ISSN: 2716-9189 E-ISSN: 2676-1750
Journal of Studies in Language, Culture, and Society (JSLCS). (04) 01, 2021. (PP.44-54)
Received: 01-04-2021 Accepted: 19-06-2021 Published: 30-06-2021

WRITING BACK TO THE CENTER: THE POSTCOLONIAL NOVEL AS COUNTER-DISCURSIVE

Amel Boukemoum [1] Hocine Maoui [2].
[1] Souk Ahrass university(Algeria),
Email: *boukemoum17@gmail.com*
https://orcid.org/0000-0002-1966-1621
[2] Badji Mokhtar university, Annaba(Algeria),
Email: *vr.relex@gmail.com*

Abstract

Aschcroft, Boehmer and Harlow considered postcolonial writing as an act of resistance that supposes the existence of a center and margin. In that sense, the postcolonial novel is considered as counter-discursive. Its concern is not merely questioning or problematizing but resisting and subverting. The postcolonial writer does not aim at occupying the center in the center/periphery struggle, but to project itself as an acceptable difference. In doing so, postcolonial writers employ different methods, such as counter-discourse as a counter-discursive strategy and make of their writings a dynamic arena for counter- canonical texts by means of parody, intertextuality and allegory. The postcolonial text is , then, an indefatigable aplomb and ardeneous pursuit which attempts to probe into the roots in which the Western literary tradition has marginalized, mis-reprepresented and silenced its other by providing a platform for these dissenting voices. Several textual codes are employed within the postcolonial writings which dodge any direct way to encounter the colonial center. More importantly, the postcolonial novel makes of the European canonical texts a crucible out of which the postcolonial struggle would persist and continue and the postcolonial identity would be ripen. This article will be devoted in many ways to show the response of the postcolonial genius creativity to their Eurocentric counterpart by adopting certain stylistic strategies which came as a challenge to deconstruct the colonial discourse and the Eurocentric concept of the other. The postcolonial novel is not a mere replica of its Western counter-part, this study will show the postcolonial literary potential in contextualizing its concerns shedding the light on Tayib Salih's *Season of Migration to the North.*

***Keywords**: Colonial discourse*; counter-discourse; hybridity; *Season of Migration to the North.*

1. Introduction

The negative stereotypes and misrepresentations weaved into the Western narrative sparked an extreme wrath amongst the postcolonial writers giving birth to a new hybrid spirit of an embellished literature with an African stamp. Postcolonial writers do not choose the mute side and rather admit a commitment to the restoration of African values, history and dignity. They take, then, from the English novel a start to write back to the humiliation of the Africans and Africa and preoccupied with reworking Western canonical works. This could be considered as logical and natural as Ayo Kehinde maintains that due to the fact that Africa's contact with Europe has impacted greatly on its socio-cultural, political, economic and psychological well-being. This article displays the postcolonial novel with its schizophrenic nature that duals between the European face and the Margin's face, while it may mimic or oppose, articulate or abrogate colonial ideas in terms of characterization, themes, names, or geography in previous European text, it strongly works to oppose and de-focalise the hegemonic concepts of power. Crucially, the postcolonial novel has sealed its own specificities from its European counterpart, while it repeats; it has entailed the intention to differentiate itself from the European canonical text. The postcolonial novel makes of the European canonical texts a crucible out of which the postcolonial struggle persists and continues and the postcolonial identity would be ripen. In *Season of Migration to the North*, Tayib Salih opens up new international prospects for the Postcolonial novel by getting it out of the localization. Salih was successful in inventing a persuading character in the literary sphere competing with its Western counterpart.

