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| RESEARCH ARTICLE

## Feminism as a Philosophy of Civilisation: Manifesting the Feminist Revolution in " The Season of Migration to the North"

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| ABSTRACT

This article examines Tayeb Salih's novel "Season of Migration to the North" from a feminist perspective as a civilizational philosophy, arguing that female characters constitute a fundamental "measure" for societal and existential transformation. Instead of confining women's roles to a narrow political or legal discourse, as was the case under former Sudanese President Omar al-Bashir, the study reframes women as a civilizational framework that measures a culture's capacity to move from unilateral submission to a dynamic duality of debate and life. Through an analysis of three pivotal female characters in the novel—the silent mother, the passionate lover, and the revolutionary Hosna bint Mahmoud—the paper traces a gradual progression from passive endurance to explicit desire, culminating in outright, and sometimes violent, rejection of male dominance. Hosna's decisive rebellion symbolises the dream of escaping from a closed, authoritarian monism (a single truth, a single authority, and a single gender commanding existence) into a dualistic space of conflict, dialogue, and transformation. By considering femininity not as a marginal subject but as a fundamental driver of cultural critique, the article concludes that Saleh's novel foreshadows a feminist philosophy in which the liberation of women becomes indistinguishable from the possibility of cultural renewal itself.

| KEYWORDS

Civilisation, Feminism, Monism versus Dualism, Social taboo, Portrayal of Women, Season of Migration to the North, Tayeb Salih.

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**Background**

According to deconstruction theory, writing is a complex historical and cultural process rooted in the interrelations of texts, in the institutions of writing and their conventions, and in the extent of its awareness that human knowledge is neither controllable nor as convincing as Western thought suggests. That language functions in hidden and often contradictory ways, so that certainty is always elusive and human knowledge cannot be fully controlled.

In reference to the decision made by the late Omar al-Bashir regime to ban and confiscate the teaching of the novel "Season of Migration to the North" by the Sudanese novelist El-Tayeb Salih within the literature curriculum in Sudanese higher education institutions was not just an act of censorship, but an implicit recognition of the inability of the closed ideology to absorb the knowledge and aesthetic explosion caused by the writer. They invoked conservative values, while Tayeb Saleh plunged into the depths of " femininity " as a civilised essence, and not as a mere biological presence of women. In an interview with the Al-Arabi Magazine (2003), El-Tayeb Saleh stressed that " women are not central in the novel; there is no single woman in the novel playing a major role, but femininity is one of the central theme in the novel, because aggression in the whole history lies on the female side in the general sense of "civilization is female " and here lies the feminine exists because the aggression that happened from Mustafa Said is also the same as the aggression that happened from colonialism itself, and I did not say that all

that Mustafa Seed's actions are permissible because he is in a colonized country, the aggression that happened to him is the same as the coloniser's aggression himself, and Mustafa Said's victims were human beings. "

## **Method**

This study is exploratory and interpretive in nature, employing an inductive approach to identify all the literary ideas and concepts of the Sudanese novelist Tayeb Salih concerning the image of women in his novel "Season of Migration to the North". Primary sources, including his renowned novel "Season of Migration to the North", and secondary sources, such as books by others, relevant articles and reviews, and television interviews, were explicitly used to elicit and clarify the author's views.

## **Literature Review**

Since its publication in 1966, Tayeb Salih's novel "The Season of Migration to the North", by Al-Tayeb Salih, has garnered significant critical attention from scholars and critics, particularly as a model in postcolonial studies, psychoanalysis, and narrative arts. Early readings of the novel, such as those by Abdul Aziz Al-Mutawa (1973) and John F. Lalor (1982), focused primarily on the novel's critique of colonial hegemony and the psychological fragmentation of the Arab intellectual, whose thoughts are confined to the East-West conflict. The central dynamic between Mustafa Sa'eed and the unnamed narrator is consistently deconstructed as an allegorical tale of colonial reflection, hybridisation, and homesickness. However, within this patriarchal critical landscape, female characters are largely marginalised and often viewed as figures of faint symbolism rather than being interpreted as active participants in the cultural discourse.

