*Original Paper*

# Double Blackness in Tayeb Salih's *Season of Migration to the North*: A Critical Discourse Analysis

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*Abstract*

*This paper examines the idea of double blackness and its role in constructing the Sudanese social hierarchy in Tayeb Salih's Season of Migration to the North (1969). The article draws on several core concepts in postcolonial and anthropological studies, including race, culture, ethnicity, and Otherness. Instead of tackling the novel from the traditional postcolonial perspective, the paper adds an anthropological lens to the novel's social dynamics to shed light on some neglected aspects like the multiplicity of Sudanese racial identity and its subsequent self-awareness. The discussion we present in this paper poses some problematic questions about the meaning of blackness and the presence of multiple layers of the Black Self in Sudanese society. Away from the postcolonial implications of the novel, we argue that Salih makes use of the traditional colonial discourse of self vs other and holds a mirror up to the Sudanese society itself. The novel shows that even among African communities where blackness is a norm, blackness and race remain major triggers of polemics and controversies in a very similar manner to what occurs in Western contexts. The new reading of the novel we propose is one that considers the ways in which characters from an "African" origin endure what we call "double Blackness" — the degradation experienced through both discourses of racism and social stratification.*

*Keywords*

*Sudanism, Double Blackness, Otherness, Racism, Tayeb Salih, Season of Migration to the North*

## 1. Introduction

*Season of Migration to the North* (hereafter *Season*) by Tayeb Salih was first published in English in 1969 and became one of the most influential novels in the Arab world in the 20th century. At the same time, the novel is considered an essential example of postcolonial African literature. It tells the story of

two men in opposition, Mustafa Sa'eed and the narrator, both of whom are postcolonial Sudanese intellectuals who have spent some time in the West. Mustafa Sa'eed was almost assimilated into Western culture whereas the narrator attempted to dislocate himself in a foreign culture. The setting, Sudan, is a multi-ethnic country, and when the novel was written both Sudan and South Sudan were still united. Culturally and ethnically, the Sudanese people consider themselves of two origins: Arab and African. This provides important context for Salih's narrative. According to Beshir (1968), Arabs in Sudan belong to more recent historical waves of immigration in the seventh century AD, while the Africans belong to a more ancient race. Thus, the Sudanese people are a mixture of related races. According to Hassan (2003), Tayeb Salih came from a place where Arabs merged with Black Africans. Accordingly, the setting of the novel, a village at the bend of the Nile, stands for the social and cultural tensions of North Sudan.

*1.1 Races of Sudan*

At the Round Table Conference on the Southern Sudan in 1965, the Prime Minister, Sir El Khatim Khalifa addressed the audience and pinpointed the reasons of the conflict between the different tribes and races that comprise Sudan (Beshir, 1968). He described Africanism versus Arabism as the origin of issues within the state. Khalifa characterized Sudan as one of the most diversified countries in Africa in terms of climate, culture and race. According to him, these natural, cultural and social differences were found all over Sudan. However, we argue, Arabism is a basic attribute of most of the people in Northern Sudan, where it remains distinct from being a racial concept. In fact, it is a linguistic, cultural and non-racial bond that links together different races, tribes and colours. At the same time, Africanism is political and geographical. Both Arabism and Africanism are non-racial links regardless of race, colour and language. It is difficult to differentiate between the two, and some of the Sudanese population feel that they are Arab and African simultaneously.

Despite people of Sudan understanding themselves as Arab and African, these categorizations contribute to conflict in some cases where group identity is connected to concepts of socially inferiority or superiority. This attitude can be traced back in history. According to the speech by Khalifa, several past generations in Sudan were involved in the slave trade which, though no longer practiced, helped to generate unhealthy feelings among the different ethnic elements of the nation. Salih in his novel rightly addresses these issues, showing how some characters in the novel look at members of other tribes as either different or even inferior to themselves. Politically, the trends Salih represents in the past have culminated in the separation of the South Sudan from North Sudan because of continued cultural differences and mistrust. Many of the Southern politicians looked upon Northerners as the descendants of Arab slave traders and colonisers (Beshir, 1968).

