetic within Salih dives his transformative and distinctive perception of the individual and the domain of creativity, culture and education, transcends the Western deductive modus and analytical inductive method; therefore, introducing an ethical and practical dimension that certainly emphasize the Be-ing intellect to be the ascending stages to absorb the aesthetic and the essential nature of our environmental art. Furthermore, Salih emphasizes the structural and physical logical interruption between the African Be-thinking configuration and the Western cast of mind; then, he efficiently attempts to get the individual involve inside the dynamic of the well-ordered-whole of intellection and imagination by evolving the colonial ratiocination in a whirl of functional impotence. By this way, Salih through his apperception of struggle, ethical confrontation and ideological origination, ingrains an aesthetic realism within transformative structure and illuminative method frame the individual cognizance inside the spirit of ma'rifah. At this stand, creativity becomes a formative optimum condition of the individual Be-thinking processes of absorption and synthesis. By the same manner, throughout Salih mystery tradition, the realm of creativity defines a distinctive characteristics of a shape context and a shape-shifting and making use of ratiocinative thought. It is in this perspective, Salih creativity processism defines processes in the ordinary real world within he treats and opposes the dimension of Jahiliyah and Sovereignty and wherein the

creativity techniques of language and the disambiguation and natural language of Hilm, impel a formative analytic continuation, an emotional intelligence and a psycho-affective resolution. This dynamic appears well illustrated while Boubacar Boris Diop underlines that:

“While understanding full well such a position, one is struck by the refusal it implies to establish even minimal correlation between language and culture. This is all the more surprising as in other parts of the globe the linguistic question has always been and still is the heart of identity claims... The paradox is, in fact, true only in appearance, for the African creative artist has always had a double audience. His will to be heard the oppressor is at least as strong as his desire to improve the lot of his compatriots... During the period of struggle for national liberation, one had to deal with the most urgent first. The language of the occupier had the merit of being there. The African intellectuals have known where to draw the passwords that have ensured their cohesion facing a common enemy” (Diop, 2005).

Correspondingly, through a quantitative psychology, and a cognitive psychology Salih’s creativity adaptation and evolutionary structure involve the characters of his narrative inside a differential and developmental mechanism. Therefore, through a Be-thinking dimension, Salih within the respect of language, common social tradition and religion, determines a foundational cognitivism, which efficiently contradicts the colonialist creation, evolution and cultural approach of behaviorism. Certainly, through the phenomenalism and the dimensionality of his creativity schema of selection, organization and interpretation, Salih weaves the meta-discourse of his *Season of Migration to The North* inside the processes of a perceptual categorization and in the run of a fundamental performance conscious categorization; therein, the natural and geographical environments and specifically the village of Wad Hamid, stamp an anthropological linguistics and a structural anthropology on the individual thinking. Through the cultural and sociopolitical languages within Salih evolves his characters, provide him with different types of morals emotional resolutions of both past and present events. By this way, Salih employs a creativity functionalism to move, therefore, beyond the Western method of culturalism and diffusionism paradigmatic and structural utilization. It is in this perspective, we observe that the dimensional creativity of this Salih’s narrative becomes a description of data and functioning based essentially on a set of abstract values and phenotypic behavior; it also embodies the account of concurrent processes based effectively on genotype data process. On the whole, Salih employs a type of creativity that emphasizes a dimension of chronological ordering description within the frame of literary semiotic, visual semiotic, narrative component, transformative and descriptive taxonomy allocate a diacritical mark and an intentional usage of linguistic determinism to ascertain that there is a definite link between the present and the past history. In this run, he writes:

“I lingered by the door as I savoured that agreeable sensation which precedes the moment of meeting my grandfather whenever I return from a journey: a sensation of pure astonishment that that ancient being is still in actual existence upon the earth’s surface. When I embrace him I breathe in his unique smell which is a combination of the smell of the large mausoleum in the cemetery and the smell of an infant child. And that thin tranquil voice sets up a bridge between me and the anxious moment that has not yet been formed, and between the moments the events of which have been assimilated and have passed on, have become bricks in an edifice with perspectives and dimensions. By the standards of the European industrial world we are poor peasants, but when I embrace my grandfather I experience a sense of richness as though I am a note in the heartbeats of the very universe. He is no towering oak tree with luxuriant branches growing in a land on which Nature has bestowed water and fertility; rather is he like the sayal bushes in the deserts of the Sudan, thick of bark and sharp of thorn, defeating death because they ask so little of life. That was the cause for wonder: that he was actually alive, despite

plague and famines, wars and the corruption of rulers. And now here he is nearing his hundredth year” ( Salih, 1966).

