

## CRITICAL DISCOURSE ANALYSIS OF VARIOUS PERSPECTIVES OF SEASON OF MIGRATION TO THE NORTH

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### **Abstract:-**

*Discourse Analysis study offers the opportunity to penetrate the world of particular author's research work that will be the subject and object of analysis. It is comprehensive in scope as it covers various disciplines when it comes to our learning and communicating through language and actions. Thus, the primary task is to search the most appropriate and best material where discourse is as relevant and worthy of our time and attention. The criteria for selection is basic and important to form a conclusion which either promotes awareness or justifies our biases in a real world, that might cover or uncover some hard truths of the past, present or future. The story about the Season of Migration to the North depicts the journey of the man's quest for freedom and achievement of dreams and goals. The realization, awareness and transformation are amazing. The main character in the story has succeeded where others have failed to realize he is at the losing end, fallen victim of his own doings. Yet he lives a legacy with which a reader could somehow relate oneself that might alert the reader from falling out of reality. By far, a good story material with lots of discourses rich for interpretation and analysis.*

**Keywords:** - *Critical discourse analysis; theoretical perspectives; tools of inquiry; and building tasks*

## INTRODUCTION

To start with, let us first define what Discourse Analysis (DA) and Critical Discourse Analysis (CDA) are? What makes it critical and different from other types of DA analysis approach? According to Schiffrin et al. (2015) there are three main definitions of DA: “(1) anything beyond the sentence, (2) language use, and (3) a broader range of social practice that includes non-linguistic and non-specific instances of language” (1). There are various DA approaches that differ in their origins, goals, types of data, and methods of analyses, but we will be utilizing the CDA approach for this research to study the relationship between language and power (Fairclough and Wodak, 1997) and how it will be able to help the researcher better understand and interpret a certain context or discourse.

According to Waring (2017), the works of Fairclough (1989, 1992a, 1992b, 1995a, 1995b), van Dijk (1995, 1998, 2009), and Gee (2011, 2014a) may be considered the canon of what has come to be called CDA which is an extension of critical linguistics (CL) developed in the 1970s. As defined by Mesthrie et al. (2009: 313), CDA is a study of language and ideology where ideology can be defined in two related ways:

1. a system of ideas and practices that operate to the advantage of a social group;
2. a system of ideas and practices that disguise or distort the social, economic, and political relations between dominant and dominated classes.

So this raises the question what makes a DA ‘critical’? As pointed out by Waring (2017), the meaning of ‘critical’ is not merely the act of criticizing or offering criticisms. Rather, it warns us not to be fooled by what we see. Added by Rogers (2011), critical approaches go further and treat social practices, not just in terms of social relationships, but also in terms of their implications for things like status, solidarity, the distribution of social goods, and power.

## SIGNIFICANCE OF THE STUDY

DA is one of the most valuable contributions by analysts to better understand a particular phenomenon and discourse. The analyst’s interpretation differs from one another given the same reference material to analyze. It all depends on the credibility and knowledge notwithstanding the intelligence and fluency in English language. Therefore, it is safe to assume that processing of language meaning is attributed to the mindset of analysts as they understood the background, overview and general context of written or verbal discourses. This is where the task for CDA could serve to satisfy what needs to be undertaken. Many things are to be considered, but an analyst might be limited to own understanding and experiences. CDA is challenging as it goes beyond the form and function in language usage. The comprehensive scope is however reduced to correlate specific social practices from language form and function gained by experience observation and analysis of data. Because social practices inherently involve social relationships there are issues to seriously consider when analyzing data such as the solidarity, status and power. According to Fowler and Kress (Fowler et al., 1979) Critical Linguistic Analysis (CLA) can be an influential instrument for the study of ideological developments, which intermediate relationships of power and control (Cited in Liu & Guo, 2016: 1076-77).

The tools of inquiry as introduced by Gee (2011) are situated meaning, social languages, figured worlds and discourses which are theoretical devices that also expresses his theory of language. Further, he provides seven building tasks as practices designed for analysts to discover what work is being done with language. The seven building tasks include significance, activities, identities, relationship, politics, connections and signs systems. It is such a huge task and seemingly overwhelming. Paradoxically, the tasks serve as guide with its presence in every discourse whether or not all of them are available in any discourses.

Thus, the analyst of CDA is expected to apply one or more of the building tasks in relation to the tools of inquiry available under the circumstances. However, we are not at liberty to criticize the use of words that is employed in this discourse, but it is the analyst’s job to make things clearer and how the texts and language express the implications and meanings of the words, sentences or phrases.