*1.2 Double Blackness*

This paper focuses on the idea of double blackness in Salih's narrative. By double blackness, the researchers refer to the fact that Sudan is mainly inhabited by two major ethnic groups: Arabs and Africans — a brown race and a black race. In *Seasons,* Salih demonstrates that although blackness is the norm in Sudan according to physical classification, African Sudanese are looked down upon by Arab

2

Sudanese. The novel shows how the so-called African Sudanese are considered socially inferior to Sudanese of Arab origin. Double blackness refers to people's physical appearance and the relative social position of them based on ethnic origin or affiliation. In the context of the novel, African Sudanese are considered inferior on both counts, because of their appearance and because of the collateral connected to the history of this ethnic group as victims.

## 2. Literature Review

Foucault (1978, 1980) believed that power could be interpreted as an intentional relation of force that saturates life, creating new forms of desire, aims, associations and discourses. Foucault also pointed out that the idea of power being exorbitant or oppressive by nature. In *Season,* people who do not belong to the village or are of African ethnicity are marginalized or looked upon as inferiors. This is demonstrated by the rarity of intermarriage and the understanding that social connections like this would lower social status. Therefore, Blackness is not only a matter of colour, but it is a social rank as well.

Many studies compared and contrasted *Season* and other postcolonial texts like Conrad's *Heart of Darkness* and Achebe's *Things Fall Apart* (see Krishnan, 1996; Muttaleb & Jelban, 2020; Yüce, 2018). Geesey (1997) established a unique view, exploring cultural hybridity and contamination in *Season* as a model for postcolonial literature. Geesey observed that the clues Salih presents show that the protagonist reflects "a less than happy intermingling of East and West" (129). Reflecting on this, Gessey's highlighted the protagonist and the narrator in context to each other. Geesey argued that both Mustafa and the narrator are subject to "the laws of cultural hybridity and contamination in a postcolonial context" (136). The extensive textual analysis of Gessey's study comes to a conclusion that asserted "the hybridity and duality of all cultural forms and experience" (139). This cultural hybridity of the novel, according to Geesey, presented an "antidote" to the "germ of cultural contagion" which resulted as a direct consequence of colonial presence in Africa (139).

It is not an exaggeration to say that most, if not all, of the literature that exists on *Season* overlooked an important dimension of the debate on Othering and race construction in Africa itself. Away from its colonial dialectics of superior/inferior, Western/Eastern, White/Black etc., this study diagnoses another colonial/racial dimension that can be found among the Africans themselves. The researchers noticed that racial behaviour and hostility against the Other are manifested in many different ways in Salih's narrative. This study sheds light on the hidden micromechanics of race in Sudan, on the one hand, and reveals the way race shapes our life, on the other hand.

As Monique (1981) claimed, race, like sex, is constructed by the culture of the society. Through blackness, the status given to people is constructed and inherited through generations. In Sudan, no doubt all the people are considered black. Their physical features are not that different from other African groups in the region, and their culture is composed of Arab culture combined with indigenous belief systems and cultures (Deng, 2006). This blackness is not taken as a term of value. However, throughout the novel, the term black or slave is taken as derogatory. For example, when the narrator was told

3

repeatedly that Mustafa Sa'eed's mother was a slave, he was meant to understand that the speaker was degrading her and, by extension, devaluing Mustafa Sa'eed. Therefore, Blackness is socially constructed and has less value even in a setting where all appear to be black. Language may play an important role in traversing the concept of social status culturally through generations. In other words, as Smedley and Smedley (2005) asserted, ethnicity and culture are not biological; they have nothing to do with human biological variations but are, instead, socially constructed by the community. The researchers adopted multidisciplinary theoretical perspectives that combine Foucault's power relations, Bourdieu's (1990) reflexive habitus, and anthropological lenses.

## 3. Theoretical Framework

The present study adopts social habitus, power relations and anthropological perspectives to analyse the notion of double blackness in Salih's novel. These theories are important in the fields of linguistics and sociology. According to Bourdieu (1973), habitus is defined as a "system of unconscious schemes of thought and perception or dispositions which act as mediation between structures and practice" (p. 72). Foucault (1994), argued that power relations are the relation, "in which one person tried to control the conduct of the other" (p. 292). Anthropological perspective can be drawn from Bourdieu's (1990) view of post-cultural anthropology because it is more comprehensive. Bourdieu differentiated between what he called traditional parameters of culture and post cultural-anthropology. He conceptualized what culture is and how it works and to what extent it is transmitted and acquired. Bourdieu's theories are useful for the current study due to the insights he contributed to post cultural anthropology. His perception of culture is different from the traditional one. Bloch (1986) explained that for Bourdieu, "the specific culture, or ideology […] is acquired individually through interaction" (p. 31). Salih seems aware of this process as he rightly points out that the narrator's grandfather was trying to inculcate in his grandson how some groups are inferior to and different from them when he commented, "that tribe doesn't mind to who they marry their daughters" (Salih, 1969, p. 6).