2. The Postcolonial Novel as Counter-discursive

Postcolonial literature has some distinguishing characteristic features among them; the referentiality and oppositionality. Whereas referentiality has articulated the concepts of agency and materiality, oppositionality takes the form of resistance, subversion, counter discourse, writing back and critique (Ball, 2003). A host of thinkers and critics captured the core ideas of counter-discursive strategies and contextualized them with the colonial and postcolonial experience. Helen Tiffin (2003) sets the basic tenets for the postcolonial literature and counter- discourse. She asserts that the process of artistic and literary decolonization requires a radical dismantling of European codes and a postcolonial subversion and appropriation of the dominant discourse. Tiffin superimposed counter-discourse in contrast with other models that are based on nationality, race or culture , because it does not involve only a mere writing back to the metropolitan center but does it account for situations in which postcolonials themselves occupy the role of the colonizers.(Tiffin, 2003, p. 98). Tiffin identifies two types of counter-discourse that are familiar within postcolonial literature, one type is considered as a reaction or response to colonialism and colonialist literature as well. The second is considered as a rewriting of specific, canonical colonialist text. The latter has received most attention; Tiffin concentrates on such type referring to as 'canonical counter-discourse'. Tiffin delineated it mostly as 'in which a post-colonial writer takes up a character or characters, or the basic assumptions of a British canonical text, and unveils those assumptions, subverting the text for post-colonial purposes' (Tiffin, 2003, p. 97).

John Thiem (2001)uses the term "counter-discourse" mainly to refer to the process of rewriting a certain canonical colonialist text while he asserts that several terms could be used interchangeably with the term 'Writing Back ' like counter-discourse , 'oppositional literature', 'con-texts'. According to him these are some of the terms that have been used to

identify a body of postcolonial works that take a classic English text as a departure point. Like Tiffin, John Thiem considers the process of writing back 'supposedly as a strategy for contesting the authority of the canon of English literature' (Thiem, 2001, p. 1).

Another critic who draws attention to counter-discursive strategies is Edward Said. In his book *Orientalism*, Said (1978) regards orientalism as a discursive strategy of Europe to dominate the rest. As a discourse, it is possessed totally by the West and confines the Orient. Said displays how the West's imperialist images of its colonies govern its hegemonic policies. Through different discursive strategies the West has built an image of the Orient as other both in the Western mind and in the Eastern mind. Since the colonial discourse embodies strategies which impose this state of mind, it contains fissures which can be identified in order to subvert the colonizer's ideologies about his moral superiority which has dissuaded him from understanding and treating the Other as difference. So, wherever discourses function, there are counter-discourses that run to the dominant with counter-hegemonic projects.

On the other hand, Richard Terdiman (1985) observes that since a dominant discourse is an imposition from outside, individuals who are subjected to it will try to gain control over its power and turn it to their own use. Terdiman identifies this process as 'Counter- Discursive'; he adds 'a counter-discourse presupposes the hegemony of its Other. It projects a division of the social space, and seeks to segregate itself in order to prosecute its critique' (Terdiman, 1985, p. 36) A counter- discourse is not merely engaged in contradicting the dominant. It tries to represent reality differently and to counter the strategies of the dominant which regulate the understanding of social reality.

Certainly, the postcolonial literary process of writing back is at the core of postcolonial theory and studies but it should be pointed out, using Helen Tiffin's words, that such texts are not "simply "writing back" to an English canonical text, but to the whole of the discursive field within which such a text operated and continues to operate in post-colonial worlds" (Tiffin, 2003, p. 23). Likewise, Aschcroft and his associates (1995) argue that the subversion of the canon is not a matter of replacing one set of texts with another, "since the canon is a set of reading practices, the subversion of it entails the bringing –to-consciousness and articulation of these practices and institutions"(Aschcroft et al.,1995, p. 186). This, however, will result in the "reconstruction of the so-called canonical texts through alternative reading practices" (ibid, p. 187).