## OBJECTIVES OF THE STUDY

In an essay contributed by Goman (2016, on line), she defines ‘culture’ as basically a set of shared values that a community shares that affect how people think, act, and more importantly how they judge each other by certain criteria.

Further she states that individuals are different and even people of the same culture do not respond in the same way. She also contends that cultures are either high-context or low-context and differentiated as follows:

1. High-context cultures (from non-English speakers but only a second or acquired language)
2. Low-context cultures (most English-speaking countries as their mother tongue) Therefore, one could assume that culture can control and influence peoples’ communication. Regardless of status and power in the society, each one interacts according to the situation or the environment as well as the perspective of each party, the speaker and listener.

The objectives of the researcher as an analyst are to bring to light the effect of communication in our lives. Though we are not an authority on profound discussion about perspective, we as analysts could not just confine observation to a limited viewpoint.

Thus, sociological perspective is highly considered here in our discourse analysis to help us understand how the main characters’ lives in *Season of Migration to the North*, are evolved and transformed and shaped in a society.

To be able to accomplish the objectives of the study, three primary theoretical perspectives are implemented (Mooney et al., 2007):

1. The symbolic perspective
2. The functional perspective
3. The conflict perspective

## **HYPOTHESIS OF THE STUDY**

DA employs the kinds of theoretical principles and primitive concepts such as rule, wellformed formula typical of linguistics. It is essentially a series of attempts to extend the techniques so successful in linguistics, beyond the unit of sentence.

For the current research analysis, however, it tends to take one or few texts (often constructed by us, analyst) and to attempt to give one analysis in depth of all the interesting features of this limited domain in order to find out '*what is really going on*'.

It also utilizes pragmatics in a sense that it focuses mostly on the relations between language and context that are encoded in the structure of a language, with the use of all those aspects of meaning not captured in a semantic theory. It has at its topic those aspects of the meaning of utterances which cannot be accounted for by straightforward reference of the truth conditions of the sentences uttered. The intended scope of the term meaning is extremely broad, in a way that will need explication.

This is where the discourse analysis is taking its direction. The story material has for its very nature the making of cultural differences that cause behavior and personality variances like thinking, communication, manners, norms, body language, etc., which leads to miscommunication.

## **METHODS OF ANALYSIS**

First of all, it is important to know and understand the difference between 'utterance-type meaning task' and 'utterance-token meaning task' (Gee, 2011: 23) which will aid us to see the context or discourse from a linguistic point of view.

When we say 'utterance-type meaning', it is the general meaning of a particular context or structure. It is basically the typical meaning that most people know or the same definition that is stated in a dictionary when we look it up. So whatever is in the phrase or sentence, we understand or interpret it with our general knowledge or based on how much we know about the subject.

On the other hand, 'utterance-token meaning' which is also called 'situated meaning' is about interpreting the specific meaning of a word or phrase depending on the actual context of use. As discourse analyst, the researcher is given the task of providing in-depths analysis for a particular situation or discourse context. Thus, it is very important to choose appropriate story material where lots of communication and interaction are in place. Prior to applying any course of action and the methods to use in the analysis, it is for our best interest to provide our readers what and why the building tasks (Gee, 2014a & b) are applicable in each situation or in general. To be able to come up with suitable and acceptable result, necessary tools of inquiry must be utilized. The line of inquiry must be at least compatible with the building task as mentioned earlier.

### **Building tasks**

1. Significance – we emphasize or give stress on parts of the context to give importance to it even though it is less trivial or not that important themselves.
2. Activities – we encourage a person through our words but it all depends on how we build up the subject. But actions go further than this.
3. Identities – the identity is recognized based on a certain language we use or role we portray and our actions that we demonstrate depending on the context.
4. Relationships – people connect or link to each other with the use of language. This building task is related to the Identities building task. They create their own identity depending on the context and how they act towards other people, social groups, cultures or institution.
5. Politics (the distribution of social goods) – this is not related to the government or political matters, but focuses more on the distribution of social goods.
6. Connections – we associate certain information to pertinent things to build connection or relevance.
7. Sign systems and knowledge – as explained by Gee (2014a) people use language to build up or tear down various sign systems (semiotics) and ways of knowing the world. There are many different languages, different dialects, as well as language varieties, or communicative systems that are not language which are important to the people who use them and their identities are defined by using them.