In the anthropological side of the theoretical framework of this study, we also refer to the widely accepted claims that race, more than anything else, is a social construction. The American sociologist and historian W. E. B. Du Bois was among the prominent modern thinkers who challenged the traditional perceptions that dominated race studies in the previous 200 years. Before the twentieth century, the scientific mainstream relied on biology to explain the characteristic differences between different races. These views divided humans biologically into distinct groups or racial genetic clusters that privilege some races over other races. Scientific racism of the eighteenth and nineteenth centuries sought to find a scientifically valid explanation to "white superiority-black inferiority" claims. Based on his research in sociology and history, Du Bois (2002) argued the arbitrariness of the claims about race. Du Bois was sceptical about the dominant views on race because of the "continuous change" in these arguments" until he "settled into a scientific security" that "the basis of race distinction changed without explanation, without apology in the proofs and arguments advanced" (50).

The above survey of scientific research on the evolution of the modern understanding of the idea of race foregrounds our argument about double blackness in Tayeb Salih's novel. Our analysis of the micromechanics of race in the novel and our reference to terms like Arab Sudanese and African Sudanese is based on the belief that these are social groups, not genetically different human groups. Race as we contend is a social construction more than any other thing. Our study builds on this modern assumption of race as an outcome of social inequalities.

## 4. Discussion

Salih's *Season* portrayed ethnocentric beliefs and attitudes towards the Other. According to the novel, people in remote villages are always sceptical about strangers until they prove themselves benign. Salih illustrated this the first time Mustafa Sa'eed met the narrator. Mustafa tried to assure the latter that his presence in the narrator's village would cause no harm to the people. He affirmed, "Nothing of which I shall tell you will affect my presence in this village. I'm a man in full possession of my faculties, peaceful, and wanting only good for this village and its people' (Salih, 1969, p. 18). Another ostensible construction of Otherness developed through mentions of Mustafa Sa'eed's parents. His father was from Ababda, the tribe that lives between Egypt and Sudan, and his mother was a black from the south who belonged to the tribes of Zandi or Baria. In this context, black means slave. Therefore, this woman encountered the dilemma of double blackness. Being Sudanese, she may not have been remarkable in skin-tone, but the Sudanese call her black which means she is different from them culturally and socially. The novel also shows power dynamics used by different people according to their social status. Foucault (1978, 1980) believed that power could be interpreted as an intentional relation of force that saturates life and shapes new forms of desire, aims, associations and discourses. Foucault also (1978, 1980) saw the idea of power as more than being exorbitant or oppressive. In his view, power contains positive elements because it unites people, promotes happiness, forms information, and produces communication. This plays out in Salih's text where people are united by the concept of ethnic difference, those who consider themselves superior finding validation for their identities through racial othering. Blackness is not only a matter of colour; it is a marker of social rank. People in the community Salih creates either see people as inherently existing within one group or outside that group, an ingroup or an outgroup. This coincides with the definition of Stets and Burke (2000) who claimed that a social group is composed of individuals who hold a common social identification or perceive themselves belong to the same social category. Through a social comparison process, persons who are like the self are categorized with the self and are considered the in-group; persons who are different from the self are characterised as the outgroup. The following sections attempt to show how the novel depicts Otherness and double blackness. The analysis depends on four dimensions: social distancing, social degrading, power practicing and pride of belonging.