The postcolonial novel, in particular, has been occupying an important position in the counter-discursive field. It has been taken "to be as an aesthetic object of choice for a majority of postcolonial scholars" (Murphy, 2014, par.1) For many reasons, the postcolonial novel has had a tremendous influence, due to "its representational nature and heteroglossic structure" (Murphy,2014, par.1); it makes implicitly its concerns with colonialism, its consequences and the representation of both. Noticeably, the post-colonial novel emerged significantly when it engaged the process of writing back to the colonial discursive practices in which it responds strongly in terms of content, narrative form, memory and history

The postcolonial novel stretches its link to postmodernism; it borrows some postmodern strategies to mold it within the African literature. Through a rich web of intertextual connections, the postcolonial writers try to explore the idea of reversal and writing back by means of parody and allegory to the imperial center. From a literary perspective, the definition of parody can expand upon the traditional notion of parody as an often humorous, mocking imitation of a previous literary work (Hutcheon, 1995) It is closely linked to postmodernism, as articulated in the work of Linda Hutcheon who describes parody

as “a form of imitation” distinguished by ironic inversion, criticism need not be present in the form of ridiculing laughter for this to be called parody” (Hutcheon,1995, p. 5-6). Mikhail Bakhtin ,on the other hand, introduces the concept of ‘ Double-voicedness’, a mode of dialogic discourse in which he draws several distinctions between different kinds of appropriation of one speech act into another, among this is the distinction between parody and stylization . According to Bakhtin, in parody, the author speaks “in someone else’s discourse, but in contrast to stylization, parody introduces into that discourse a semantic intention that is directly opposed to the original one” (as cited in Hassan, 2003).

Another key concept which is associated with the literary genre of parody is the postmodern concept of intertextuality which depicts a central aspect of literary tradition in that contextual references and structural network within a work that relate either purposely or spontaneously to an earlier literary work. According to Julia Kristiva, any work of art does not come from nothingness but with relation to other text or texts (as cited in Friedman, 1991)

Allegory is another postmodern strategy that is used here for postcolonial purposes. Frederic Jameson in an article entitled ‘Third-World Literature in the Era of Multinational Capitalism’ (1986), introduces national allegory and considered all Third World literatures as national allegories, because their central aim is the focus on the subject of their nation. Stephen Slemon (1988), on the other hand, relates allegory to the notion of history. In his essay “Post-colonial Allegory and the Transformation of History”, Slemon affirms that the postcolonial allegory departs from the conventional understanding of the allegory as a " constrained and mechanical mode " of representing history, as it is involved in " displacing [history] as a concept and opening up the past to imaginative revision " (Slemon,1988, p. 165). Hence, postcolonial writers use allegory to travel back in history and make their essential revision to the colonial past which is distorted by the colonizer and try to open it with a new vision.

3. Tayib Salih’s *Season of Migration to the North*

Though it has been written in Arabic, Tayib Salih’s “*Season of Migration to the North”* (1969) is considered as one of the counter-texts of the non-European novelists who tend to appropriate the forms of colonial culture for their own postcolonial purposes. In telling the story of a black man’s journey into the white territory, thereby reversing the Kurtz and Marlow story of a white man’s voyage into the unknown. In his critical essay “The Empire Renarrated : *Season of Migration to the North* and the Reinvention of the Present “, Saree .S. Makdisi (1992) argues that while *Heart of Darkness* narrates the history of modern British imperialism, *Season of Migration* presents itself as the counternarrative of the same bitter history .

Tayib Salih’s response to the colonial misrepresentation is shown as complex and paradoxical in its allusions raising rich and various questions about power and textuality. He maintains intertextual references to the master narrative by open and veiled allusions by the use of the names of the characters making reference and links to the previous texts, and also by the recasting of the situations of the earlier texts in the new textual space. Salih takes from the English novel a start to write back to the humiliation of the Africans and Africa and preoccupied with reworking Western canonical works like other African writers. This could be considered as logic and natural as Ayo Kehinde states, that due to the fact that Africa’s contact with Europe has impacted greatly on its socio-cultural, political, economic and psychological well-being (Kehinde, 2007)

