

Depiction of Women in Season of Migration to the North

Alniel Albashier Musa Mohammed

PhD Candidate, Sudan University of Science and Technology.

Mawada Al fadil Mohammed Shareef

PhD candidate, El imam El Mahdi University

Yasmin Bakdash Ahmed Elmostafa Hussein

MA candidate in English Language

Mohamed Elfadil Abaker Suliman

PhD candidate, El imam El Mahdi University

Abstract

This research aims to investigate how Eltayeb Salih's Season of Migration to the North novel portrays females, and attempt to shed a light on the extent to which women are subordinated and oppressed in the Sudanese society. No much investigations and analysis have been done concerning this matter, thus there is a need to analyze the novel in order to identify how these female characters are portrayed, this study is significant for it draws attention on females and place women's lives and experiences at the center of study, to understand their role in the novel, while examining social systems of privilege and oppression. The research is based on a close reading of the novel, which is Season of Migration to the North Therefore, data will be obtained mainly from the selected novel. This study also employs descriptive analysis and qualitative method as its research design. To carry out this study the researchers read the work more than one time and draw the following conclusions: there are five types of female characters found in the novel. First, there are some female characters described as being modern and sophisticated, yet they possess a flawed features. Then, there are female characters who are portrayed as the members of society who still follow the traditional way and hold the traditional belief that women should be at the service of men. Moreover there are characters portrayed as daring and bold, in addition there is the self-destructive characters, Finally, there are also female characters who are portrayed as being strong and independent women .While in the feminist critique analysis findings show that there are images that are stereotypical in a way used to depict the female characters in the novel. But the most interesting one is women being portrayed as the cause of destruction.

Keywords: Gender- Female- Depiction – women –feminist

المستخلص :

يسعى البحث الى التحقيق في كيفية تصويررواية الطيب صالح (موسم الهجرة الي الشمال)للمرأة ومحاولة إلقاء الضوء على مدى خضوع المرأة للاضطهاد في المجتمع السوداني. لم يتم اجراء تحليلات و تحقيقات تتطرق لموضوع هذه الدراسة بالقدر الكافي و لهذا السبب هناك حاجة لتحليل الرواية بغرض معرفة كيف تم تصوير الشخصيات الانثوية . تكمن اهمية هذه الدراسة في انها تلفت الانتباه للإناث و تضع حياة المرأة و تجربتها في محور الدراسة , لفهم دورها في الرواية مع التدقيق النظم الاجتماعية للامتياز و القمع .ذه الدراسة تتمركز علي قراءة عميقةللرواية بالتالي سيتم تحصيل البيانات بشكل رئيسي من الرواية المختارة. التحليل الوصفي و الطريقة النوعية استخدمت كتصميم بحثي للتوصل للاستنتاجات التالية: يوجد خمسة أنواع من الشخصيات النسائية في الرواية: اولا المرأة العصرية المثقفة إلا انها تمتلك صفات شائبة ثم هنالكشخصيات يتم تصويرها علي انها العضو في المجتمع الذي مازال يتبع الطرق التقليدية و يتمسك بالمعتقدات التقليدية بأن المرأة يجب ان تكون تحت خدمة الرجل.بالإضافةللجريئةالشجاعةو هنالك ايضا المرأة المدمرة لذاتهاوأخيرا القوية المستقلة. بينما في

تحليل النقد النسوي تظهر النتائج ان هنالك بعض الصور النمطية استخدمه لتصوير المرأة و لكن الاكثر أثارة للاهتمام في هذه النتائج هو ان المرأة في الرواية ينظر اليها علي انها سبيل مصرع الرجال و مجلبة للدمار و الهلاك

Introduction

As soon as women are mentioned, what emerge into our mind can be their beautiful appearance, engagement in heavy housework and too much talk without depth nor intellect. As these stereotyped images of women prevail for centuries, we cannot blame anyone who believes of these traditional conceptions of women. But is this what women all about? Or stereotypes along with old beliefs are nothing but a twist and cover of the truth.

Literature has witnessed the roles of women evolving through ages, but in the early stages Women were extremely oppressed and had no freedom to choose the way they liked to live, inequality manifested itself in many other areas. For example, women were not allowed to vote, work and if they did women were earned much less than men with the same occupation, they were forbidden entry into certain professions like medicine, the Anglican clergy and so on.

During the Victorian era, women were treated as angelic figures, physically weaker and nothing less than household commodities, Edwardian poetry spoke of women's rights, for females were seen as family's possessions. 'Goblin Market' and 'Lady of Shallot' from the Victorian era centered around women involved a quest to attain some higher knowledge, which is limited to men and how in their attempt, they lose their ability to get back to the womanhood they were proud of.

Literature also has always been on the fence about its representation of women, 'Good women' as the ones who accepted societal norms were rewarded with happily ever after. 'Good woman' as well as 'Angelic figures' labels indicate that women have been forced to meet these expectations and still are as a result of their subordinate status to men in male-dominated societies.

Eighteenth-century Britain can be taken as a good example to present women limitation played in that period, men's duty was to support the whole family by earning money while women were left at home to deal with housework and baby-caring. Literature not only mirrors society and societal values, it also enforces these values. With this said one wonders if children's literature portrays women's roles accurately and the type of impacted it have on these kids considering how reading affects young people's development of self. For example the perspective reflected in African and Middle Eastern children's books is quite concerning.

For the reason that it tends to glorify the man's role portraying him as the provider of the family and the only one who is capable of making important decision and executing all the "hard labor", while the woman's job is taking care of the children performing tasks that doesn't go beyond the household perimeter.

Literature also has the potential to recreate and redefine the role of women and elevate mindsets, For example: the way Tayeb Salih the Sudanese author novel Season of

Migrations to the North (1966) carried a concealed messages about the injustice way Sudanese society treats women. Throughout the novel the females characters had their unfair moments of repression, due to their gender because society looked down on females. Such as: Hosna Bint Mahmoud the victim of what seemed to be toxic masculinity "I talked to her father, who said he wouldn't be made a laughing -stock by people saying his daughter wouldn't listen to him (P122)" said Mahjoub. As well as the Western characters who Mustafa Saeed called them "preys". "Meanwhile I closely examined her face: each one of her features increased my conviction that this was my prey (P37)" said Mustafa describing Isabella Seymour. These are great example of women being considered less worthy than men and nothing but objects used for the pleasure of men." you know how life run here is; women belong to men and a man is a man even if he's decrepit (P99)" said Mahjoub. Women were not allowed to express much of their freedom, and role their role considered to be insignificant compared to men.

Accordingly, this research aims to investigate how Tayeb Salih's Season of Migration to the North portrays females, and attempt to shed a light on the extent to which women are subordinated and oppressed in the Sudanese society, and To disclose the image of females in the novel the researcher adopt a Feminist Criticism Analysis perspective.