### **Tools of Inquiry**

1. Discourse – people act and talk depending on the social and cultural group they are in. They are distinguished based on the language they use and how we act and interact with others and also on the environment. It is about being 'kinds of people' (Hacking, 1986, cited in Gee, 2011: 37).
2. Social languages – each individual has his/her own certain language with distinctive style.
3. Situated meanings – when two people have conversation, they usually assume they have similar knowledge, beliefs, values and experiences of the topic and to define the words according to their mutual understanding. .

4. Figured worlds – people see the world and describe situations typically based on their own experiences and knowledge unless it does not align with the context stated. Based on the analysis, the researcher observes and concludes that the following building tasks correspond to each tools of inquiry as summarized below for easier understanding.

**Table 1:** Summary of building tasks correspond to tools of inquiry

Building tasks	Tools of inquiry
1. Significance	Situated meanings & Figured world
2. Activities (Practices)	Discourse
3. Identities	Discourse & Social language
4. Relationships	Social language
5. Politics	Situated meanings
6. Connections	Situated meanings
7. Sign Systems and Knowledge	Identity & Figured world

## ANALYSIS/APPLICATION

Before the researcher proceeds to the analysis, it would be crucial to provide overview of the story to familiarize the readers how the story goes.

### Overview of the story

The discourses are taken from the novel *Season of Migration to the North*. There is something in the story that fascinates a reader with the styles rather than the unconventional way it is written. It is a story within a story wherein the author himself could be viewed as the fictional unnamed narrator unlike in his other works. The coincidences in their lives are intended to clearly understand and relate with the story of the protagonist (Mustafa Saeed). The manner they speak and exchange view could betray what they have in common.

Though the main character has lived a colorful life outside his own country till tragedies have struck him, he has come back to his senses. He decides upon himself a complete turnaround from his troubled past to become anonymous and stranger settled of living life anew not very far from his birthplace where no one really knows who he has been before, or where he has come from. For him this is homecoming.

He pretends to be not as educated and genius, but as a simple guy who wants to live peaceably with nature and himself. He even establishes a family in the new place which he has no privilege to have during his migration to the North. What has happened to him in the North (London), his ups and downs, triumphs and failures are something of great interests for readers to discern or comprehend for more are to be uncovered.

Moreover, his real and present predicament when he reveals his secrets to the “narrator” are such that intrigues with his low-profile presentation of himself. He decides to reveal his dark secrets when he finds one who he could trust and match his intellect. He does not boast of his achievements rather he downplays them as if they do not earn him any recognition, but resentment.

During his first interaction with the narrator who is quite offended when he belittles any reference to academic world of poetry when in fact he is very good at it. More secrets are to be uncovered even after his mysterious death as revealed to the narrator. Instead, he gives emphasis about scientific and practical vocations as engineering, medicine and agriculture. More vivid recollections about Mustafa is how he lures many European women who are all suicidal during their encounters and living-in relationships. Is it because of him, his attitudes of being cold and detached uncommitted to them? Only he is poetic with words when luring them, but they have fallen to his charm, his true colors appear.

There is something from his childhood, past upbringing that may have contributed largely to his psychological make-up. Or could it be that he fears no one for he flatters himself with his own eyes. For him, things come easy, education and learning are not hard to grasp. More so in landing a job as to live comfortably until vices and playing Casanova is his forte.

His attractions to women are uncontrollable in sharp contrast to his relationship with his mother who he has never seen again after obtaining secondary education from Cairo. This may have contributed to his behavior towards women whom he lavish with flowery words.

Many more characters in the story are quite interesting such as Wad Rayes who has been married many times with his liberated view on marriage and divorce. Likewise, there is Bint Majoub who is not far behind having many husbands. She is very casual, liberated, used to speaking about sexual issues, obscene and perverse things to anyone.

The community where they live in at Wad Village is like any other farming village with not much difference in culture from other countries or continent. The usual drinking session among folks, the jokes and serious discussions that follows. It becomes more interesting when there is someone new or stranger to the place that only a little is known of his/her background. Thus, there is sufficient ground to base our discourse analysis as we understand its implications, besides the story is translated from the original Arabic of Salih in a language that could well be appreciated by readers of any generation.

### APPLICATION OF DISCOURSE ANALYSIS Brief summary of the story

The synopsis is relevant to present so it helps the readers better comprehend the characterization and the plots as a whole. Before going to the narration, it is necessary to state the cast of characters and the role played by each and every character in the story.