Joseph Conrad's *Heart of Darkness* (1902) has made a range of varied, but often hostile, responses from postcolonial writers and critics. This novel occupies a central place in the British canon and considered as an example of the master narratives which offer blueprints of colonial practices, at particular historical moments. Indeed, several critics have noted the structural parallels between Conrad's *"Heart of Darkness* and *Season"*, especially regarding the characterizations of Kurtz and Mustafa Sa'eed. According to Laura Rice (2003), *Season* mirrors Conrad's *Heart of Darkness* in which two protagonists, Marlow and Kurtz, journeyed to the South. Saree Makdisi (1992) echoes Achebe's view of the relationship between Conrad and postcolonialism when he argues that "just as Conrad's novel was bound up with Britain's imperial project, Salih's participates (in an oppositional way) in the afterlife of the same project today, by 'writing back' to the colonial power that once ruled the Sudan" (Makdissi, 1992, p. 805) Hence, *Season* marks a confrontation with *Heart of Darkness* on many levels.

There are other critics who take the other extreme, among them, Mohamed Shaeen (1985) who considers Salih's novel just as an imitation to Conrad's *Heart of Darkness* and renders it as an "unsuccessful attempt to integrate […] Conradian elements into his fiction" (Shaheen,1985, p. 156) . This perspective sets Salih's writing as mere replica of the Conrad's which denies any attempt to destabilize colonial discourse or to write back to the center, a mere way of ' stylization ' in Bakhtin's words (Bakhtin, . However, it is not enough for Salih to reiscrib Conrad's *Heart of Darkness* through mimetic reversal; he goes on reinterpreting and recovering the territorial mapping of Conrad. Ibrahim A. El-Hussari (2010) asserts that the parody used by Salih to mimic Conrad is not futile after all; it is postcolonial Africa writing back to colonial Europe in an attempt to fill the wide gap between the two continents with a constructive dialogue.

Doing so, *Season* deliberately depends on parodic rewriting, which intends not to be a mere replica of the master narrative, on the contrary , it aims at confronting and responding to the imperial hegemonies and colonial misrepresentation encompassed within the master canon. Therefore, Bakhtin's distinction of parody and stylization, according to Wael Hassan (2003), is relevant to reading *Season* because it allows the reader to see what the novel accomplishes, it parodies through double –voiced intertextuality, previous European and even Arabic texts that thematize the cross cultural encounter between Europe on the one hand and Africa and the Arab world on the other.

Accordingly, *Season* engages intertextually with *Heart of Darkness* on the level of the plot. In the experience of Sa'eed, Parody is employed through reversing the geographical destination and the reversal of the colonial oppression witnessed in *Heart of Darkness* caused by Kurtz and replaced by the postcolonial suppression of the British women. Ibrahim A. El-Hussari (2016) in his article "*Season of Migration to the North* and *Heart of Darkness African Mimicry of European Stereotypes"* asserts that *Season of Migration to the North* is a parody of the physical and psychological journey of *Heart of Darkness* but in a reverse order. A journey taken by Mustafa Sa'eed, the protagonist of the tale, but retold by the anonymous Sudanese narrator who also takes a similar journey. It is from the Sudan in the South to England in the North and the way back. According to Krishnan (1996), Sa'eed's experience in England, similar to Kurtz's in Africa, is marked by selfloathing, despair, and a desire for annihilation. After killing his wife, Jean Morris, and driving three women to commit suicide, he has spent seven years in prison, then, Sa'eed retreats to a village near Khartoum in the Sudan where, before committing suicide, he meets the Marlow-like narrator and makes him the guardian of his sons and wife, and the repository of his enigmatic life.