1.2 Statement of the problem

There are prominent female characters in the novel Season of Migration to the North by Tayeb Salih that shape the narrative of the story. However, not much investigation and analysis has been done in order to see how these characters are portrayed in the novel. Most of the studies done are about and related to colonialism. Therefore, there is a need to analyze the novel Season of Migration to the North by Tayeb Salih in order to identify how these female characters are portrayed in the novel and especially to look at these portrayals from the feminist perspective.

1.3 Research questions

The following questions are set as guideline to fulfill this aim of the study:

1. How Tayeb Salih depicted women in the novel?
2. What is TayebSalih intention of betraying them in this way?

1.4 Research hypotheses

1. Tayeb Salih depicted women in the novel as oppressed and subordinated by society.
2. Tayeb Salih was mirroring society.

1.5 Research objectives

The study aim to achieve the following objectives:

1. To unveil the images of women in the novel.
2. To shed a light on the way society treats women.

Literature review

Feminism and literature

Literature witnessed the evolution of women through ages, among the first female writers whose work has survived into the 21st century is the Frenchwoman, Christine de Pisan ([1364](#) to c.[1430](#)), who wrote lyrical love poetry.

However, until the 19th century women writers tended not to be prominent, as their educational opportunities were limited, along with the predominance of male authors, the majority of published writers were men, and the portrayal of women in literature was accordingly one-sided.

Women were not valued as literary characters or writers, also their work was judged merely based on their gender, and society refused to give them the recognition they deserve in spite of their social, political and literary contributions.

For this reason Mary Shelley, English author felt the need to hide her identity releasing *Frankenstein*; or *The Modern Prometheus* novel ([1797](#)–[1851](#)), that tells the story of Victor Frankenstein, a young scientist who creates a hideous sapient creature in an unorthodox scientific experiment. She published it anonymously and the public assumed it was by a man, later when it was discovered the writer is a female society was absolutely shocked that a woman could have such dreadful imaginings.

Another famous female writers at the end of 19th century known to the public as George Eliot but of course that's is her pseudonym, the fact that Mary Anne hence her real name, felt it necessary to write under an assumed male name to ensure her works were taken seriously demonstrates the prevalent discrimination against women writers in that period.

Considered a classic of English literature, *Wuthering Heights*, the only novel by the third Bronte sister, Emily, was written between [1845](#) and [1846](#). After initial rejection, it was published in December [1847](#) under the male pseudonym "Ellis Bell."

Until the 19 century females writers initially wrote either anonymously or under a male name such as the sisters, Charlotte Emily and Anne, like many contemporary female writers, they originally published their poems and novels under male pseudonyms. This kind of thing doesn't happen as much now although it's interesting how some editors advise their writers nowadays , to use male pseudonyms in the case of harry potter's series author J.K Rowling uses initials, partly to conceal her gender, because apparently readers are put off by women writers and women centric stories.

Furthermore, the first wave of feminist movement took place in early 19th century in order to protect women's rights and interests. There were a great number of female, feminist writers who resolved to waken and unit those female fellows to struggle for righteous interests.

Mary Austell one of the earliest English feminists published her famous work (*A Serious Proposal to the Ladies for the Advancement of their True and Greater Interest* in [1694](#)), in its she reminded women of their own worth and advised women to pursue their equal rights. Also exposed people at that time only paid attention to women's appearance while ignored their soul. In fact, women are capable of the best things instead of those trivial things like needling or washing.

However, they were occupied with domestic trivia and invisible of their own worth. Austell also exposed the rooted reason for women's ignorance was lack of education, women wanted to learn and they just did not have that opportunity. Therefore men had no right to mock or even blame women for their ignorance or silliness, and verbosity in conversation because it was men who shut women out of education. In other words they are cultivated by the environment instead of women's inborn qualities.

Austell proposed to build up a particular college for women, where they can receive serious education and enjoy pure friendship and peaceful life.

Of course, Austell was not alone. There were other feminist writers fighting together alongside with her. For example, Mary Wollstonecraft argued in her influential work (A Vindication of the Rights of women) that women should not be confined to domestic work and they need to get proper education as men.

Vindication mainly concerned with the middle class women, because they were the most potential ones who could probably recognize themselves and fight for their own interests through some encouragement.

The upper class women were indulged in their corrupted lifestyle and had no desire to change it, while lower class women were lack of education and not enlightened enough to unit themselves for fighting.

Jane Austen happened to be middle class woman who pioneered the way to the women's liberation. Her stand is quite similar with Wollstonecraft in women acquiring knowledge from recognition through experience. This feminism point can be found in many of Austen's works, hence that female figures seem to be the core of her novels such as Emma (1815), Pride and Prejudice (1813), Sense and Sensibility (1811). Her heroines always learned to think about the problems they met and tried to solve those problems themselves, because in Austen's opinion, women should be capable of learning morals independently as men.

For example, in Pride and Prejudice, Elizabeth Bennet one of Jane Austen's most famous female characters, (Bold, fearless, strong, an excellent reader, and a loyal sister). There is no shortage of qualities to love about her, Austen created this female figures in order to prove that women are also endowed with wisdom, and they are capable of being reasonable and rational.

"My courage always rises at every attempt to intimidate me" Elizabeth Bennet.

The work of Jane Austen (1775 to 1817) established the novel as a highly successful form of engaging the public in literature. The reading public were captivated by the tales of Elizabeth Bennett in Pride and Prejudice, which was first published in 1813. One of the most popular novels in English literature, Pride and Prejudice is unarguably the best work of Jane Austen.

Jane Eyre, by Charlotte Bronte, the rise of the novel as they call it , was generally considered the best of the Bronte sisters' works. Jane Eyre defies customs in the Victorian era as an independent and strong-willed feminist. She is possibly the most unforgettable governess in literature, bravely pushing the boundaries between social classes, love, and morality, Jane Eyre individualism well ahead of her time.

Likewise, Little Women by Louisa May Alcott, set in New England during the Civil War, this is the famous story of four sisters growing up in poverty. From their creative childhood to their adventures in adulthood, Meg, Jo, Beth, and Amy are the catalysts for a timeless tale that have inspired countless women over many decades.

In addition, Virginia Woolf was an English writer, considered one of the most important modernist 20th century authors, and also a pioneer in the use of stream of consciousness as a narrative device.

Her most prominent works include the novels Mrs. Dalloway (1925) and To the Lighthouse (1927).

In the essay she wrote A Room of One's Own (1929) which includes the famous quote: "A woman must have money and a room of her own if she is to write fiction", Virginia Woolf reflecting on the issue of language and writing said: "now that women have the chance to become writers are they going to write the same thing as men? And above all, are they going to write in the same way".

For the reason that men have access to cultural and self-expression for such long period of time, there is a certain confidence and power in their use of language which were not available and "not suitable" for women in her period of time.

