

# القسم الأجنبي



## الشرق والغرب في مختارات الطيب صالح قراءة في رواية: موسم الهجرة إلى الشمال

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(ملخص)

تحكى الرواية قصة شاب سوداني يعود إلى الخرطوم بعد غيبة سبع سنين قضاها في إنجلترا، فيقابل مصطفى سعيد بطل الرواية الذي كان طالباً نابهاً درس في الخرطوم، وأكمل دراسته في القاهرة، ثم سافر إلى إنجلترا حيث حصل على الدكتوراه، وعين مدرساً للاقتصاد بجامعة لندن ولما تجاوز الرابعة والعشرين من عمره.

في لندن عاش مصطفى سعيد زير نساء، وتزوج من الإنجليزية جين موريس، ولم ينجب منها، ثم أتهم بقتلها ويدفع ثلاث نساء أخريات للانتحار، فسُجن، وبعد خروجه من السجن عاد إلى السودان، واستقر في قرية نائية على النيل، واشتغل بالزراعة، وتزوج من (حسنة) إحدى بنات القرية، وأنجب منها طفلين، وأخفى عنها كل ماضيه، ولكنها لاحظت أنه كان يتمتم في منامه بعبارات إنجليزية. وفي فناء منزله بنى حجرة على الطراز الإنجليزي، احتفظ فيها بكل ما يتصل بماضيه في لندن، وأغلقها وأعطى مفاتيحها لراوي القصة، وأوصاه ألا يفتحها إلا عند موته.

ويدهم الفيضان القرية، ويخرج مصطفى من منزله بلا رجعة، ولا أحد يدري إن كان قد غرق أو انتحر. فيفتح الراوي حجرة الأسرار وينكشف ما كان خافياً، ويحكم التقاليد تُكره (حسنة) على الزواج من عجوز لا تريده فتقتله وتتحرر.

وفي الرواية يبدو مصطفى سعيد كدون جوان تُقتن به الإنجليزيات، ويجدن فيه ما لا يجدن في الرجل الأوروبي، وكأنه وفد إليهم من عالم آخر، يحمل بداخله روح أفريقيا وحضارات مصر القديمة ووادي النيل، وكأنه عُجن بتراب القارة السوداء ومائها.

وعلى الرغم من أن مصطفى سعيد لقي رعاية كريمة من أسرة إنجليزية حينما كان صبيًا يدرس في القاهرة، وعلى الرغم من أنه عاش في بريطانيا، ودرس في جامعاتها، وحصل على جنسيتها، وتزوج من إحدى بناتها إلا أنه لم ينجب منها وقتلها، وكأنه يريد أن يقطع أي صلة له بالغرب.

والنغمة السائدة في الرواية هي رفض مصطفى سعيد للحضارة الغربية، وإصراره على الانتقام منها في شخص المرأة الأوروبية، يتضح ذلك من الكتب التي ألّفها عن أفريقيا وتحدث فيها عن الاستعمار واستغلاله ثروات الشعوب، ومن وصفه الحضارة الغربية بأنها سمّت التاريخ، ومن إخفائه كل ما يتصل بالغرب عن أسرته، ومن تصويره

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المرأة الغربية على أنها عاهرة تبحث عن اللذة الجسدية، ومن تكراره عبارة : «لقد جئت إلى بلادكم غازياً لكم في عقر داركم».

ومع أن الراوي حاول أن يبيّن أن الحضارة الغربية لم تكن شرّاً كلها، وأن الأوروبيين بنوا المدارس والمستشفيات وأنشأوا السكك الحديدية في المستعمرات . إلا أن مصطفى سعيد لم يكن يرى إلا بعين واحدة، ولم يكن يتكلم إلا بلغة واحدة، ولم يكن يرى الأشياء إلا بيضاء أو سوداء، ولم يكن الشرق والغرب في نظره إلا نقيضين لا يمكن أن يلتقيا .

in my heart a mountain of worries. I am a vain, anxious, moody person”.

Still talking to Eileen, he adds:

“You have got married to an East that is turbulent at the crossroads, to a Sun that has fierce, scathing, unmerciful rays, to chaotic thought, to thirsty hope that longs for quenching water like the desert where my people are”.

Is it possible for the scathing fire of the Sun to turn into light, for the chaos to turn into order, and for the thirst to die in quenching water? Did any balance or affinity occur between the East and West?

Such a question will remain unanswered, even perplexing for what adds to the perplexity of the question is that Mustafa Saeed delicately tells the story of his life to “those who see with a single eye, speak as though with a single tongue, see things as merely black or white, as merely Eastern or Western.”

It is as though Mustafa Saeed wishes to see things with both eyes, to see both black and white at the same time, and to unite East and West!

Oh! Would have he done so!

revealing that the western civilization is not totally evil, nor has the colonization of some eastern countries been totally oppressive, humiliating, or disgraceful.

The narrator, who is Al-Tayyeb Saleh's mouthpiece, says:

"We should not spoil our present or future time because of their presence, since they have come to our homeland, they will have to go out of it sooner or later, which has been the case in other countries over history. The railways, the ships, the hospitals, the departments and schools they have built will be ours, and their language we will speak without having to feel guilty or grateful."

The duality between Eastern and Western Civilizations, which is demonstrated in *Season of Migration to the North* brings to mind "A Letter to Eileen", a short story written by Al-Tayyib Saleh and published in (1960) where he says:

"For eight months have I been giving you lectures about our differences: religion, country, and gender; you come from Aberdeen in Scotland, I come from Khartoum; You are a Christian, I am a Muslim; You are young, cheerful, optimistic while I carry a heart with an open wound inside, I am a lost stranger carrying

- Presenting foreign women as prostitutes in pursuit of physical pleasure, including his own wife who cheats on him with his own knowledge of her unfaithfulness.
- And claiming that Western civilization "poured poison into history in the same way a vein is injected with poison".