Krishnan (1996) makes an argument about the relationship between the two books, and he places *Season of Migration to the North*'s tremendous impact within the discussion of Orientalism. He writes that Salih works to "resist, reinterpret, and revise [*Heart of Darkness*] from the perspective of the colonized Other", in this way, he "reinscribes the 'truth' of colonial encounter from the perspective of the colonizer, and in doing so engages in a dialect of cultural discourse that reverses the narrative and ideological conventions that inform Conrad's dark fiction" (Krishnan, 1996, p. 7)

Indeed, Salih re-inscribes *Heart of Darkness* and reverses roles of the oppressor and this can be considered as part of *Season*'s parody. Importantly, the oppressor in *Season* is Sa'eed the Other who has reversed the colonization turning it on its companions through series of sexual relations with the British women whom he drove three of them to suicide. Throughout the novel it is observed that the process of colonization is reversed especially by Mustafa Sa'eed expressing that he'll" liberate Africa with " his sexual conquests to the British women (*Season*, 1969, p. 120). Mohammad Shaheen (1985) points out, "the journey of Mustafa Sa'eed . . . echoes Kurtz's journey, but in reverse. . . . Kurtz in the Congo is a colonizer and invader (Shaheen, 1985, p. 156). Mustafa announces himself in England as conqueror and invader. He says "I, over and above everything else, am a colonizer" (*Season*,1969: 94). Edward Said defines such reversals as acts of literary 'resistance' that participate in 'the charting of cultural territory 'herald the 'recovery of geographical territory'. He argues that one of Salih's aim is to reclaim Conrad's fictive territory and thereby articulate "some of the discrepancies and their imagined consequences muffled by Conrad's majestic prose" (Said.

According to Wael Hassan (2003), *Season* contains of a hidden polemic against Conrad's *Heart of Darkness*. Particularly in the character of Sa'eed, Salih was able to create a parodies of European stereotypes of Africa and the Orient, as well as "a discursive destabilizer of Arab notions of identity" (Hassan, 2003, p. 84). Like Chinua Achebe who responded to Conrad's misrepresentation of Africa as the dark Continent and to the dehumanization of the African natives, Salih reacts against such misrepresentation harshly in different way. He creates the character of Mustafa's life related to the roots of the colonial history and discourse, and mainly refers to the notion of illusion or Wahm which the writer himself explains as the basic tenets that mediates the relationship between Europe and its Arab and African colonies.

Implicitly, *Season* parodies the European stereotypes of African peoples by creating white characters superficially portrayed as either marginalized and hollow or arrogant and pretentious, yet Salih gives them voices. (Elhussari, 2010, p. 115). With those English characters, especially women whom Mustafa seduces into his oriental bedroom, the tale caricatures Mustafa as a bestial character who deftly bears personal and national memory to take revenge of the colonial Europeans for their unforgettable exploitation of his country and Africa, thus justifying revenge (Maalouf, 2000).

It must be pointed out that Salih in writing his novel from that English canon, he "must have meant to restructure some European colonial worldviews in postcolonial terms where a monolithic, authoritative colonial vision is challenged by a subversive yet dialogic postcolonial hybridity." (Elhussari, 2010, p. 119). This way, the parody used in *Season* as a counter-discursive strategy is to write back to Europe. It also provokes a mocking message that calls for a dialogue through which human life can assume significance and the diverse cultural values endurance.

4. Re-storying the Past: *Season* in Quarrel with History

In relation to Slaih's *Season of Migration to the North*, the symbolic allegorical representations refer to Sa'eed life which coincides with the history of Sudan that seeks to re-imagine Sudan and re-position the Revolution from the vantage point of the postcolonial. This way, *Season* creates a counter discourse to the colonial mixed myth of history as Stephen Slemon (1998) argues: "post-colonial allegorical writing not only constitutes a challenge to prevailing theoretical assumptions about what kind of cultural grounding is required for allegorical communication to take place, but also, that it is helping to change our received ideas of history" (Slemon, 1998, p. 158). Salih's dependence on Allegory would seem as a strategy aimed at creating Sudan's history which had been once humiliated in colonial state. Such recourse would open the door for the possibility of change, a means of rereading and revising the past as Achebe calls it "an act of Atonement"

Obviously, it could be observed Salih's return to the past which is considered as one of the allegorical aspects. Throughout the course of the novel, the battle of Omderman and many other historical events are recalled. There are even many references to Arab and Sudanese historical figures. Further, many characters come to parallel Sudanese historical events throughout the novel. More significantly, it appears that Mustafa Sa'eed represents the reincarnation of Sudan's colonial past, in that Salih was able to bring the past in confrontation with the present. Sa'eed wants to live again the colonial past while making himself the oppressor who achieves victories over his oppressed.