Thus women writers were left "metaphorically paralyzed." from the language which they could fully express their experience and sufferings as women.

Ultimately in the 19th century in Europe and the United States, the novel became the primary means by which gender relations, social norms and heroic ideals were explored. For the first time, women writers such as Austen, sisters Charlotte Bronte, Emily Bronte, Mary Anne Evans began to be publicly recognized alongside male writers including Charles Dickens and Leo Tolstoy, as author's increasingly explored social and class issues.

Furthermore, British novelist Doris Lessing is widely regarded as one of the major writers of the mid-20th century. Her first novel was The Grass is singing (1950). Lessing writes on themes which include feminism, communism and global disaster and her work looks at the lives of women and their relationship to others,

One of her most influential works, The Golden Notebook (1962), examines the struggles of a woman writer and is considered to be a classic of feminist fiction. She has succeeded in literary as well as genre fiction, such as science fiction.

In addition to all these influential women, one must not forget to mention some of the females who were awarded for their incredible work such as , the American author Alice Walker, who is best known for her powerful stories about African American women. She won the Pulitzer Prize for her 1982 novel The Color Purple, which Newsweek described as, "A novel of permanent importance". Same as Edith Wharton (1862 to 1937) was the first woman writer to win the Pulitzer Prize for literature for her book The Age of Innocence (1920).By exploring the struggle of racial, gender and class conflict to tell her stories.

Also Toni Morrison who was the first African American woman to receive the Nobel Prize for Literature in 1993, she focuses on the experience of black Americans,

particularly emphasizing the experience of women in an unjust society and the search for cultural identity.

With the development of the Enlightenment movement, women began to get access to literature and got some education, they read and wrote. Most of their works were written upon women's own experience and reflected their deep concerns, but at the very beginning women's opinions and views were regarded as trivial, meaningless and sentimental from men's viewpoint.

It is not surprising because all the rules about literature writing are laid by men. They could not get used to the way of women's writings. rise of self-consciousness, women began to write for their own interest and wanted to make their voices heard, their works explored their own gender, by presenting women's sufferings and desires. These female writers were called feminists since they intended to establish the moral equality between men and women.

Presently, respect is paid to women writings and women contribution to cultural and society has heightened in the 20th century and was reflect in the growth of study programs at Universities and Colleges for example (Women in history, women writings and feminist's criticism).

Some might wonder what is the value of studying women's history?, well according to what women activities pointed out, history was very heavily male biased so by looking at Women history we can give a more balanced more alternative kind of history, we can exposed assumptions that have gone into the male writings.

Highlighting the quality of writings, and analyze the depiction of women in works produced by men, this is a useful way of examining the different ways in which men have presented and understood women, and more positive things one can say about the explosions of these types of movements to support women contribution to literature and culture from a female perspective.

Unfortunately ,the changing role of women in literature from the past to present indicates the evolution of women, and women empowerment only, but for the most part nothing has changed in the terms of mentality, That a woman could live a fulfilled life on her own terms, was a concept writers seemed unable to conceive or unwilling to explore. Sadly, very little has changed. Women in fiction may have shrugged some of the strait jacketed representations but anytime a woman character chooses to live life on her terms, readers tend to get agitated.

Society is still primarily male dominated and much remains for women to gain cultural equality and retain her identity.

"If all men are born free, how is it that all women are born slaves?" -Mary As tell.

2.3 Previous studies

1. Ezzeddine Abdullah Khessibi and Osman Hassan Osman ([2019](#)) wrote a research on The Image Of Females In Tayeb Salih's Season Of Migration To The North: A Feminist Critical Discourse Analysis, the paper deals with the concept of patriarchal culture and feminism. They investigated how Tayeb Salih portrayed females throughout the novel. Moreover, the research depicts the failure of the colonizers in liberating the females from male domination. The paper eventually demonstrate the

low status of women, who have been marginalized in the patriarchal culture in the Sudan during the colonial era between [1898](#) and [1956](#).

The main findings of their study were that women have been portrayed passively and negatively throughout the novel, either as subordinate powerless characters or as mere sexual objects whose roles and functions have been reduced to a very marginal paradigm of negativity and passiveness.

2. In ([2010](#)) Weijie Chen did a research called How Female Character Are Portrayed-An Investigation Of The Use Of Adjectives And Nouns In The Fictional Novel Pride And Prejudice, she looked into how three of the main female characters in Jane Austen's historical novel Pride and Prejudice ([1813](#)), are portrayed and why they are portrayed in those ways, through a study of adjectives and nouns.

The methodology the researcher followed was based on a close reading of the novel. When pondering over which aspect in the novel this paper should start with, adjectives are taken into consideration in the first place as for their basic function of portrayal. Then the researcher found that nouns in the novel also play an important role in portraying characters qualities and thus add nouns into investigation afterwards. The main findings of the study which based on Adjectives and nouns describing three main female characters(Elizabeth, Charlotte Lucas and Mrs. Bennet) as having a distinct image from one another and divided into mainly two groups (one describing external qualities and another describing internal qualities).

In addition, the three female characters images are portrayed positively which reflect a female writer's politeness in language and further indicate that women tend to use more positive and polite language in commenting others.

3. A Feminist Critique of Season of Migration to the North a research carried out by Nur Aishah Mohd Rasid and Zairil Azmir Zaiyadi ([2017](#)), The objectives of it were to identify the types of female characters found in the novel and to analyze how the female characters are portrayed based on the feminist critique theory.

The study employed qualitative method as its research design. Text analysis is used in order to analyze the text which is the novel Season of Migration to the North by Tayeb Salih.

The results of the analysis showed that there are three types of female characters found in the novel, a modern and sophisticated women with flawed character, older generation women possessing traditional way of thinking, and strong and independent women.

Meanwhile, based on the analysis made using the feminist critique theory, it is discovered that there are stereotypical women images used by the author in portraying the female characters in the novel.

4. Presentation of Women in Literature from Past to Present, by Tippabhotla Vyomakesisri ([2017](#)), This study discusses the evolution of women from ancient period to last ultra-modern tech savaged period. The paper elaborate the feminism, the women problems and issues portrayed in the literature through the women centered roles. The presentation of modern women by different female authors is discussed.

5. The Portrayal of Women in African Literature written by Emmanuel Ngara (1989), The study discuss how women presented in African literature. And what the paper has shown is, women have so far played a subordinate and largely negative role in the works of male African writers, there is an indication that the situation is changing. As more writers become more conscious of the condition of women in society, female characters will adopt a more assertive stance and play a more positive role in African literature.

6. Abdelrahim Omer Abdelrahman Eldaw wrote a research titled The feminism elements in Al Tayeb Salih's novel Season of Migration to the North (2018), his study explores the social conflicts in the novel regarding feminism movement's involvement, and the objectives behind it were to find out how Salih portrays his women characters in the selected novel. Moreover, what are the influential feminist's elements in his novel and how far he carries out some related problems that are found in the Sudanese society.