Feminist perspectives began to emerge more systematically starting in the 1990s. Literary critics such as Mona Takieddine Amiouni (1992) and Sihem Ben Chakroun (1995) were among the first to draw attention to the dynamics of gender in the novel, noting that the image of women in Tayeb Salih's literature—from the silent mother to the girl from the afflicted village to Hosna bint Mahmoud—embodies the tensions between tradition and modernity. Critic Patricia Jesse (1997) argues that Salih undermines Orientalist stereotypes by portraying Arab women not merely as passive objects of desire, but as sites of narrative rupture. More recently, narrative scholar Wael S. Hassan (2008) has explored how women's bodies have become contested territory in the post-colonial nation-state, where Hosna's murder of her husband, Wad Al-Rayes, can be interpreted either as a tragic reproduction of violence or as a limited moment of narrative interaction.

Despite this critique, current feminist studies tend to undervalue women's roles to that of victim or to symbolic boundaries, with few studies that move beyond interactionist feminism—which addresses oppression or resistance against Western feminist norms—to question whether Salih's women express a unique, authentic civilizational vision. The dominant approach remains psychoanalytic (women as repressed desire) or sociological (women as symbols of social backwardness or modernity). None of these studies has analytically investigated that the novel's female trajectory from silence to clamour to revolution constitutes a kind of civilizational philosophy.

Critical Studies on "The Season of Migration to the North" have focused heavily on Mustafa Said's tragic involvement with European modernism. For example, critics such as Barbara Harlow (1987) and Richard Jacquemond (2003) interpreted the novel as a deconstruction of the very category of civilisation, viewing it as a discourse of power. Others, such as Yaroslav St. Ochemp-Ochnik (2015), argued that Saleh compares a one-sided fixed "Eastern" View with a two-sided "Western" view driven by cultural conflict without offering a third mandate. It is noteworthy that the absence of such discussions is any persistent interest in femininity as the site where civilised monism or dualism is most clearly disputed. The mother's silence, for example, was read as a negative; this is viewed as a strategic withdrawal from authoritarian unilateralism. Similarly, the revolutionary case of Hosna bint Mahmoud has been regarded as a personal tragedy; here, the philosophical break towards dualism is manifested.

The most significant gap in the literature is the absence of a framework that addresses feminism not merely as a gender critique but as a philosophy of civilisation—in other words, a mode of thought that questions how society organises truth, power, and dialogue. This study draws on the conceptual combination of "monism versus dualism" (influenced by the findings of Islamic philosophical studies and existential phenomenology), which posits that Salih's feminist characters represent a movement from a monistic world of individual authority (the father, the patriarch, the colonial mind) toward a dualistic world of dialectic, relation, and life. This perspective reframes feminism as simultaneously epistemology, ontology, and cultural critique.

From the perspective of women as a "thermometer" of change, this critical review argues that the novel's true civilizational debate is not between East and West, nor between tradition and modernity, but rather between the logic of monolithic oppression (embodied by Wad al-Rayes, the colonial education system, and Mustafa Sa'eed's possession) and another dimension representing the duality of dialectic and life (gradually manifested in the mother's tactical silence, the lover's fervent desire, and Hosna bint Mahmoud's revolutionary action). Based on this interpretation, the article moves beyond traditional feminist interpretations and current postcolonial perspectives to suggest that Saleh's feminism is, in essence, a philosophy of civilisation in which femininity becomes the dream of liberation from monism itself.

## Discussion

By scrutinising the portrayal of women in most of Saleh's literary works, it is clear that they largely resemble their actual appearance, particularly in the northern Sudan. Accordingly, this study can be framed around five main themes:

### **1. Feminism as a Philosophy of Civilisation**

In Tayeb Saleh's vision, "civilisation is female", which is the emotional and artistic opposite of the aggressive masculine principle. The women in his novel are not just a "harem" in the traditional sense, but an arena of historical conflict. Mustafa Said's aggression against the women of the West is only a reverse echo of the aggression of colonialism; both used the "other" as a tool to impose sovereignty, and both strayed from the feminine essence of civilisation that sanctifies life and art.

In this context and through her review of the novel "Season of Migration to the North," by El-Tayeb Saleh and against the backdrop of "gender and its manifestations in the novel," Abdel Hamid (2025), through what she describes as "local history" and the necessity of viewing it through the lens of any phenomenon—which she describes in her book "Tayeb Salih's Harem" as "anti-colonial writings," thus representing an alternative voice to colonial imaginings of the Eastern woman—arrives to read Tayeb Salih's novels from the perspective of local histories, which differ from prevailing European histories. She argues that Tayeb Salih's texts are distinguished by the fact that they do not portray the world of women as a world demanding rights, but rather as a world of confrontations that occur within contexts and contractual relationships accepted by both men and women, which they are keen to maintain. To emphasise this view, the writer reviews several positions and statements of Tayeb Salih's women in the novel's society. The women referred to here are Eastern Sudanese women—Hosna bint Mahmoud, Ni'ma, and Fatima bint Jabr al-Dar. Ultimately, through the representation of women in Tayeb Salih's novels. She concludes that "images of women vary according to their roles within the local circumstances of the societies to which the novelist is exposed." Thus, it can be concluded that ignoring a variety of local circumstances in critical studies will only lead to a singular perspective that claims universality.