## Cast of characters

1. Mustafa Sa'eed – the protagonist who is known for his intellect in academic circles locally and in foreign land in the North. He is the main subject in every aspect since his childhood education, careers, and encounters with European women. He comes to a village as a stranger whom little is known about his origin and his dark past.
2. Narrator – the unnamed narrator or double-sharer who is also highly educated holding doctorate degree in poetry also in London.
3. Mahjoub – narrator's childhood friend
4. Wad Rayyes – the villager who marries and divorces his wives liberally as they come and go.
5. Bint Mahjoub – the counterpart of Wad Rayyes whose record includes many husbands.
6. European women linked to Mustafa Sa'eed
  - a. Ann Hammond
  - b. Sheila Greenwood
  - c. Isabella Seymour
  - d. Jean Morris
7. Hosna Bint Mahmoud – the woman behind the successful transformation of Mustafa Sa'eed to a changed man.

## CDA – Application of Methods

**17. Context:** Mustafa visits the 'narrator' by surprise with warm greetings and politeness bringing with him some produce of his farm.

Mustafa: I hope I didn't wake you...I just thought I'd bring some of the first fruit from my field for you to try I'd also like to get to know you. Noon is not the time for calling – forgive me (15).

### Building task

**Identity:** The identity that Mustafa Sa'eed is trying to build at his initial visit to the narrator's place is a friendly and courteous character which is clearly opposite from the attitude displayed by the people in the village when visiting a person's place. His friendly gesture of offering fruits from his field and being apologetic for intruding in without notice are supporting this polite personality he's trying to portray at their first meeting. But this is just one of his identities since later we will be figuring out more of his character.

**Relationship:** The reason Mustafa is displaying a polite demeanor upon entering the narrator's place is because he wants to build a friendly relationship with him and probably there is a reason why he wants to befriend the narrator.

### Tools of inquiry

**Figured world:** The statement 'Noon is not the time for calling' denotes that noontime is usually the rest time for most people and the reason why he apologizes is probably he thinks that he disturbs them at that moment and comes without notice. We can see in the story that the narrator, having understood that statement, is baffled upon Mustafa's entrance, but is impressed with his show of courteousness.

**Comments:** As a new acquaintance it is expected of Mustafa to be courteous especially that he is a stranger to the place besides having learned that the narrator is an educated person that deserves respect and showing sign of friendship or interest about him. Mustafa has to make the first move. This excessive show of politeness is in sharp contrast with local villagers and old friends where and when they barge in for a visit at any given time without an apology or formalities whatever.

**17. Context:** A visitor's implicit initial inquiry bordering on violation of academic achievement that will surely displease the host.

Mustafa: They said you gained a high certificate – what do you call it? A doctorate? (16).

### Building task

**Politics:** Since the researcher is utilizing politics building tool, she has to identify first which is the social good. In the statement above, the social good would be the 'high certificate' or 'doctorate' since this is highly acceptable and deemed as worth having in the society. But the way Mustafa has asked, he is making the social good (high certificate) less worthy and it seems that he is trying to downgrade it which implies that he probably thinks it is not highly commendable of having one hence insulting the host. In this situation Brown and Levinson's (1987) theory of politeness based on 'face needs' is applicable. The narrator is posing a 'positive face' since he reckons that ten million of the people living in the country knows of his achievement of acquiring a doctorate degree. However, this stands as (face-threatening act) when Mustafa innocently asks him in a displeasing manner, but still he is able to keep his composure.

### Tools of inquiry

**Discourse:** Mustafa is enacting either as a nosy visitor or an innocent individual who must be willing to get to know the narrator though he must have a background already of the host. He must have a reason for asking such question in a way he does not consider to be insulting to the narrator.

**Comments:** The opening inquiry by Mustafa almost belittles the achievement. It is a hostile approach with no or little respect to the listener. Mustafa, however coming to this senses changes his tone giving face to his host who may have been flattered instead put an act of humility in response to him. "A doctorate – that's really something." This comment from Mustafa is meant actually to provoke and hear more.

**17. Context:** Mustafa laughs unashamedly and the host can no longer hide his annoyance, but keeps his cool on leaving more insulting remarks from the visitor.

Mustafa: We have no need of poetry here. It would have been better if you'd studied agriculture, engineering or medicine (17).

#### **Building task**

**Identity:** Earlier in the story, Mustafa is displayed a friendly character upon his entrance at the narrator's place, but suddenly he becomes straightforward and somehow insensitive suggesting he might be feeling at ease with the host prompting him to say such mindless words. It is clearly shown here that there is a shift of Mustafa's personality/character from being a friendly and courteous one, wherein he even apologizes for barging in that no local villager will do, to a suddenly tactless person hence displaying another of his identity.