Concerning the methodology, the researcher used descriptive and analytical methods to investigate the questions raised. The paper used two critical approaches in order to analyze the novel under consideration, namely feminism and new historical approach.

Ultimately the study results turned out to be that Salih is affected by feminist's ideas in showing his women characters, and his dealings with the problems in the Sudanese society.

*1-This study entitled (The Double Colonization of women in Tayeb's Salih Season of Migration to the North and Achebe's Thing fall part).It's Article (2020), by Fuad Abdul Muttaleb.

The present study offers a critical analysis of post-colonial feminism in Tayeb Salih's season of Migration to the North (1969) and Chinua Achebe's Things Fall Apart (1958). It analyzes the notion of double colonization as portrayed through marginalization and subordination of woman in the novels. It shows the relationship between the colonizers and colonized and purpose of colonization.in addition, it examines the status of the colonized women in relation to customs, traditions, and race where customs are no recognized status and view in that society. The study, used descriptive and analytical method relying mainly on the texts of the two novels and the critical literature produced on them that sheds more light on the problem. The main hypotheses of the study is that, women have suffered from double colonization in different cultures in differ ways. The main finding of the study shows that double colonization affected women of different cultures in different ways (p.34). Also, women have face different kinds of oppression: from their masculine society on the one hand, and from colonization on the other hand.

*2-This study entitled (cultural tensions in feminism: Balancing tradition and liberation in Tayeb Salih's season of migration to north. It is Article, (2024), by Dr. Ashraf Waleed Mansour. This article explores the tension between western feminist ideals and the traditional values held by Muslim/ nativist feminists, using Tayeb Salih's Season of Migration to the North as lens. It critiques both extremes-Western feminism's imposition of secular individualism and Eastern patriarchy's how both approaches contributes to women's oppression. The novel reveals that true women's empowerment cannot be archived through total freedom or strict adherence to tradition. Instead, the article advocates for a middle path that reconciles cultural

values with gender equality, proposing balanced approach that preserves women's dignity and autonomy while respecting their cultural identity. It suggests that an Islamic feminist framework can provide this solution by reinterpreting religious texts to address gender injustices without abandoning faith. Ultimately, this approach offers away to bridge the divide between tradition modernity, offering women the respect and rights they deserve.

This study employs a qualitative literary analysis approach to explore the cultural and ideological tensions between western and Muslim, nativist feminist regarding woman's emancipation. The main hypothesis that an Islamic feminist framework can provide this solution by reinterpreting religious texts to address gender injustices without abandoning faith. The main goal should be to empower women by balancing autonomy, cultural respect, and social advancement, ensuring that their freedom and dignity are upheld without erasing the unique aspects of their cultural heritage.

*3-This study entitled (psychological and cultural borderland in Tayyib Salih's Season of Migration to the North) It's scientific paper,(2015),by Hussien Hasan Zeidan.

This paper explores the conflicting points of view of the narrator and Saeed in Tayyib Salih's novel. Their conflict emanates from psychological and ideological sources and foreshadows their relations with the western civilization and women. While some scenes and events of the novel introduce Saeed as alter ego or double of the narrator for their identical social, cultural and educational backgrounds, others represent him as an id that needs to be regulated and controlled by the narrator who plays the role of the ego. The paper further contends that Saeed is neither a nationalist nor assimilationist; rather, he is culturally hybrid character who equally identifies with the occidental culture of England and the oriental culture of Sudan. His latent hatred, mistrust and enmity towards the occidental can be considered ironic or parotic on the ground that he vigorously seeks to import the western values of, modernism, urbanization, egalitarianism and enlightenment to Sudan.

This study uses decriptive and analytical method .The main hypotheses of this paper is contends that, Saeed is neither a nationalist nor assimilationist; a cultural hybrid character who equally identifies with the occidental cultural of England and the oriental culture of Sudan. In this sense the narrator recall that:

For seven years I had longed for them, had dreamt of them, and it was an extraordinary moment when I at last found myself standing amongst them...and it was not long be for I felt as though apiece of ice were melting inside me ,as though I were some frozen substance on which the sun had shined.

The main result of the study, psychologically examines the conflict between consciousness and unconsciousness which is respectively personified by the characters of narrator and Saeed. Their identical cultural, social and educational background account for identifying Saeed's words and deeds introduce him as an invader of west, he is a cultural hybrid who neither belongs to the east nor to the west. In stated he seeks to combine both civilization in his schemes for the reformation modernization and development of Sudan.

Methodology

Season of Migration to the North is a classic postcolonial Arabic novel by the Sudanese novelist Tayeb Salih. In [1966](#), Salih first published his novel in the Beirut journal Al-Hiwâr. The novel reflects the impact of British colonialism and European modernity on the culture and identity of the Sudanese rural society, as well it depicts the oppression and violence against women in the Sudanese society.

One of the finest Arabic novels of the 20th century and widely respected, powerfully and poetically written in a cinematic way that captures the reader's attention , The novel has been translated into more than twenty languages despite the fact that Salih was fluent in both English and Arabic, but he choose to pen this novel in Arabic.

Ultimately it was translated to English by Denys Johnson Davies, four years after the original copy was released. Season Of Migration to the North considered to be an important turning point in the development of postcolonial narratives that focus on the encounter and conflict between East and West.it was adapted into a theater production in Israel.

Written in a unique way and a rare narrative that bounce back and forth between past and present, divided between two settings Sudan and England. The novel is also set in the same village, Wad Hamid, as many of Salih's other works, The novel was banned in Sudan for several years starting in [1989](#) , despite the fact that it won him prominence and fame worldwide. Allegedly the graphic sexual imagery offended the Islamic government, some people were against this decision stating that the novel is nothing but a mirror to society. However, today the novel is readily available in Sudan.

The Author

Tayeb Salih a Sudanese writer born [1929](#) , in Karmakol near the village of Al Dabbah in the Northern district of Sudan, he studied agriculture at Khartoum University, before leaving for the University of London in England. Coming from a background of small farmers and religious teachers, his original intention was to work in agriculture. However, excluding a brief spell as a schoolmaster before coming to England, his working life was in broadcasting For more than ten years, Salih wrote a weekly column for the London-based Arabic language newspaper al-Majalla in which he explored various literary themes. He worked for the BBC's Arabic Service and later became director general of the Ministry of Information in Doha, Qatar. He spent the last 10 years of his working career with UNESCO in Paris, where he held various posts and was UNESCO's representative in the Gulf States.

In regard to his literary career and what shaped it, Salih's writing is drawn from his experience of communal village life, that is centered on people and their complex relationships along with the time he experienced in Europe , At various levels and with varying degrees of psychoanalytic emphasis, he deals with themes of reality and illusion, the cultural dissonance-lack of harmony between the West and the exotic orient east, the unity and conflict of brotherhood, and the individual's responsibility to find a fusion between the contradictions" it can be said that the motifs of his books are derived from his Islamic background and his experience of modern Africa, both pre- and post-colonial .