Respectively, the imaginaerum and the active imagination in this Salih aesthetic realism corroborate the implementation of a new faculty of choice and a psycho-intellectual sense to encapsulate their evolutive context and the central and metaphysical issue of Wujud, meaning the dimension of Being and Existence in itself and its connection to the course of Mahiyyah that correspondingly refers to the domain of Essence. Throughout a multimodal interaction and inside a temporal and contextual constraints and in the dynamic quality of being open to a manifold of interpretation, Salih’s creativity mechanism installs inside the mind of the individual a way of thinking based essentially on the distinction between Wujud and Mahiyya. Therefore, through the intellectual and imaginative processes to absorb the nature of the reality he becomes cognizant of, Salih throughout his creativity develops a schema of system theory within there is no issue more central to his creativity than the understanding of the noumenon and phenomenon of the dimension of Be-ing “Hal huwa?” and There-being “Ma huwa?”. By this way, through the sphere of Be-think and Be-longing and through the process of perception and understanding, Salih’s approach of Wujud transcribes an intelligible creativity and reality that is by quality of which it is possible to stretch comprehension and that is at the same time, the foundation of all consequences. Hence, by intermingling his creative dimensionality with the Islamic philosophy of Wujud, Salih systematically organizes the meta-narrative of his Season of Migration to The North inside the width of consciousness that is effectively guaranteed by the individual ability and psycho-affectivity and discernment, harmoniously based on self-own experience. It is in this manner Mark Currie, through his Narrative, Fiction and the Philosophy of Time, declares that:

“the relationship between knowledge, literature and life: his claim that ‘Organized or systematic knowledge is crude, life is subtle, and it is for the correction of this disparity that literature matters to us’ (2005: 40). This is a statement that brings us to the second question from which we started, the question of the value of literature to a philosophical understanding of time. If we understand philosophy to be one such crude knowledge, incapable in its crude, organized ways, of understanding the subtlety of life, we find ourselves acknowledging the superiority of literature over philosophy as a form of knowledge of the world. But there is a paradox here insofar as this formula simultaneously asserts and denies the value of literature to philosophy: if literature lies in the middle between the crudity of philosophy and the subtlety of life it will be, on one hand, a more subtle form of knowledge of life than can be achieved in systematic thought and on the other, a relatively crude copy of the subtlety of life” (Currie, 2007)

Subsequently, beyond the frame of uncertainty and vagueness, the ambiguity effect and the ambiguity relief within Salih inserts his creativity, impels a threefold model of specific and distinctive interpretations of an experience of mystic self-transcendence referred as Wajd, an act of existence that underlines the sphere of Mawjud and the dimensionality of Wijdan that means consciousness. Through an ambiguity resolution, inside an ontological process and beyond a delusive and subordinate colonial perception and intellection, Salih designs his creative action as a new approach of Al’aql; therefore, the framework of intellect grasps the main line differentiation between the dimension of Wujud and Mahiyya, techniques for idea generation and contradictory thinking, methods in figuring out questions and changes in the affective environment. At this stand, the use of imagination, the infringement of the colonial modus operandi of conception and perception, and the revivalism approach regarding the realm of Islamic philosophy and secular ideology involve this Salih approach of creativity in a modus vivendi. Therein, the center of thought and feeling finds the capacity to conceive the inherent

nature of something; and then the individual stands entirely and unreservedly as Mahiyya and therefore thoroughly distinctive from any visible identity and configuration of Wujud. By this way, through an exceeding psychophysiological experience and the physiological behavioral influences, the realm of intellection and the creative figure of this Season of Migration to The North, focuses intimately and intentionally on the concrete external object of Mawjud. This intellectual method, initiative and imagination provide a new dimension of understanding of not only the relation between the quintessential and aspect of Wujud, however, it also underline the nature of being, the relation between concepts and categories as regard their shared values and mechanisms.