### **2. The Portrayal of Mother: The Making of the "Surrogate Partner"**

Tayeb Saleh's intelligence is manifested in drawing the profiles of the Sudanese mother, especially in the northern part of the country. She is a "masked" woman with apparent solidity who hides behind her a flood of unspoken tenderness.

In the novel *Season of Migration to the North*, Mustafa Said's (the main character) relationship with his mother is based on "distance" and a decisive decision. The mother here practices motherhood not by pampering, but by pushing for independence.

Another aspect of his mother's character, when he started his education journey, it was a conscious cruelty that aimed to restore the void left by the absence of a father (by death or departure), to produce a man capable of facing life. It is a sacrifice of direct warmth for the sake of "self-making", which made the moment of farewell between them tear-free, but packed with freedom.

Considering that Mustafa Said's mother was a woman who was at odds with her husband/father, or maybe she was widowed early, it opens a door for interpretation

The following dialogue with his mother reveals the relationship copied from the one that Tayeb Saleh saw with Mustafa Said's mother:

The first time he came home from school, he said

"I came back to my protection at noon, and she asked me, 'Where have you been?' I told her the story, she looked at me for a moment with a vague look as if she wanted to hug me to her chest, I saw her face describe for a moment, her eyes sparkled, her lips parted as if she wanted to smile or say something, but she didn't say anything and that was a turning point in my life, that was the first decision I made of my own free will" (*Season of migration to the North*: P. 25)

Through what can be seen from the models of Sudanese mothers, it is obvious that despite their "tenderness and strong feelings", but at moments and towards the son-the boy specifically-she means to treat him in a way that seems cruel, not with the intention of making a difference as much as producing a man who fills the man's cell with its emptiness from the father, whether by death or divorce, in the sense of focusing the value of masculinity and strength within the son / Man, and in this sense, the good Saleh

"If your father lived what he chose for you other than what you chose yourself, do whatever you want, travel or stay alone, it's your life you are free in, and in this way what you use, that was our farewell, No Tears, no kisses, no noise, two creatures walked part of the way together and then each took his way" (*Season of migration to the North*: P. 27)

Here, the model of a woman with a strong character is manifested, that strength that cannot be called the apparent strength, as a woman whose husband dies changes her behaviour somewhat and does not hide and turns into a man in the form of a woman, trying to hold the threads of life towards her children, without losing her humanity; she cries, but in silence.

There is a similarity between Mustafa Said's mother and bit Al-Mani, who, when she laughs, looks strange, because she feels the weight of the legacy left to her by her late husband, seven girls. So Tayeb Saleh has not separated from the psychological composition of the only mother. Although Mustafa said he sees that his mother " wears a thick mask, but a set of masks-(P. 27), previous source.

Therefore, Mustafa Said was looking for another woman, although he did not match the image of his mother, she is always " twenty "or under twenty, her face is smart and cheerful, and her eyes sparkle with curiosity" (Season of Migration to the North: P. 34)

And here appears a good Salih summary of the psychology of the Sudanese man in particular, where it is based on seeing with one eye and living from another angle, represented by attracting that "bulb" to all types of bedding" my bedroom is a cemetery, its curtains are carefully selected pink and warm sandal carpets and the bed welcomed pillows of ostrich feathers (P. 34) "and living in another angle accompanied by the love of ownership, just as Britain colonized most of the third world countries Mustafa Said sought to occupy his women, he is" South yearns for the North and Frost " (P. 34)

even at the peak of its possession, we find the characteristic of arrogance and self-esteem as inherent "and one day they found her dead by suicide by gas and found a small sheet with my name on it, with this phrase : Mr. Said, God Damn you" (p. 35) but the eye has another vision "although he is said to be a womanizer" (P. 62), it was evident that he was confiding one over his life "Hosna bit Mahmoud "and here the duality is manifested, he lives "there" in a way and lives here in a way trying to inspire everyone with his new image, there he tends to torture them with excessive sadism and lies that they accepted unconditionally and even he says to Muhammed "I bend, leave my wife, my son and all my money from the worldly possessions in I know that you will be faithful to everything, my wife knows with all my money and she is free to act, I trust her wisdom" (P. 69) but with Ann Hammond he sees otherwise, although her features agree with his intentions of "ambition-and intelligence" and although she had his conditions in However, he did not deal with her as he did with " Hosna bit Mahmoud "