Salih achieved immediate acclaim when Season of Migration to the North was declared "the most important Arabic novel of the 20th century" by the Arab Literary Academy.

Regarding feminism and its affections on Salih, he paid great attention to the matter of "equality" which is a central part of the feminist's ideology. In an interview, Salih said: "I believe in harmony and I look for it". He continued to announce that: "violence against women is violence against civilization, and against life"

Tayeb Salih passed away February 18, 2009. Leaving behind a legacy that will continue to live.

The summary

After seven years pursuing graduate studies abroad in England, the unnamed narrator of Tayeb Salih's Season of Migration to the North returns to Wad Hamid, the small village on the banks of the Nile river in northern Sudan where he grew up. After his long estrangement, he is happy to be home amidst the familiar sights and people of his native country.

"My mother brought tea. My father having finished his prayers and recitations from the Koran, came along. My sister and brother came we all sat down and drank tea and talked, as we have ever done since my eyes opened on life. Yes, life is good and the world unchanged as ever (P.2)".

He goes into details how the day of his arrival everyone had questions about the western life and people.

"They say that the women are unveiled and dance openly with men is it true? That they don't marry but the man lives with a women in sin, asked Wad Rayyes (p.3)".

"Bint Majzoub laughed we were afraid you bring back with you an uncircumcised infidel (P.4)".

But among the people he encounters a stranger: a middle-aged man by the name of Mustafa Saeed, who had settled in the village five years previously.

Little is known about the stranger. However, the villagers have accepted and welcomed him in the village, given that he has established himself as a good neighbor and village citizen.

One night, as he drinks together with some villagers, the narrator is shocked when Mustafa Saeed begins reciting poetry in English something goes along the line of "those women of Flanders await the lost...". It is then that he realizes that there is more to Saeed's identity than meets the eye. Indeed, soon, Saeed arrives at the narrator's house and, over the course of a long night, narrates his life story. He tells the narrator that he comes from near the capital, Khartoum. His father died when he was an infant, and he was raised by his mother who he described his relationship with her as a "Stranger on the road with whom circumstances had chanced to bring me (P.19) ".

After distinguishing himself as a child prodigy in the colonial schools he attended in Sudan, he was sent off to study on scholarships in Cairo, where he met Mr. Robinson

and his wife Elizabeth, who took care of him there. "In my mind her eyes were the color of Cairo: grey-green, turning at night to twinkling like that of a firefly (P.25)" .

And then in London, he commenced a series of relationships with English women, (whom were drawn to him because of his exotic, "Arab-African "roots, playing up his identity as a "noble savage". Three of the English women with whom Saeed commences relationships eventually commit suicide including Anna Hammond, who Mustafa described as " an easy prey(P.30)" ,Isabella Seymour, "I wasn't much concerned with her love for the world, or felt the cloud of sadness that crossed her face from time to time,(P.40)", And lastly Sheila Greenwood , "she was intelligent and believed that the future lay with the working class, that a day would come when class difference would be non-existent and all people would be brothers(P.139)".

His nemesis, however, is Jean Morris, an English woman who mock and provokes him, refusing to submit to his power, even after she marries him. Their marriage is an endless war, pervaded by verbal and physical violence, betrayal, and degradation. Until he killed her one day.

"Everything I did after I killed her was an apology, not for killing her but the lie that was my life (P.29)".

Saeed is then put on trial in London for the murder of Jean Morris; however, while the jury finds him guilty, he is sentenced only to seven years in prison. After his release, he wanders far and wide to many different places and countries, before finally returning to make a home in the small, remote village of Wad Hamid, where married Hosna Bint Mahmoud .

"That tribe doesn't mind to whom they marry their daughters (P.6)" said Hajj Ahmed.

Mustafa Saeed's life story sets everyone's world upside down. While the narrator, upon his return to Sudan, had felt rooted and connected to his country and his people, his encounter with Saeed leads him to experience a deep sense of isolation; suddenly, he wonders whether, like Saeed, he is also estranged and cut off from those around him as a result of his long migration abroad. Nonetheless, the narrator continues with his life, taking up a job in the capital Khartoum, and returning to the village only occasionally. Soon, news reaches him that Saeed, during a season of especially severe flooding in the village, has disappeared while out cultivating his field one day: he has drowned in the flooded river, possibly by suicide. He leaves the narrator as guardian of his wife, Hosna Bint Mahmoud, and his two young sons.

Even after his death, Saeed continues to haunt the lives of the people in the village. The narrator visiting the village one year, he learns that an old villager, Wad Rayyes, has set his eyes upon Saeed's widow Hosna. He is intent on marrying her, in spite of the fortyyears age difference between them, and in spite of the fact that Hosna herself does not want to marry.

"This women is the offering Wad Rayyes wants to sacrifice at the edge at the grave (P.89)".

"She will accept me whether she likes it or not, does she imagine she's some queen or princess? Widows in this village are more common than empty bellies (P.97)".

Although Hosna appeals to the narrator to help her, the narrator does not, and he returns to Khartoum. Within weeks, he rushes back to the village, upon receiving terrible news. Hosna's father had forcibly married her to Wad Rayyes. In the village, he learns that, shortly after the marriage, in response she murdered him and killed herself. This horrendous act of violence sends shockwaves through the sleepy, peaceful village, which had never experienced such an event before. The villagers simply attempt to cover up the murder-suicide, but it is clear that things will never be quite the same again.

The narrator, who had himself developed feelings for Hosna, is devastated by this event. "I feel bitterness and hatred, for after all those victims he crowned his life with yet another one, Hosna Bint Mahmoud, the only woman I have ever loved (P.141)".

During his time in the village, he finally decides to enter the secret room in Mustafa Saeed's house, whose key Saeed had entrusted him with after his death. Upon entering the room, the narrator is shocked to find that it is a temple to Saeed's life in England: among the thousands of books that line the shelves, there is not one single volume in Arabic. Furthermore, the room contains a proper English fireplace, even though it is located in a small village in Sudan, on the equator, where there is no need of fireplaces. In the room, the narrator finds further traces and fragments of Saeed's life in England, including journal entries and photographs of the various women he had been involved with. He spends hours there, further piecing together Saeed's life abroad.

After leaving the room in the very early hours of the morning, the narrator, disturbed, decides to calm himself by going for a swim in the Nile River. He enters the river, and begins making his way to the other bank. However, he soon becomes disoriented and exhausted, and feels the current pulling him downwards, into its darkest depths. As the waters close over his head, he feels overwhelmed by the desire to give himself up to the river, and to die, like Mustafa Saeed had done before him. Suddenly, however, he awakens: he decides that he wants to live, and, with a huge effort, begins swimming again while calling for help.