### **The Imaginative Aphorism and the Imaginary of Environmental Psychology**

The forcefully concise and expressive language and style that underline the run of this Salih's Season of Migration to The North, becomes an outline that proficiently underlines a transactional analysis, which comprehensively focuses on self-consciousness and on a new method of understanding regarding the issue of reality principle. Already, the epigrammatic dimension of this narrative object language and metalanguage evolves around the field of transaction between the individuals and their surroundings; therefore, Salih through a pith opinion examines the way in which ordinary environment and our composed environment profile us as entities. By this way, through the elaboration of ideas, image and visualization, and inside the dynamic of imagination, prescription and acquisition of cognitive development and implements, Salih psycho-environmentalism approach revolves around the dynamic that the Be-ing metamorphoses the environment and the object code within the environment transforms the Be-long experiences and behaviors. In this perspective, the realm of theoretical dimension, the frame of cultural principle and the schema of social practice that Salih corroborates inside his narrative, stand as an expressive movement within the domain of active imagination, reflective and prospective temporal vision impel a twofold reductionism function concerning the dimension of ambiguity. Indeed, through a retrospective analysis, memory and an environmental affect, Salih involves his object-oriented intellection and imagination in an iterative process within actions prioritizing and ideology legitimization emphasize the scale of translation, derivation and rationalization. Within this realm, Salih writes:

“Yet each one of them in that court would rise above himself for the first time in his life, while I had a sort of feeling of superiority towards them, for the ritual was being held primarily because of me; and I, over and above everything else, am a colonizer, I am the intruder whose fate must be decided. When Mahmoud Wad Ahmed was brought in shackles « Why have you come to my country to lay waste and plunder?” It was the intruder who said this to the person whose land it was, and the owner of the land bowed his head and said nothing. So let it be with me. In that court I hear the rattle of swords in Carthage and the clatter of the hooves of Allenby's horses desecrating the ground of Jerusalem. 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, as seen on the Somme and at Verdun, the like of which the world has never previously known, the germ of a deadly disease that struck them more than a thousand years ago. Yes, my dear sirs, I came as an invader into your very homes: a drop of the poison which you have injected into the veins of history ‘I am no Othello. Othello was a lie” ( Salih, 1966).

Accordingly, the imaginative aphorism in the meta-material and post-modern nature of this Salih metafiction develops a style of contradiction that essentially bases itself on juxtaposition and coordination and within the conception of transgression portrays a peremptory value, and then installs a rupture inside the dynamic of Mawjud. Therefore, the text linguistics and the



discourse analysis inside the perspective of this Salih environmental psychology, define the possible consequences of a communicative rationality in the realm of moral deep intuitive capacity and normative property of logic. Henceforth, Tayeb Salih's narrative discourse ethics appears as a political affirmation and an environmental design that its frame of interoperability characteristically interrupts the intercomprehensibility, the transcendental temporality fundamentally enclosed in immutable resources; therefore, developing a new figure subject inside the sensitive and sensible neo-conservative temporal conception of Wujud and Mahiyya. By this way, we attend a pontiff transgression within which the course of this narrative moves beyond the dimensionality of specific and selective object in the perspective to emphasize the temporal continuum within revolve objects. Correspondingly, this fictionnalism modal characterizes a substitution of the prescriptive and normative model of the Western cast of mind, then installs new descriptive principles typically enclosed in a new legality basis of Hilm, Ma'rifa, and Haqiqah. Here, the aesthetic functionalism, the aphoristic dynamic metamorphism of this Salih narrative discourse ethics, mature a momentum and a psychological moment within the frame of neo-perception of reality and a post-conception analysis of the modern world, constitute and spark off the strong feeling to define a neo-be-thinking status and a remembering dimension capably sustained and strengthened by the psycho-affective and the effectivity models of techniques and its discourses:

The war ended in victory for us all: the stones, the trees, the animals, and the iron, while I, lying under this beautiful, compassionate sky feel that we are all brothers; he who drinks and he who prays and he who steals and he who commits adultery and he who fights and he who kills. The source is the same. No one knows what goes on in the mind of the Divine. Perhaps He doesn't care. Perhaps He is not angry. On a night such as this you feel you are able to rise up to the sky on a rope ladder: This is the land of poetry and the possible — and my daughter is named Hope. We shall pull down and we shall build, and we shall humble the sun itself to our will; and somehow we shall defeat poverty ( Salih, 1966).