"I deceived her and seduced her and told her to marry a marriage that would be a bridge between the North and the South, and turned the glow of aspiration in her green eyes to ashes" (P. 72)

The relationships of women in the novel cannot be seen away from the man, let's take the example of Wadd Al-Rais, is a model for the Sudanese man in his normal state, he is at home "grimaced, frowning" and among his friends "confused, cheerful," hence we find that the genius of Tayeb Salih was in deriving models from the components of Sudanese society, especially in the geographical North, which are

A man who jokes with his children and his wife rarely exist, "it is possible to measure our fathers," no father in that generation, which the good Saleh is talking about, was able to break this barrier between him and his sons, a generation that extends to include "his father, and all our fathers," in this context, he mentioned in an interview with him that he is "a friend of his daughters," but what is striking in that relationship the Arab Muslim father" and we add the Sudanese

His characters, too, like him, do not ask, but "she says" in the moments of meeting with friends everything, and how she sees a woman in terms of sexuality remains stuck in the mind that she wants nothing but "a virgin here is a model and a doll, a fair chick from my sea neighbourhood just reached" (P.78)

If we make a comparison between another writer from the third world, we find the same context and understanding, where the Brazilian Jorge Amado(1912-2001), through his novel, Teresa Batista, who was illuminating the lives of others through her dedication, we find her escaping from the clutches of a general, who was obsessed with virgins and virginity in the city of Bahia. So Wad Al-Rais was interested in virginity in his youth, but at another stage, we find him interested in strong women embodied in Hosna bit Mahmoud.

Tayeb Salih confirmed that, "women are not central in this work, "but they are present in the folds of the text not only as a female, but as an intelligent human being as chosen by Tayeb, and strong as we will see in the model of The attracted bits, which represent the most important female characters of the novel, despite being limited to two chapters in the first, as a man dressed as a woman, clear and obscene, that reference we are part of it, "we agree with the good literary writer Salih in this molecule, where the obscene joke is mobilized in moments of crisis to express many of the " silence " especially under repressive regimes The totalitarian dictatorship, with a blow to the computer of the head, will respond to dozens, if not hundreds of jokes that were told in the days of Nimeiri and what is being said now under Bashir's regime, and everyone you want to trap sticks an obscene

joke on him, also look at our heritage regarding transvestite characters and we sometimes unconsciously cantered around them in search of laughter? "

The woman of Tayeb Salih is the one who always chooses to make her the strongest, and he makes her choice a turning point: "Nima at the wedding of Zain, Fatima at the reparation of the house in the light of the House. "

### **3. Breaking the Social Taboos**

The character of "bit Magzoub" is a novel genius par excellence; she is the model who went beyond the "guard cover" to break into the Council of men.

Obscenity as a tool of resistance: Tayeb Saleh used her blunt tongue not out of vulgarity, but as a literary tool to dismantle the "silenced" in a society under the pressure of traditions and oppressive regimes.

The female actor: she is the one who chooses, and she is the one who declares herself a sincere nymphomaniac, represented by the spirit of popular divas who break social taboos through symbol and gesture, to declare that the female is an entity that owns her desire and her decision.

Maghub was not far from this choice, and he even gave her the right to choose, out of her eight men, she had the one she chose, and she became excited about her "friend Bashir" and even made her the right to defend him in a high tone in which femininity is mixed with the absolute human love to which the good Salih is devoted. "on divorce, he had something that received a wedge when it enters into my bowels, I do not find a land that can help me-"(P80.)

In drama, there is a character who remains stuck in your mind despite the "minor role he/she plays, despite the lack of temporal/spatial space in the specific show", and in drama, too, there is no major or minor character; the actor is important regardless of the role he plays. She is an example of a woman who we call a "tomboy" - she smokes cigarettes, socialises with men, but forms an overwhelming female presence. She is the model of a Sudanese woman who has crossed middle age, lifting the veil of modesty without vulgarity, declaring her youth. How she was "nymphomaniac", these characteristics can be compared to the songs of girls through a romantic charge in the lyrical discourse, a declaration of a past they have already lived and a hope that is still stuck, a cry for love.