Characterization

From a feminist perspective:

The women Tayeb Salih presented in Season Of Migration To The North, are Sudanese and Western women, these female characters vary from one another. Some are traditionally feminine, maternal, quiet and contained, others are radical, bold and uncensored.

The narrative of the novel is male dominated, women are portrayed voiceless in a narrow range, the reader doesn't get an insight of their stream of consciousness, how they feel and what they think. The only way to view them is from other male characters perspective, while the narrator and Mustafa Saeed have a multiple lengthy description of their inner self we cannot seem to find a fragment of how Hosna felt inside after her husband's death, or what Ann Hammond thought before she killed herself. Moreover the male characters outnumber the females, and there is no women protagonist.

Furthermore, Female characters are objectified as a soulless creature designed only for the pleasure of men, for instance, the western women kept referred to as "preys".

Sudanese Female Characters:

Hosna Bint Mahmoud

"She was a woman of noble carriage and of foreign type of beauty" as the narrator described her, Hosna is the beautiful, modest wife of Mustafa Saeed. After Mustafa dies, she lives alone and cares for her two sons, rejecting all suitors. As the executor of Mustafa's estate, the narrator is technically her guardian, although he feels uncomfortable with this role. When Wad Rayyes proposes to Hosna, the narrator realizes he is in love with her but does not get involved to stop the marriage. she resists being forced to marry Wad Rayyes, and eventually kills him.

Despite Hosna not being a dynamic character her role is very significant, she's the new vision for change inside the Sudanese conflict, that can't wait to break free from the social chains of society's outdated traditions.

Tayeb Salih elaborate on the concept that woman change after marriage through Hosna's character." It's true though that Mahmoud's daughter changed after her marriage to Mustafa, all women change after married but she in particular underwent indescribable change, it was as though she were another person, even we who were her contemporaries and used to play with her in the village, look at her today and see her something else, like a City woman if you know what I mean (p.101)".

Bint Majzoub

Is famous in the village for her willingness to speak bluntly. Now in her eighties, Bint Majzoub successively married five husbands when she was younger, each of whom died. She is the only village woman who drinks, smoke and socializes with men, and her best friends are Wad Rayyes, Bakri, and the narrator's grandfather.

Fatima Abdussadek

Fatima's husband died several month before her only son was born, her relationship with Mustafa was superficial as if they were two strangers who happened to life together. There was always a thick mask on her face just like the surface of the sea, Metaphorically of course It appears as if she want to show her emotions but don't know how to express it or doesn't see the need in doing so.

Mabrouka

Wad Rayyes's eldest wife, even though Mabrouka make a quick appearance at the end of the novel, her character is memorable due to the fact she's completely unfazed by her husband death, and believes he deserves his fate.

"There's been a murder in your house.

- Whose murdered?"

"Bint Mahmoud has killed Wad Rayyes then killed herself"

-"Good riddance!" and she went back to sleep.(P.128)".

The narrator's mother sister

Sudanese traditional women, who is shocked by Hosna's appeal to her son to asking him to marry her. "Shameless and immoral women" as she described Hosan.

Narrator wife

As most of the female characters in the novel the narrative wife is also a flat character, there is just glimpses of her.

"They shake hands hurriedly with me and my wife but smother the child with kisses,(P.63)".

Western characters:

Jean Morris

Mustafa's cruel, manipulative first wife. She continually rejects and humiliates him as a suitor, and then unexpectedly agrees to marry him. They have a stressed and confused relationship, which leads him to kill her eventually." everything I did after I killed her was an apology, not for killing her but the lie that was my life (P.29)".

Ann Hammond

A privileged twenty-year-old student of Oriental languages at Oxford, Her father was an officer in the Royal engineers her mother from a rich family in Liverpool, spent her childhood at a convent School, Her aunt was the wife of member of Parliament and she was Mustafa Saeed's first love interest in Britain. Curious of religion hesitating between embracing Buddhism or Islam, She kills herself by gas and leaves a note blaming her death on Mustafa.

Isabella Seymour

Isabella Seymour is a forty year old English women , despite that she's optimistic towards life, she always had a sadness on her face from time to time , Mustafa Saeed seduces her in England, after them meeting one summer's day in a London park. Saeed encourages her interest in him by exaggerating, his "exotic" background and his roots in the east, likening himself to Shakespeare's Othello. A married woman with two children, and a church-goer, Seymour is completely captivated by Saeed, going so far as to refer to him as a "God". However, she commits suicide. In Saeed's trial for Jean Morris's murder, the prosecution suggests that Seymour committed suicide because of Saeed's emotional manipulation and abuse of her. However, Seymour's husband acknowledges in court that she had been suffering from cancer before her death, and that this may have been one of the reasons why she committed suicide. In her suicide note, Seymour wrote that she wished that Saeed would find as much happiness as he had given her.

Sheila Greenwood

A simple girl with a sweet smile, worked as a waitress in Soho restaurant, her people parents were village folk from the suburbs of hull, her father is a Scottish coal workers, and Sheila is Mustafa's second love interest during his time in London. She is charming and innocent, and had an idyllic relationship with Mustafa until she kills herself upon realizing he does not intend to marry her.

Mrs. Robinson

Her first name was Elizabeth, a women of laughter, "the sweetest women I know" that is how Mustafa described her, married to Mr. Robinson or Ricky as she used to called him, Elizabeth is the women who takes Mustafa Saeed under her wing, as if he was her own son in secondary school. such a Loving and caring person. She loves Bach's music and Keats's poetry.

"In my mind her eyes were the color of Cairo: grey-green, turning at night to twinkling like that of a firefly (P.25)".

Themes

1. Plogmy

It appears that multiple marriages is common thing in wad Hamid, seemingly it's an act to take pride in." This tribe of yours isn't any good, you are one women men. The only real man among you is abdel-karim now there's is a man for you(p. 80)", said Wad Rayyes to The Narrator for they were known in the village for not divorcing their wives and not having more than one, the villagers mocked them saying that they are afraid of their women.

Wad Rayyes himself is not a stranger to this."What come over you Bint Majzoub said to him for two years now you have content yourself with a single wife(p.77)". Because he was known for this , one time he married a woman from the Kababeesh and brought her back with him from a visit to Hamrat El-Sheikh , his two wives could not bear living together so he divorced the Nigerian to please the Kababeeshi .

His last attempt was with Hosna Bint Mahmoud which cost him his life, Mabrooka his first wife drinking her morning coffee, when some of the women wanted to come in commiserate with her,"she yelled women!let everyone of you go about her business , Wad Rayyes dug his grave with his own hand and Bint Muhammad God's blessing be upon her paid him out in full (p.131).

2. Misogyny

The most obvious examples of misogyny appear in the shocking second half of the novel, which includes the graphic discussion of female circumcision, as well as Hosna's forced marriage to Wad Rayyes.