*4.1 Social Distancing*

The first dimension that maintains the notions of Otherness and double blackness is social distancing. Throughout the novel Salih highlighted the inferior status of the strangers or the so-called blacks. The narrator explained: "My grandfather said that Mustafa was not a local man but a stranger who had come here five years ago" (Salih, 1969, p. 2). The narrator added that Mustafa was not elected a President of the village's Committee "because he was not a local man" (Salih, 1969, p. 13). In addition, the grandfather expressed how the villagers look upon the people who have no roots in their village and remarks of others: "that tribe *doesn't mind* to who they marry their daughters", (Salih, 1969, p. 6) (emphasis added). In line with Bourdieu (1973), the narrator's grandfather unconsciously expressed his thoughts on the social structure which excludes those who "have no roots" in the village. They are either described as strangers or slaves because they have no roots, and, accordingly, they are denied power in the community and stigmatized. These extracts reveal the inferior status of the black people and immigrants. Therefore, the sense of double blackness comes from skin colour and an imposed social and cultural status. The local people either call them slaves or strangers. Hence the concept of double blackness could be interpreted in the light of racial ambivalence. Already suspect as Other, the outgroup must prove that they will not harm anyone in the village and that they will stay peacefully. In the novel, Mustafa Sa'eed tries to convince the narrator that his presence in the village will not cause any problem to the village. The first dialogue between the narrator and Mustafa Sa'eed overtly manifests the racial behaviour and hostility against the Other.

Salih's narrative shows that Sa'eed is not different from the other Sudanese; he possesses the same colour and the same physical features, but he is a stranger in the village, and this means he is placed in a similar category to existing Others. As Monique (1981) explained, race is constructed by society. Therefore, culturally, the villagers consider Sa'eed as belonging to a different race, placing him in a group that is not only outside, but also inferior. Salih's narrative notes the practice, offering a critique on it, suggesting that it relates both to traditional life and the modern world. The duality of focus in *Season* between narrator and Sa'eed promotes seeing things from multiple angles. Sa'eed's dedication to composing his life story may reveal the author's feelings towards cultural discrimination. He writes: "to those who see with one eye, speak with one tongue and see things as either black or white, either Eastern or Western" (Salih, 1969, pp. 150-151).

From the beginning of his history, Sa'eed suffered from double blackness. In England, the genius Sa'eed was nicknamed the "black Englishman" (Salih, 1969, p. 52). In Sudan, he was considered black/slave and the Sudanese themselves looked upon him as different from Arab Sudanese characters because his father belonged to a Bedouin tribe and his mother was a slave. Identity in itself is a matter of culture. While the villagers are derogatory towards others because of their colour, some may feel that they are also culturally different from others even though they are of the same ethnicity. Mustafa Sa'eed was able to change Hosna, his wife, to some extent and as result she distanced herself from the culture that prevailed in the patriarchal village where women are submissive to men. She refused to marry in a

6

traditional way after the disappearance of her husband Mustafa Sa'eed.

Mustafa Sa'eed was deeply affected by the social distancing practices in Sudan and was transformed to a more secluded character. He finally chose to live in a remote village in the Northern Sudan as a peasant. He retained material things that show his links with global cultures as the contents of the room reveal books of different titles on different topics, and the floor was covered with Persian rugs. As pointed out by Hassan (2003) Mustafa Sa'eed's room reflected his Africanist, Arab, and Oriental performances and that most of the articles [he possesses in his room] belong to very different cultural, historical, and geographical contexts, from ancient Egypt to tropical Africa, medieval Arabia and Persia. The narrator discovered this room at the end of the novel, disclosing the solitude of Mustafa Sa'eed's identity as he suffered exclusion and social distancing.

*4.2 Social Degrading*

The social degrading in the novel takes place as a result of the constructed social status. This goes in line with what Leeds-Hurwitz (2009) has claimed in her article "Social Construction of Reality." According to her, most of the ideas about history and culture, including race, exist more because of social aspects than biology. In *Season*, the people of the village are not different in their features or complexion, but different degrees of blackness still signify within the local culture. The dominant view is that the so-called Black people are different from them. Biologically they are almost the same, but socially or culturally they are different. So, the narrator's grandfather remarks on how another tribe degrades itself by marrying across the perceived line of blackness (Salih, 1969, p. 6). This is double blackness in practice. It applies local cultural views to settings outside of the village, but it also reflects back on Mustafa Sa'eed as different because of his own choice in marriage.

Throughout the novel, Salih shows characters stigmatizing people who are thought to be socially and ethnographically different. One example is Bint Majzoub, described thusly: "Bint Majzoub was a tall woman of a charcoal complexion like black velvet […] She used to smoke, drink and swear an oath of divorce like a man. It was said that her mother was the daughter of one of the Fur sultans of Darfur" (Salih, 1969, p. 75). Similarly, Salih shows the cultural differences between the local people and the other tribes in the references to "naked girls from the tribes of the Zandi, the Nuer and the Shuluk" (Salih, 1969, p.146), showing their lower social status. Salih is using discursive fields in which the social structures that make the Sudanese subjectivities are situated. Where language, power, and subjectivity exist, intersect and produce meaningful construction of a potential Sudanese subjectivity.