And the gesture in the novel of the Season of Migration to the north through an attracted bit takes the same direction as the popular singer, and when an attracted bit describes her sensual positions, she is completely sincere, considering the circles of women in their councils through houses of consolation and joys together, they cherish sensual conversations and their facts that are kept secret except in those feminist circles he says

"We already knew that we were not going to divorce our wives and marry them, the people of the country were scolding us and saying that we were afraid of our wives" (P. 84).

Nonetheless, he hides behind his words what is difficult to reveal even in the context of the novel, although people consider money and children as the adornment of worldly life, and divorce is a disadvantage for some, Mustafa Said chooses to wreak havoc in Europe, and chooses a wife for him to settle down, Hosna bit Mahmoud, and refutes through the attracted bit "Christian women" say," the Christian Harem does not know for this thing as the Daughters of the country know him" (P. 84)

If the label is correct, it does not satisfy an alternative to the girls of the country, so let's find him expressing this by saying, "your mind is Al-Barani." (P. 84). He even goes to extremes in his advocacy for her-the Sudanese woman-or she finds it makes her equal to all the women of the world in another case, " women are women in Egypt, Sudan or Iraq or the black and white and red Reality are all the same" (P. 86)

### **4. Hosna Bit Mahmoud: Tragedy and Human Rebellion**

"Hosna bit Mahmoud" remains the brightest and most dangerous icon in the work of Tayeb Salih. She is a " good foreigner "in the heart of the village, the heiress of the epics "["Antigone"](#) and "["Electra"](#)

Fulfilment and choice: she refused to be merely a vessel passed from one man to another after Mustafa Said's departure.

The criminal act is liberating: her murder of "the friend of the boss" was not madness but a shot of mercy on the values of authoritarianism and male possessiveness. She sowed the "germ of rebellion" that Mustafa said had transferred to her, but employed it in a domestic context to undermine the fetish of "social oppression".

She is a symbol of strength and defiance, she is tall, almost tall, not fat, but, full as a sugar cane stick, does not put henna in her feet or in her hands, but a light fragrance emanates from her, her lips are natural, her teeth are regular white, her face is

handsome, the black eyes are wide, mixed with sadness and modesty, when I turned over to her, I felt her soft, warm hand in my hand, a noble woman standing, a good foreigner, or am I imagining something that doesn't really exist?' A woman who feels embarrassed and threatened when he throws her, runs away from her as much as I can" (p. 92)

The similarity of this woman is Electra, Antigona and Cleopatra, she feels that at another moment she is "the faithful "wife of her master, Sayyid" of Naguib Mahfouz" but she is the intercourse of all these women, and even surpasses them that she is Hosna bit Mahmoud, the inimitable personality who loved for the sake of the same beloved, and not because he is a son, she remains faithful to him even after his departure or disappearance-Sian - "he was the father of my children p. 93 " like a woman who rejects the other after the departure of her husband "at least in those times when and she emphasizes this with firm insistence, "after Mustafa said, I do not enter on a man-P. 99"

Tayeb Salih summed up her strength in her refusal, which she founded "if they force me to marry, I will kill him and kill myself." (P.99). It is known in Sudan that such an event, the murder of a husband, was a real incident studied by law students at the University of Khartoum in the Fifties, when her husband's wife was killed because she suspected him of cheating on her, and or is it just a fictional case Hosni assures Muhaimid that she will kill whoever dares to replace Mustafa said!

The Voice of the muezzin was calling for death, not prayer, so she stood up and left without saying anything"(p. 99). However, he does not let it go without standing up to defend her, he does not see that she is a woman, and enough "if she is an ordinary woman, why insist?" - P. 100 "and he defends her as lawyers do before judges because she is not like all the women in the village, she has other characteristics." do you remember her as a fierce child climbing trees and wrestling with boys, she was a girl swimming naked with us in the river-P. 103"

Even after marriage, she was a strong woman," but Mustafa said he had thrown her the germ that killed Isabella Seymour and Jane Morris, Anne Hammond was killed, and before she died, she was like City Women-p. 104 "

She loved, and she did not want to-desecrate that love-she adored, it did not offend her to see another lover, even if he was the friend of the boss, she created a bridge for her to walk on and stand whenever she wanted, she created a wall of self-strength that fortified her to bring her in the end to the fact that "she stayed with him for two weeks not to talk to him and not to talk to her-P. "124