"Her father swore at her and beat her and told her she would marry him whether she liked it or not (p. 122).

Although Salih condemns the oppression of women in rural Sudan, his critique is not limited to his own country.

The women that Mustafa meets in England are also subject to social restrictions, and they are socially tainted by their sexual relationships with Mustafa (which partially explains their suicides). Even well intentioned characters like Mahjoub believe that women are incapable of making decisions for themselves. The narrator is the only character that challenges this orthodoxy, but he is ultimately unwilling to interfere in Hosna's marriage or speak out against female circumcision.

The depictions of oppression and violence against women in African and European societies are the least ambiguous political "message" in the novel. Salih's portrayal of these issues amounts to a clear call to action against social orders that hurt and enslave women, no matter where they are in the world.

3. Toxic masculinity

Male characters in wad Hamid are restrict from expressing emotions , and expected to seek to be dominant and limit their emotional range primarily to expressions of anger, this theme is show in the following citations , " You are crying like a woman good God(p.33)"

Data Analysis Techniques

The research is based on a close reading of the novel, which is season of migration to the north Therefore, data will be obtained mainly from the selected novel. This study employs qualitative method as its research design. Including text analysis technique which is used in order to investigate the novel from feminist criticism perspective. Moreover, this paper use descriptive and analytical approach, to investigate the questions raised and explore the assumed problems.

Here are the ways female characters have been portrayed as in the novel Season of Migration to the North by Tayeb Salih:

1. Traditional.
2. Modern and Educated, yet easily deceived.
3. Daring and bold.
4. Strong and Independent Women.
5. Self-destructive.

Additionally, by using feminist criticism these ideas concerning the portrayal of women were identified throughout the novel:

1. Women are soulless creatures.
2. Women are cause of destruction and death of men.
3. Women are easily deceived.
4. Women are inferior beings.
5. Men are guardians of women.

Analysis and Discussion

The aims of this study to investigate how Tayeb Salih's Season of Migration to the North portrays females , attempting to shed a light on the extent to which females are subordinate in the Sudanese society, in order to carry out this study the researcher read the work more than one time and draw the following conclusions .

Categories:

1. Traditional:

"Bint Majzoub laughed we were afraid you bring back with you an uncircumcised infidel (P.4)". "She came to your father (Hosna) and very words to him, tell him to marry me what an impudent hussy. That's modern women for you that was bad enough but the terrible things she did later was even worst (p.123)" –the narrator's mother.

"My mother never wearied of telling me of those who had died that I might go and pay my condolences and those who married that I might go and offer my congratulations. (p.4)"-The Narrator.

2. Modern and Educated, yet easily deceived:

When I met her (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 sparkle with curiosity (p.30)".

"I deceived her, seducing her by telling her that we would marry her and that our marriage would be the bridge between the North and the South (p.68). –Mustafa Saeed.

"A waitress in SoHo restaurant a, simple girl (Sheila Greenwood) with a sweet smile and a sweet way of speaking her people were village folk from the suburbs of hull (p.35)". "I seduced her (Sheila Greenwood) with gifts and honeyed words (p.35)" Mustafa Saeed.

"I reckon I was at least fifteen years her Junior, for she (Sheila Greenwood) was a woman in the region of 40 who's body whatever the experience she had undergone time had treated kindly . The fine wrinkles on her forehead and at the corner of her mouth told on not that she had grown old but she had ripened (p.40)". _Mustafa Saeed.

"No doubt that was the reason for her suicide and not that she (Sheila Greenwood) was ill with cancer (p. 108)".

"Meanwhile I closely examined her face (Isabella Seymour): each one of her features increased my conviction that this was my prey (P37)".

3. Daring and bold:

"She (Jean Morris) stopped opposite me and gave me a look of arrogance coldness and something else (p. 29)".

"You're ugly (p.30) –said Jean Morris.

"She (Isabella Seymour) laughed so freely such a woman there are many of her type in Europe knows no fear they accept life with gaiety and curiosity(p. 37)".

"Life is full of pain yet we must be optimistic and face life with courage (p.41)" - Isabella Seymour.

"Bint Majzoub laughed we were afraid you bring back with you an uncircumcised infidel (P.4)".

"She (Bint Majzoub) was famous in the village and men and women alike we're eager to listen to her conversation which was daring and uninhabited (P.76)".

"She came to your father (Hosna) and very words to him, tell him to marry me what an impudent hussy. That's modern women for you that was bad enough but the terrible things she did later was even worst (p.123)" –the narrator's mother.

"If they force me to marry I'll kill him and kill myself (Hosna)(p. 96)".

"Bint Majzoub Will be leaning on one elbow while in her other hand she holds a cigarette (p.71)".

May I divorce hajj Ahmed said Bint Majzoub 75 "she (Bint Majzoub) used to smoke drink and swear an oath of divorce like a man (p.76)".

4. Strong and Independent Women:

"I was born in Khartoum and grew up without a father (p.19)"-Mustafa Saeed about his relationship with his mother.

"The surface of the sea when calm is another mirage ever changing and shifting like the mask on my mother's face (p. 27)".

"Do as you wish, depart or stay it's up to you (p.23)"- Fatima Abdussadek (Mustafa Saeed's mother).

"My wife knows about all my property and is free to do with it as she please (p.65)".

"A women for whom, when I meet her I feel a sense of hazard and constraint so that I flee from her as quickly as I can.(P.89)"-The Narrator about Hosna.

"You know she's (Hosna) refused many men besides you some of them younger (p.79)".

"If she (Hosna) wants to devote herself to bringing up her children why not let her do as she please (p. 97)".

"She (Ann Hammond) was hesitating between embracing Buddhism or Islam (p.68)".

5. Self-destructive:

"One day they found her dead she (Ann Hammond) had gassed herself they also found a small piece of paper with my name on it contain nothing but the words Mr.Saeed may God damn you (P.31)".

"Professor Maxwell Foster keen Ann Hammond and Sheila greenwood were girls seeking death (p.32 &33)".

"She (Sheila Greenwood) died without a single word (p.35)".

"Who would have thought that Sheila greenwood would have the courage to commit suicide (p. 34)".

"I wasn't so much concerned with her (Isabella Seymour) love for the world or for the cloud of sadness that crossed her face from time to time (p.40)".

"Life is full of pain yet we must be optimistic and face life with courage (p.41)" (Isabella Seymour).

Additionally, by using feminist criticism these ideas concerning the portrayal of women were identified throughout the novel:

1. Women are soulless creatures.

"I talked to her father, who said he wouldn't be made a laughing -stock by people saying his daughter wouldn't listen to him (P.122)" said Mahjoub.

"She will accept me whether she likes it or not, does she imagine she's some queen or princess? Widows in this village are more common than empty bellies (P.97)".