Nouha Homad (2001) asserts that Mustafa's "domination has to be of the women of the other' culture. He sees the act symbolically as one of liberation…The sexual act becomes for Sa'eed, then, not an act of tenderness but one of wielding political power, an expression of distorted brutal love" (Homad, 2001, p. 59) *Season* reverses the position of colonizer/colonized individuals displaying the devastating effects of colonization through an African-Sudanese man's eyes as he allows and encourages sexual exploitation by four separate European women.

Additionally, the relationship between East and West is represented through the milestones of Mustafa Sa'eed's life which Salih parallels with the historical events of European imperialism in the Arab world. Mustafa Sa'eed incarnates the history of Sudan. Above all, he embodies some Arab historical figures like the Muslim leader Tariq Ibn Ziyad. Thus, Salih is occupied with redeeming and revising the colonial past of Sudan and European conquest to the Arab world in general as Slemon (1998) assumes that allegorical writing concerns itself primarily "with redeeming or recuperating the past , either because the present pales in comparison with it , or because the past has become in some ways unacceptable to the dominant ideology of contemporary society " (Slemon, 1998, p.158). The past is evoked as a challenge and at times a parallel to the present state of chaos.

Embraced within the painful Sudanese historical memories is the heavy casualties caused by the British in April 1898 at Atbara, a town in the north of Sudan, the British killed two thousand Mahdist soldiers and violently defeated the Khalifa Mahmoud Wad Ahmad, a figure to whom Sa'eed likens himself. In September 1898, British won the battle at Karari north of Omdurman, where over 10,000 *Ansar* (Mahdist supporters) were defeated by British machine guns. The Khalifa was finally captured and killed by the British. By the end of the summer of 1898, the Mahdist state had broken (Azzam, 2007, p. 59) Accordingly, Sa'eed last book, *The Rape of Africa*, serves as a model for his counter-revenge, as he attempts to liberate

Africa with his sexual exploits. It is within this historical frame that Mustafa's life has been built.

Indeed, Sa"eed launches his sexual campaign against the British women, he chooses the women as an arena where his historical revenge would be fulfilled. As Sudan once had been raped and left sunk in its bleeding so Sa'eed craves for the rape of England through its women. As the women hurt and bleed emotionally and physically, so Britain would pay for the cost of its rape to Sudan and Africa in general. Partially, Sa"eed's campaign bring some sufferance to these women who commite suicide.

It is with Isabella Seymour that Mustafa Sa'eed, according to Hussein A. Alhawamdeh (2013), incarnates the Muslim leader Tariq Ibn Zeyad , who led the Islamic conquest of Visigothic Hispania (Spain) in 711-718 A.D. He recalls the glory of the Muslim Arabs and the estimated power that the Muslims had at that period. Sa'eed imagines himself that he can conquer London: 'For a moment I imagined to myself the Arab soldiers' first meeting with Spain.' Isabella Seymour, a British woman of a 'Spanish' mother, is transformed in Sa'eed's imagination into 'Andalusia' (*Season*, 1969).