And that she built a fenced fortress by choice, the existential sense was high for her and the bold sense too, the boldness made her ask to marry Muhimid "tell him to marry me-P. 154 "but he was far away at that moment, so he left the choice for the existential sense to do what he did, she killed and invited the Rais and killed herself to make the weak /strong later room for venting" and the Rais dug his grave with his hand and the daughter of Mahmoud, God bless her, saved the old and the new-p. 130 "

Although bit Mahmoud was in the social custom in the vicinity of the village, a "criminal " and crazy-pp. 133-134 " and he looked at her differently, despite her murder and the Rais was the key to change, this is what he preached specifically towards the Sudanese woman in the context of the novel, he resorts to her as an actor seeking to kill the prevailing illusion to open a new horizon for the social challenge, which makes him a supporter of women, but his female characters are all in harmony with his vision in the migration season to the north when comparing her to "a attracted bit, a woman, Isabella Seymour, Jane Morris, Anne Hmund, Hosni bat Mahmoud, Mabrouka wad Rais's first wife-who dreamed of change, but breathed a sigh of relief when it was accomplished by bat Mahmoud .She was dreaming of uprooting a model of oppression and domination that had been crouched on her chest for a long time, and he too-the good Salih-was through Mustafa Said and "planted" it in that spot "Europe " he dreamed of social change through the clash of civilizations, where the supremacy of the myth of Mustafa Said and he wanted to get out of that state that clothed him to a better reality perhaps the instigator of power in the country was to limit the spread of this novel, which in its depth calls for social change, although slowly, but it will happen at some moment, according to historical inevitability

The women of Tayeb Salih in his novel "The Season of Migration to the North", all meet in the qualities of "intelligence, rebellion, beauty." Fuchsila Greenwood is really sweet-faced, intelligent, believes that the future is for the working class, and that there will come a day when there will be no differences, and all people will become brothers. (P.140)

Isabella Seymour "in the face, clear kindness and optimism of life. (P. 141) "Jane Morris" over-intelligent-P. 158. Anne Hammond" a living face explodes with health, the picture hardly contains in each cheek two dimples, and the eyes glow with curiosity-P. 143 "

Moreover, his women are on average young, except for some of them "at eight or nineteen P. 144" and all of them are not natural dead "cancer, suicide by gas, murder, murder " nevertheless, he "enjoyed these relationships-Mustafa said-to the extent that he made him write about Jane Morris in his memoirs and it was inevitable that my horoscope would collide with her reading

and I would spend the rest of my life in prison that for a moment outside the limits of time I had slept with the goddess of death, and looked out of the porthole of her eyes at Hell, it is a feeling that man cannot imagine, and the taste of that night remained in my mouth preventing me from tasting anything else-P. 156 "

### **5. Mustafa Said: not an "Othello" but a coloniser of the body**

Contrary to popular comparisons, Mustafa Said is not an "Othello". Othello was the victim of jealousy and primitive honesty, and Mustafa Said practised "reverse colonisation" using lies, culture, and mystical mystery. He made his room a "cemetery" for his victims, trying to regain his lost balance in front of the West. His Western victims (Jane Morris, Anne Hammond) possessed qualities (intelligence, youth, defiance) that made their downfall an illusory triumph of his historically oppressed masculinity.

We conclude that what Mustafa said was a lover of madness and strangeness, with madness sometimes reaching mutual sadism and tragedy on the part of his women, the madness manifested itself in his relationship with Jane Morris, who tormented him and haunted her for three years until he married her, although she viewed that marriage as a "farce."

We may disagree with those who saw that Mustafa said was idle, he was never idle, because Othello committed his crime in the light of jealousy and Mustafa said was practicing "colonization of the body" with his own tools inspired by his environment, he was distributing the germ and did not want to uproot it, Othello was not lying, and Mustafa said was throwing his net by lying even to the most beloved women "Hosni bit Mahmoud"

He never told her the truth, but Attila was primitive even in his relationship with Desdemona, the relationship of possession is mainly, not spiritual either, while the "Sufism of Mustafa Said" was one of the components of the ritual of his relations, Othello was a military commander and Mustafa Said was a conqueror fighting trying to restore a lost chaos on another continent with other people, taking advantage of his experience in language, the beauty of his features and his mystical heritage despite his religiosity.

### **Conclusion:**

Tayeb Salih has succeeded in making the woman in his novel "The Season of Migration to the North" the "thermometer" of change. From the silence of the mother, to the clamour of the attracted bit, to the revolution of Hosna bit Mahmoud; his femininity remains the dream of getting out of the "subjugation monism" to the "dualism of controversy" and life.

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