*4.3 Power and Sexuality*

The ethnocentric beliefs and attitudes towards the Other yield a kind of power to be practiced upon strangers and the so-called slaves. They are marginalized, stigmatized and considered as inferior; therefore, the villagers exploit them and they are always under their power. As Foucault (1980) claimed, power can be interpreted as intentional relation of force that saturates life, and it produces new forms of desire, associations, and discourses. This is manifested in *Season* when Wad Rayyes gave his mates a clear example of securing a power hierarchy. Rayyes, a male, describes his exercise in power over a

7

woman who belongs to a low rank ethnicity, someone described as a slave girl.

> I put the girl in front of me on the donkey, squirming and twisting, then I forcibly stripped her of all her clothes till she was as naked as the day her mother bore her. She was a young slave girl from down river who'd just reached puberty – her breasts … stuck out like pistols and your arms wouldn't meet round her buttocks. She had been rubbed all over with oil so that her skin glistered in the moonlight and her perfume turned one giddy. I took her down to a sandy patch in the middle of the maize (Salih, 1969, p. 74).

Here, Wad Rayyes practiced power through sexual assault. He demonstrated that his own gratification outweighed any concern for her feelings or opinions. The term "young slave girl" identifies her as something other than a person and highlights her separation from concepts of consent or agency. He took her for granted and satisfied his desire regardless of hers; that did not matter, as she was a mere slave girl who belonged to a lower rank group. In this incident, the absence of her voice is stark, and it is mirrored by the absence of any sense of social recognition of a crime being committed with the need for punishment. Wad Rayyes told the story as a sign of pride, considering himself as a macho. This demonstrates Bourdieu's (1990) idea of reflexivity. He argued that social structure reproduced as a result of the habitus of individuals. Accordingly, the man who raped the slave girl thought what he did was the norm, and it reflected the social rank in his village. He is an Arab Sudanese who sees himself at a higher hierarchy and the girl is a black slave who belongs to the low social rank. This dialectic of power and sexuality that Salih illustrates is an attempt to mirror what is going on in some parts of Sudan as it reflects the notions of double blackness experienced by the marginalized social groups in the country.

Another example of the exertion of power as a means to manifest double blackness is when Wad Rayyes from the village wanted to marry an African Sudanese girl of his daughter's age. Wad Rayyes explained to the narrator "She'll marry me whatever you or she says or does. Her father agreed and so have her brothers. This nonsense you learn at school won't wash with us here. In this village the men are guardians of the women" (Salih, 1969, p. 98). Anthropologically speaking, this incident represents how patriarchal and racial culture is transmitted through generations. Salih rightly points out that the schools and modernization have not changed the villagers' life. People still stick to their old traditions, and women remain subordinate to their fathers and brothers. Existing within a lower social group, the woman's family cannot refuse the marriage proposal, and as a woman, she cannot overrule the dictates of her male relatives.

In *Seasons*, Mustafa Sa'eed saw himself as an iconoclast of power structures tied to sex and race when he was in Europe. He declared proudly: "I will liberate Africa with my penis" (Salih: 1969). Foucault (1978) describes power as a source of resistance and that it traverses societies independent of individual control. As such, it is entirely possible that, if today power is in the hands of the upper class, tomorrow it will move to the inferior ones. The low rank group will not admit their inferiority. They will resist and repel against dominance and exclusion. This might lead to destructive conflicts that might collapse. Notice, however, that Sa'eed unleashed his sexual powers once he was outside Africa. In that setting,

8

he was at least free of the double blackness influence.

*4.4 Home and Community Integration*

At the beginning of the novel Tayeb Salih attempted to illustrate the notion of home and community integration when the narrator returned after a long absence to his village. Back among his own people, the narrator felt as if he was free now from being looked on as a stranger and Black in Europe.