Professor Fisterkin summarizes Mustafa Saeed's aggressive attitude when he conducts his defence at court and describes him as

"a noble person whose mind has digested western civilization which, at the same time, broke his heart",

thereby turning the trial into an arena where two worlds conflict and where Mustafa Saeed becomes one of the victims of the conflict.

Old Baily Judge provides a reiteration of the professor's words when he says:

"Mr. Mustafa Saeed, despite your excellence in science, you are a stupid person. Your spiritual being has a dark spot, for you have wasted the noblest energy bestowed by God on people, namely the capacity for love."

It is as though Al-Tayyib Saleh wanted to strike a balance between two sides:

The novel teems with obscenities and pornographic scenes that the author presents in a thrilling way, even in phrases that are rather indecent.

Even Mustafa Saeed's widow who is represented as a Sudanese woman symbolizing fertility, dies in a scene that harps on a sexual relation.

Of Mustafa Saeed's stance, Professor Maxwell Eisterkin, his Oxford Professor, says:

"You Mr. Saeed are the best example that proves how futile our civilizing mission in Africa is; after all the efforts we have exerted to make you more civilized, you end up as if you came out of the forest for the first time."

The prevailing, dominant tone of the novel is the anger Mustafa Saeed directs towards the West and the Western civilization and his will to wreak vengeance on the western civilization in the person of European women. This is demonstrated in:

- The books he writes on Africa being exploited, on colonialism, monopoly and the economics of colonialism.
- Repetition of the sentence: "I have come to you as an invader, an invader of your homeland".



He also keeps everything that relates to his past life in London in a closed room, built in English style, the key of which he keeps with the narrator on condition that he promises not to open it until after the hero dies

The narrator keeps his promise until the flood covers the village and Mustafa Saeed leaves his home and never comes back; no one knows if he is drowned or has committed suicide. The narrator opens the closed room and knows what has been kept from him before.

Meanwhile Mustafa Saeed's father-in-law forces the widow to get married to a man whom she refuses for being far much older than her. Unwilling to let him consummate the marriage she rejects, the bereaved widow kills the husband forced on her and takes her own life.

That was the plotline of the novel which does not come to an end until it reveals decadent conventions which are epitomized in the figure of the father who forces his daughter to marry a person she cannot stand though the father's action is, in fact, contrary to Islamic law and are embodied in the society that denies a woman the right to object to her father's interference in a very private matter that concerns only her and no one else.

In the novel, Mustafa Saeed seems like a Don Juan in whom women find something mysterious lacking in European men, which makes them fascinated by him. That may be caused by his belonging to another world carrying in it the ancient civilization of Egypt and the Nile Valley, the spirit of Africa, the Dark Continent of whose water and dust he is made.

- *Om Hashim's Chandelier* (1944) by Yahia Haqqi.
- *Latin District* ( 1953) by Suhail Idris.
- And finally *Season of Migration to the North* (1966) by Al-Tayyib Saleh in which the conflict between the old Sudanese heritage of the hero and the new British civilization that he witnesses on his migration to Britain is resolved as the evil side wins victory when sexual violence replaces romantic love, even gets the better of it.

In London, Mustafa Saeed leads the life of a debauched womanizer who sees himself as an invader brandishing the sword and spear.

However, his raids are of the romantic type, directed at the British women; for he has a passion for setting for them love snares that end up in erotic affairs.

As the events of the novel proceed, Mustafa Saeed is accused of killing his English wife and driving three women to suicide.

At court, he does not defend himself as though he sought a death sentence in the north which witnessed his amorous adventures.

Ironically enough, he does not have his wish fulfilled, for the court deprives him of such honour and, instead of a death sentence, he receives a life sentence.

On getting out of prison, Mustafa Saeed goes back to his homeland, the Sudan, where he does away with the past and leads a farmer's life in a desolate village. He gets married to a girl from the village and gets two children.

particularly because after World War II many Eastern countries were colonized by Westerns who were, consequently, looked upon as invaders whose target was turning the East into colonies and taking their resources and treasures. As one of Al-Tayyib Saleh's heroes explains:

"To our countries their ships have carried cannons, not bread. They built railways to carry soldiers and built schools to teach people to say 'Yes' in their foreign tongue. They have brought us great European violence, a germ that has never been seen before in history...English rulers have acted as though they were gods."

Notwithstanding, East have not denied that West had more progress and for that reason Eastern peoples used to send the brilliant students to get education in western countries.

These students had their shock but had different attitudes to western civilization:

Some were fascinated with it to the extent of losing their own identity.

Some rejected it and opposed it in word and deed.

And others tried to compromise by not denying their civilization and cultural heritage and by avoiding total assimilation into western culture.

The concern with this issue was demonstrated in the Arabic novels written at the time like:

- *A Bird from the East* (1938) by Tawfik al – Hakim.

## **East and West in the Writings of Al-Tayyib Saleh: A Reading of *Season of Migration to the North***

***By Prof. Abdel Sattar El Halwagy***

To talk about East and West in the writings of Al-Tayyib Saleh, one has to go back to the first half of the twentieth century when the distance between East and West was larger than it seems now.

The very fast spread and transfer of information and revolutionary means of communication like satellite channels has shortened such distance and made eastern peoples more aware of the life and culture of western societies.

No longer are the Eastern peoples prone to cultural shock on travelling to the West, which has not been the case for about fifty or more years, no longer is the East considered a symbol of mystery and magic for western peoples as it was before.

Such is the temporal difference that one must take into consideration when dealing with East and West in the Arabic novels written in the first half of the previous century,





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