The history of the Sudan with the British colonialism is recalled in the memory of Sa'eed, the scene of the trial embodies some important allegorical clues to the history of the Sudan. When Sa'eed is brought to trial in London for the murder of Jean Morris (as well as other women), he recalls the Sudanese historical figure "Khalifa Mahmoud Wad Ahmed", who was brought in shackles to Kitchener upon the defeat at Atbara in the summer of 1898:

> I, over and above everything else, am a colonizer, I am the intruder whose fate must be decided. When Mahmoud Wad Ahmed was brought in shackles to Kitchner after his defeat at the Battle of Atbara, Kitchner said to him, "Why have you come to my country to lay waste and plunder?" It was the intruder who said this to the person whose land it was, and the owner of the land bowed his head and said nothing. So let it be with me. (*Season*,

Sa'eed's trial summons the obsession of empire. Conquest creates a distorted roles of who is native and who is intruder. Consequently, Kitchener can accuse Mahmoud Wad Ahmad of plundering his nation, and Sa'eed can arrive at London as a colonizer. For Sa'eed, history is a feminine body that he will contaminate with his poisonous presence:

> In that court I hear the rattle of swords in Carthage and the clatter of the hooves of Allenby's horses desecrating the ground of Jerusalem. The ships at first sailed down the Nile carrying guns not bread, and the railways were originally set up to transport troops; the schools were started so as to teach us how to say "Yes" in their language. They imported to us the germ of the greatest European violence, as seen on the Somme and at Verdun, the like of which the world has never previously known, the germ of a deadly disease that struck them more than a thousand years ago. Yes, my dear sirs, I came as an invader into your very homes: a drop of poison which you have injected into the veins of history. (*Season*, 1969, p. 94-95)

Essentially, the colonized associates the European woman's body with land. Since his land is raped by the colonizer once, so the colonized vengeance in this case is plunging through the colonizer's woman. For this reason, it is no wonder that Mustafa always associates the bodies of European women with cities.

Interestingly, the past is woven into Salih's novel by the allegorical nets he makes to de-focalise the Eurocentric assumption. The Sudan colonial humiliation comes to the national memory of the novel's characters. Each character deals with the past differently. Sa'eed's poisonous seed as one of the colonial remnants in a period of once cultural conflict makes of him a poisoned serpent all with flowers, a"thirsty desert"and quenchless fire that his in-depth vengeance came to quench. The history of Sudan is retold through the eyes of Mustafa Sa'eed and relived throughout the events of story but in reverse and opens up the clash between the two cultures. The narrator seeks rather for a middle path wherein both cultures live altogether.

5. Conclusion

The present work has demonstrated the counter-discursive strategies in postcolonial novel and sheds the light on the historical context. Postcolonial novel is considered as a counter-discourse which embodies different strategies in an attempt to respond to the colonial misrepresentation of Africa and Africans. The postcolonial African author, Tayib Salih introduces his work as a counter-discourse and serve as a counter-text to the dominant discourse of representation. In that sense, *Season* establishes itself in dialogue with the British canon. Such counter discourse could be justifiable as kehinde argues, because everything made about the Other whether seen as Oriental, African, Caribbean or aboriginal is recorded in Western literature and travelogue.

The most important thing about counter-discourse is to subvert and deconstruct the dominant discourse. Postcolonial nations among them the Africans suffered from colonialism and after a long fighting, they gained their liberation, but there remained a psychic liberation that would be achieved only through subversion of the colonial discourse and its Eurocentric assumptions.

In his novel, Tayib Salih responds back to Joseph Conrad's *Heart of Darkness* and colonialism. Salih makes a dialogue between the West and the Other by travelling through the British books of literature. He responds to the colonial racial misrepresentations that Conrad inserts and he subverts the Eurocentric view that superimposes the West over its colonial other.

More importantly, *Season* addresses the issue of the Otherness under the light of the racial representation that the West associates the colonized with. Salih creates an Arabic Faust myth led by Mustafa Sa'eed, the Arab Other who tends to challenge his otherness and rather make the British supreme race wear it.

Interestingly, the past is woven into Salih's novel by the allegorical nets he makes to de-focalise the Eurocentric assumption. The Sudan colonial humiliation comes to the national memory of the novel's characters. Each character deals with the past differently. Sa'eed's poisonous seed as one of the colonial remnants in a period of once cultural conflict makes of him a poisoned serpent all with flowers, a "thirsty desert" and quenchless fire that his in-depth vengeance came to quench. The history of Sudan is retold through the eyes of Mustafa Sa'eed and relived throughout his story but in reverse and opens up the clash between the two cultures. The narrator seeks rather for a middle path wherein both cultures live altogether.