> After a long absence of seven years during which time I was studying in Europe- that I returned to my people. I learnt much […] I had longed for them, had dreamed of them and it was an extraordinary moment when at last I found myself standing among them. (Salih, 1969, p. 1)

Yet, Salih presented a contradiction to this sentiment. In this village there are other people who suffered the same sense of alienation being of black, a stigmatization forced on them by other Blacks which is a clear indication of double blackness. In such communities, according to social identity theory, the inhabitants acknowledge that they belong to a social category or group. They look upon persons who do not belong to their group as strangers. The narrator was afraid of being culturally hybrid. This rooted identity may be the main reason that makes these villagers reject who they called strangers or even slaves. They feel that they do not belong to them. This inner feeling leads to mistrust and racial conflict. The narrator went on expressing his feeling of belonging towards his homeland:

> I heard the cooing of the turtle-dove, and I looked through the window at the palm tree standing in the courtyard of our house and I knew that all was still well with life. I looked at its strong straight trunk, at its roots that strike down into the ground, at the green branches hanging down loosely over its top, and I experienced a feeling of assurance. I felt not like a storm-swept feather but like that palm tree, a being with a background, with roots, with a purpose. (Salih, 1969, p. 2).

After his arrival, the narrator reflected on life experienced at home and away from home, contrasting the two settings:

> I told them [the villagers] that Europeans were, with minor differences, exactly like them, marrying and bringing up their children in accordance with principles and traditions, that they had good morals and were in general good people […] just like us they are born and die, and in the journey from the cradle to the grave they dream dreams some of which come true and some of which are frustrated; that they fear the unknown, search for love and seek contentment in wife and child; that some are strong and some are weak. (Salih, 1969, p. 3)

The narrator expressed double feelings; sometimes he attempts to distance himself from his people and sometimes fails and discloses integration to his home in the same way as many villagers:

> But I am from here, just like the palm tree standing in the courtyard of our house grown in our house and did not grow in anyone else's. The fact that they [the British] came to our land, I know not why, does that mean that we should poison our present and our future? Sooner or later they will leave our country, just as many people throughout history left many countries. The railways, the ships, hospitals, the factories, and schools will be ours; and we we'll speak their language without either a sense of guilt or a sense of gratitude. We shall be as we are: normal people; and if we shall

9

be lies, we shall be lies of our own making (Salih, 1969, pp. 49-50).

## 5. Conclusion and Implications

### 5.1 Conclusion

In *Season of Migration to the North*, Mustafa Sa'eed, who descended from an African Sudanese tribe, spent a considerable time in the West and returned to Sudan to live in a remote village in the Northern Sudan. In the West, people looked at him as a black, and, in the village, people looked at him as a stranger. After his return to Sudan, instead of working with other intellectuals in building his country and utilizing what he gained from education and experience in the West, he became a peasant, and led a bucolic life. In a similar manner, the narrator, who descends from an Arab Sudanese tribe went back to his homeland and adopted the traditional way of life. Salih showed that the narrator, like Mustafa Sa'eed, played a passive role in the life of his people. The novel also clearly unveiled and exemplified the inferior status of the so-called Blacks or strangers in the village. In general, Salih's novel portrayed the so-called black people's inferior social status and their powerlessness and voicelessness. Salih successfully provided witnesses that illustrate the African Sudanese people subordination and subjugation as victims of the social structures, culture and traditions.

The characters of the novel and the roles they play clearly illustrated that race and blackness are socially constructed by the people and by their cultures. The society classified people as of high or low social status. Salih shows how social hierarchy was formed in Sudanese society. He described a society whose divisions are ingrained at the most fundamental levels. The author warned the Sudanese of the danger of the racial social norms and described them as insane.

### 5.2 Implications

Sudan is a unique country in Africa whose populations are a mixture of Africans and Arabs. Sudan has witnessed several civil wars intermittently over the last five decades as a result of mistrust and crisis of identity between Arabism and Africanism, ultimately resulting in the separation of the Southern Sudan (Deng 2006). As pointed out by the late John Garang, a Southern leader, neither Arabism nor Africanism can unite Sudan; only 'Sudanism' can unite Sudanese. The researchers think that the issue of identity should be a self-definition and self-identity in individual cases in the sense that every member of the society to be themselves being Arab or African. This can be achieved through real social reform carried out by the governments and based on an active participation of civil society organizations in Sudan. There should not be any hegemony of a race over the other, and the ultimate aim should be a new Sudan, where there is no discrimination on the basis of race, religion, or ethnicity. This is a call for unity in diversity. This way, the people of Sudan can live in peace and in prosperity. The researchers believe that the social relationships in a country should not be constructed on power, dominance and coercion; rather, it should be built on tolerance, mutual respect and acceptance of the different other. Thanks to December Revolution in Sudan and thanks to the Sudanese youth who are trying to actualize the notion of Sudanism.

10

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