In this perspective, the aphoristically generative imagination and descriptive intellection interwoven inside the Ma'rifa dimension of the metamaterial and metamessage of this Salih narrative, surpasses the temporality of Jihad, and overshadows the properties paradigms of colonialism; therefore, involving itself in the dimensionality forces of intellection, physical and psycho-affective feature of Ijtihad. By this way, Salih's intellectual and imaginative framework describes a modus ponens within which quintessential consideration, neo-perception of the real and interpretation functionality and extensionality determine a legitimating ideology, an epistemological rupture and a deconstructivism attitude as regard the Western perspicuous allusion values; and the creation of an internal contradiction that opposes Islam and the neorealism conception of Mawjud. Constantly, through the socio-psychological characteristics of the different characters of the narrative and the structure of the text, Salih moves beyond the principles of compositionality and then reveals a sense datum of an horizontal integration within nothing is complete in the perspective it compels a continual psychodynamic construction, then, proficiently involving an introversion and extroversion system of thinking. Hence, this dynamic underlines an intellectual framework and a volunteering commitment inside a differencing system thinking between conservative Islam, colonial contradicting material reality and the infinite Ijtihadic structural functionalism. This dynamic appears well demonstrated while Ipshita Chanda writes that:

“But the question may be returned to history once more: were the sovereignty and self-determination of these nations in existence before the external threat? Clearly, for the nation-states arising out of the colonial encounter at least, this was not the case. So arises the inescapable reality that the nation as we know it today is itself a colonial construct, and in its

existence and assertion we revalidate the colonial legacy. The political challenges of this legacy have, for the most part, been too overwhelming for the not-so-new nation-states. And as we have grappled to live within nations that we had very little say in crafting, we have realized that it is necessary to redraw the terms that enable us to conceptualize the nation itself. Quite conclusive, then, this political formation bequeathed to us by the colonizer as a mark of progress and civilization has been too decisive to our collective futures to be dismissed as a “catalytic incident” merely “ (Chanda, 2004).

By this way, the run of Mawjud imagination and environmental psychology become a field of internal subversion within by inspiring from the normative and regulative principles of the western cast of mind, authorizations and on the experience of their structuration, Salih puts the emphasize on the language of universalist consciousness, on emotional intelligence, political intelligence and then, defines his contingency according to his language and symbolic imagination. It is within this respect, the transgressive fiction and transgressive phenotype of this Season of Migration to The North, inserts itself in a methodological individualism and in a dialectical materialism and a technical dimension of translation stead of on a massive modulation of the Western cast of mind. Therein, through a language experience and in the measurement of a language of temporal comparison arrangement, Salih’s active imagination and imagination inflation influence underline the conductive and suggestive psychohistory and the wholesomely psychosocial of the Be-thinking inside an imaginative evolution articulated in the essence of an enlightening language. This intellectual transculturalism framework and transhistorical transformation dynamic determine a synthetic system and a mystic structure within the political dimension of modernity appears interwoven inside theoretical foundations of conditionality. Therefore, through the mechanism and techniques of collective appropriation, re-appropriation act and imaginative de-appropriation, Salih intermingles the Mawjud of his characters in a transposition logic within their experience and environmental psychology through the accessibility of a language, impel a capacity of chain of cause and effect, defining therefore a neo-signifying dynamic and a transformative psychophysiological dimension of their environment:

“How can I say to Mahjoub that the Minister who said in his verbose address, received with a storm of clapping: ‘No contradiction must occur between what the student learns at school and between the reality of the life of the people. Everyone who is » « educated today wants to sit at a comfortable desk under a fan and live in an air-conditioned house surrounded by a garden, coming and going in an American car as wide as the street. If we do not tear out this disease by the roots we shall have with us a bourgeoisie that is in no way connected with the reality of our life, which is more dangerous to the future of Africa than imperialism itself’: how can I say to Mahjoub that this very man escapes during the summer months from Africa to his villa on Lake Lucerne and that his wife does her shopping at Harrods in London, from where the articles are flown to her in a private plane, and that the members of his delegation themselves openly say that he is corrupt and takes bribes, that he has acquired whole estates, has set up businesses and amassed properties, has created a vast fortune from the sweat dripping from the brows of wretched, half-naked people in the jungle?” (Salih, 1966).

At this level, through an esoteric interpretation and an exoteric programming, the metamaterial of this Salih narrative involves a metarule that correspondingly installs an emotion and a translating selectivity within the perspective, the framework of transactional analysis moves beyond the Western stocks of ideology and subjugating discourse. Moreover, through the psychosynthesis reality of the domain of Ijtihad, Salih encompasses a procedure of insistence, intensification and reverberation within the dimensionality of the sphere of Hilm, Ma’rifa, and Haqiqah demythologize the Western approach of cognitive development, social configurations

and instinctive dynamics in causation of affect. Within this respect, the imaginative aphorism in the run of the deconstructive style of Season of Migration to The North, brings Salih to mold his intellectual and imaginative evaluation beyond the determinism and probability theory of the organization of Al-Ulum al 'aqliyah and Eurocentric ideologies. Consequently, through the amplitude of Yaqinniyah, the equilibrium of Burhan and the equanimity of the domain of Mazminah, Salih with his environmental psychology approach determines that the conceptual and implementation properties of the Western cast of mind and incorporeal properties define an illusion of inclusion; therefore, the Western inferential modus and methodical inductive scheme throughout the stereotype and the constitutional mechanism toward modernity appear as an illusionism.

## Conclusion

The metamaterial dimension, the pointillistic dynamic and the functional fictionnalism that purposefully arrange the compass of Season of Migration To The North, determine a neo-perception and a post-conception attitude regarding intellectual achievement and the development of acquiring knowledge and understanding through thought, experience and affectivity. By this way, Tayeb Salih through his aesthetic realism, transformative reality standard and organizational psychology, develops an argument object within an object language in the perspective to decompose the veiled internal conjecture of conservative Islam and then, to controvert and subvert the apparent significance and accordance of the colonial subjugating process of intellection and imagination. Therefore, by moving beyond the significant materiality of the Western cast of mind, Salih installs his ideological inducement in the inner essence of a temporal order and the performance of theoretical dimensions to define and comprise a quality of an African discourse that efficiently annihilates the Western conception of the entity of intellection. Throughout the framework of interoperability, Salih involves in his creativity model, an African and Islamic ontological schema that transcend the traditionalist shallowness and effectively withstands the dynamic of a new figure Be-thinking epistemology. Correspondingly, by intermingling the Be-ing into a new dimensionality of interpretation, Tayeb Salih embroils the realm of cognizance in modus vivendi of transformative structure and in a methodological transcription of creativity and reality. Thus, the realm of understanding inside Salih' system of theory emphasizes the Be-ing faculty, psycho-affectivity and selectivity, symphonically correlated with the domain of self-own experience. It is within this dynamic, it clearly appears that Salih's anamorphic intellection and imagination inserts itself in a line of differentiation concerning implementations of meaning origination, antithetical and inconsistent rationalization and methods in establishing transformations in the affective environment. At this level, it emerges that the run of Season of Migration To The North, directly implicates an interactive value of model, an alteration of perceptual categorization and conceptual archetypal within the realm of a functional perception. Thus, through the dimensionality and the approach of environmental psychology, Salih's active imagination underscores the conductivity of the frame of psychohistory; then, his imaginative evolution draws a new psychosocial approach within the Be-thinking dynamic becomes a transcultural understanding and a transhistorical conversion inside a synthetic association and a mystic conformation; therefore, the political aspect of modernity appears

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