Truly, the postcolonial novel is considered as counter-discursive narrative and it is not only a way of articulation with the Western narrative but above all, a challenge to the picture drawn about "the Other" which reflects not the passivity of the colonized subject. On the other hand, by adopting the postcolonial context within this novel, postcolonial authors

mingle the postcolonial taste within their narratives which prove arduously the postcolonial creativity.

References

Alhawamdeh, H. A. (2013). The Different western perception of the oriental moor in the renaissance and the twentieth century: Shakespeare's *Othello* and Tayeb Salih's *Season of Migration to the North*: A post-colonial critique. *Transnational Literature, 5*, 1-11.

Ashcroft, B., & Tiffin, H., & Grifith. G. (1995). *Post-colonial Studies Reader* London. Routledge, First Edition.

Azzam, Julie Hakim.(2007). *The alien within: Postcolonial gothic and the politics of Home*. Unpublished PhD Thesis. University of Pittsburgh.

Ball, J. C. (2003). *Satire and the post-colonial novel: V.S. Naipaul, Chinua Achebe, Salman Rushdie* .Routledge , New York &London.

Conrad, J. 1990.*Heart of Darkness*. Dover Thrift Edition, New York.

El-Hussari, I. A. (2010). Season of migration to the north and Heart of Darkness African mimicry of European stereotypes, *International Research Journal of Arts & Humanities (IRJAH)* 38, 105-122.

Hassan, S. (2003). *Tayib Salih: Ideology and the craft of fiction*. Syracuse University Press.

Hutcheon, L (1985). *A Theory of parody: The teaching of the twentieth century art forms*. Methuen.

James, F. (2011).Third world literature in the era of multinational capital. In Neil Lazarus.(Ed), (pp..65-88). Cambridge University Press.

Houmad, H. (2001). Distorted lLove in Tayeb Salih's *Season of Migration to the North*. *International Journal of Arabic-English Studies*,2, 57-73.

Kehinde, A. (2007). Postcolonial literature as counter-discourse : J. M. Coetzee's *Foe* and the re-working of the canon. *Journal of African Literature and Culture*, 4, 32-57.

Kristiva,J. (1991). Intertextuality and the (Re)Birth of the Author. In J. Clayton and E. Rothtein (Ed), *Influence and Intertextuality in Literary History* (pp.147).The University of Wisconsin Press.

Krishnann, R.S. (1996). Reinscribing Conrad: Tayeb Salih's *Season of Migration to the North , The International Fictional Review, 23*, 7-15.

Maalouf, M. (2000). Tayeb Salih and Joseph Conrad Re-Visited: Season of Migration to the North and Heart of Darkness. *International Journal of Arabic-English Studies, 1*, 157-74.

Makdissi, S, S. (1992).The Empire renarrated: *Season of Migration to the Nort*h and the reinvention of the present. *Critical Inquiry, 18*, 804-820.

Said, E. (1978). *Orientalism*. Penguin Classics.

Salih, T. (1969). *Season of Migration to the North, Mawsim al-hijrah ila al-Shamal*. Dar al-'Awdah.

Slemon, S. (1987). *Monuments of empire: Allegory/counter-discourse/post-colonial writing*. https://ro.uow.edu.au/kunapipi/vol9/iss3/3(pp.1.16)

Terdiman, R. (1985). *Discourse/counter-discourse: The theory and practice of symbolic resistance in nineteenth century France*. Cornell University Press.

Thiem, J. (2001). *Post-colonial con-texts*. London & New York: First Edition, Continuum.

Tiffin, H. (2003) Post-Colonial Literature and Counter-Discourse. In B. Aschroft, et al. (eds), *The Post-Colonial Studies Reader* 7th ed. Routledge.