"Her father swore at her and beat her and told her she would marry him whether she liked it or not (p.122)".

"Changed women as he changed donkeys (p.96)".

"He had been much married and much divorced take no heed of anything in a woman except that she was women (p. 79)".

"Meanwhile I closely examined her face: each one of her features increased my conviction that this was my prey (P.37)".

"Bint Majzoub laughed we were afraid you bring back with you an uncircumcised infidel (P.4)".

"What come over you Bint Majzoub said to wad Rayyes for two years now you've contented yourself with a single wife"-Bint Majzoub.

"I wasn't much concerned with her love for the world, or felt the cloud of sadness that crossed her face from time to time (P.40)".

"This women is the offering Wad Rayyes wants to sacrifice at the edge at the grave (P.89)".

"Mahjoub asked him to sit down, but he declined with apologize, when Mahjoub swore he would divorce if he did not (p.13)".

2. Women are cause of destruction and death of men.

"The thing she (Hosna) did wasn't the act of a human being it was the act of devil (p.132)".

"How can we be to blame ?what could we do about it her(Hosna) poor father has been confined to bed ever since that ill-fated day he never goes out never meets people what can I or anyone else do if the world's gone crazy Bint Muhammad my madness was of kind never seen before(p.132)".

"God curse all women! Women are the sisters of the devil (p.123)".

3. Women are easily deceived.

"All the inheritors of this land had with the exception of one women, gone away the man had therefore tempted her with money and bought it from her (p.6)".

"I deceived her, seducing her by telling her that we would marry her, and that our marriage would be the bridge between the North and the South(p.68)–Mustafa Saeed.

4. Women are inferior beings.

"She wasn't worth a Millieme if it wasn't for the sake of decency she wouldn't have been worth burying we would have thrown her into the river or left her body out for the Hawks (p.133)".

"You know how life run here is; women belong to men and a man is a man even if he's decrepit (P99)" said Mahjoub.

"They say you gained a high certificate, what do you call it a doctorate (p.8)".

"On one occasion I was invited to attend meeting of the Agricultural Project Committee (p.12)".

5. Men are guardians of women.

"In any case the woman needs someone to protect her three years have passed since her husband's died (p.86)".

"Her father agreed and so her brothers this nonsense you learn at school won't wash with us here in this village the men are guardians of the women (p.98)".

"Anyway is the woman's father and brothers are agreeable no one can do anything about it (p.99)".

"That tribe doesn't mind to whom they marry their daughters (P.6)" said Hajj Ahmed.

Survey:

1. Traditional:

This category picture the traditional female in novel, a conservative character that embrace the customs and traditions of Wad Hamid, and believe that a women should not be independent and free to express their own decisions. Moreover they view women as sexual object created to please men.

2. Modern and Educated, yet easily deceived: This category grouping female characters who were born in a society that nurtured them the same way as men, they attain a high level of education and occupy jobs. However, despite these features they still get deluded.

3. Daring and bold

This one classifies females characters that are not hesitant speak their mind unapologetically.

4. Strong and Independent Women:

This category include female character that exercise their right and make their own choices , are capable of taking care of themselves, without relying on anyone.

5. Self-destructive:

Last category classifies the female characters who committed harmful, fatal acts toward themselves, it seem like these females were on the edge of breaking and Mustafa Saeed was the catalyst that got this mechanism started.

Additionally, by using feminist criticism these ideas concerning the portrayal of women were identified throughout the novel:

1. Women are soulless creatures.

In every part of the novel there is scenery were women are being sexually objectified, and seen as a soulless creatures rather than a whole person with emotions, fears, aspirations and intellect.

2. Women are cause of destruction and death of men.

In the novel the only one to blame for Wad Rayyes death is Hosna Bint Mahmoud, she's seen as the one responsible for bringing the disaster upon the village, the black crow that brought bad luck into Wad Rayyes household, the devil in a women's form.

3. Women are easily deceived.

Women portrayed as being easily deceived and manipulated, and less intellectual than men.

4. Women are inferior beings.

In wad Hamid the men character either have a certificates or a job but there is no presence for such thing concerning the women characters , they are excluded from the community, looked down on, and treated as less significant than a man.

5. Men are guardians of women.

Lastly, Females are depicted as weak and fragile, incapable of functioning without the presence of men, they are the ones who make decisions for her, because according to Wad Hamid inhabitation she's lacking the ability to do so.

4.3 Summary of the findings

To sum up the findings there are five types of female characters found in the novel. First, there are some female characters described as being modern and sophisticated, yet they possess flawed features. Then, there are female characters who are portrayed as members of society who still follow the traditional way and hold the traditional belief that women should be at the service of men. Moreover there are characters portrayed as daring and bold, in addition there is the self-destructive characters who end up committing suicide, finally there are also female characters who are portrayed as being strong and independent women. The feminist critique analysis findings show that there are images that are stereotypical in a way used to depict the female characters in the novel. But the most interesting one is women being portrayed as the cause of destruction.

Conclusion

Literature has witnessed the roles of women evolving through ages, it's not only mirrors society and societal values. It also enforces these values, Literature also has the potential to recreate and redefine the role of women and elevate mindsets, For example: the way Tayeb Salih the Sudanese author novel Season of Migrations to The North (1966), carried a concealed messages about the injustice way Sudanese society treats women. However, not much investigation and analysis has been done about this subject. Therefore, there is a need to analyze the novel Season of Migration to the North by Tayeb Salih in order to identify how these female characters are portrayed in the novel and especially to look at these portrayals from the feminist perspective.

Accordingly, this research aims to investigate how Tayeb Salih's Season of Migration to the North portrays females, and attempt to shed a light on the extent to which women are subordinated and oppressed in the Sudanese society. So based on a close reading of the novel, which is season of migration to the north Therefore, data were obtained mainly from the selected novel. This study employs qualitative method as its research design. Including text analysis technique which is used in order to investigate the novel from feminist criticism perspective. Moreover, this paper use descriptive and analytical approach, to investigate the questions raised and explore the assumed problems.

Based on this method the researcher were able extract these findings, five types of female characters were found in the novel. First, there are some female characters described as being modern and sophisticated, yet they possess a flawed features. Then, there are female characters that are portrayed as the members of society who still follow the traditional way and hold the traditional belief that women should be at the service of men. Moreover there are characters portrayed as daring and bold, in addition there is the self-destructive characters who end up committing suicide, finally, there are also female characters who are portrayed as being strong and independent women. While in the feminist critique analysis findings show that there are images that are stereotypical in a way used to depict the female characters in the novel. But the most interesting one is women being portrayed as the cause of destruction.

Final words," A feminist is anyone who recognizes the equality and full humanity of women and men. If women are expected to do the same work as men, we must teach them the same things, Equality is not a concept".

I believe in harmony and I look for it". "Violence against women is a violence against civilization and against life."-Tayeb Salih.

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