**Connection:** Probably the reason why Mustafa suggests those professions which are entirely more practical than poetry is because their village is in dire need of such services and having a high degree in poetry will not aid the local villagers in any way.

#### **Tools of inquiry**

**Situated meaning:** Most likely the reason Mustafa insensitively says those words are not that saying poetry is a useless art, but he is insinuating that it will not be of any help in farming or any agriculture-related matters hence the statement.

**Comments:** A stranger (Mustafa) imposing his will to a villager what kind of profession is best needed to attain for the benefit of the locals/ farming village. It could be noticed that the kind of professions specifically mention deals with practical applications unlike poetry or academics that are viewed as abstract or theoretical in nature. Mustafa has a habit of turning around from his earlier statement when he knows that his remarks are getting out of chord. He tries to wash hands to appease or pacify his listener/ host by justifying his statements.

**Context:** The right time has come to question Mustafa about his origin as he volunteers to explain his purpose and interest in the new place Wad.

Narrator: Is it true you're from Khartoum?

Mustafa: I was in business in Khartoum...Then, for a number of reasons, I decided to change over to agriculture (17-8).

#### **Building task**

**Identities:** Considering Mustafa's background, he's working as an economist before he shifts to being an agriculturist. He portrays here an identity of someone who possesses a lot of knowledge and very intelligent individual able to pursue two courses in his life. He's posing a 'positive face' here implying that he's comfortable of living in the village and being accepted by the locals though he's a stranger.

#### **Tools of inquiry**

**Discourse:** The way he is speaking to the narrator in this conversation is either he's enacting a professional agriculturist or a stranger who becomes a concerned local villager of Wad.

**Comments:** The curiosity is now getting some clear answers though many things about Mustafa is yet to be uncovered. What makes him decide to change over to agriculture, what other reasons? It seems convincing and obviously he's happy with his family and the people around. But still not clear as to what profession he previously has heard on, specific nature of business he has before.

**17. Context:** It is quite interesting to discover bit out if from thereafter he abruptly gets up while offering to invite the host to visit him in return and leaving the host with a puzzling statement through which the narrator might get presuppositions. According to Bajri (2016a) "all sentences that contain or imply a presupposition that something is assumed to be true" (51).

Mustafa: Your grandfather knows the secret (18).

#### **Building task**

**Significance:** Mustafa is putting significance on what secret the narrator's grandfather knows. Does he really know it or not? If he really does, is it true? This suddenly arouses the narrator's curiosity of knowing more about him.

#### **Tool of inquiry**

**Situated meaning:** Mustafa is trying to imply here that the 'secret' the narrator's grandfather knows is something really worth knowing and the listener (narrator) is enticed to learn it. It is a deep one and not just any malarkey he makes up.

**Figured world:** It is typical in the world that secrets are meant to be kept, but in this context, Mustafa himself who has the secret is tempting the narrator to get hold of it. It is known that secrets are usually not disclosed especially to strangers or someone who are not familiar with and yet Mustafa is teasing the host of this confidential information regarding him.

**Comments:** First, there are some reasons for staying in Wad. Then now, again adding something to think about or not necessarily to be taken seriously – the secret. Mustafa is deliberately doing it on purpose to arouse curiosity while hiding his real worth or value as a person. Is he an intellectual or just an ordinary man who happens to inhabit their village making a good name for him? He is such a deep person, enigmatic or mysterious trying to hide unpleasant events of his life. The decision to change profession may not come easy for mot, but for Mustafa he proves to be successful by standard even to the benefit of the farming community. How that could be is something to grasp. Perhaps out of freewill or decision to prove something or just a sort of escape from reality.

**17. Context:** A visit to Mustafa's house upon his invitation dining together with Mahjoub, Omda including his father. Mahjoub replies when asked about Mustafa.

Mahjoub: Mustafa's a deep one (18).

#### **Building task**

**Significance:** Mahjoub is stressing here that there is something mysterious about Mustafa.

Something he's hiding behind this local-friendly character he's showing in the village. **Tools of inquiry**

**Situated meaning:** Mahjoub is implying that there is more to Mustafa's character than what he's portraying in the village. There is some boggling her mind that makes her says: Mustafa's a deep one.

**Comment:** Mahjoub does not help to inquire some more, new information about Mustafa, but is met with a thought provoking declaration by Mahjoub which only shows that he has limited view or opinion and that the man Mustafa is deep. It means that a lot more is needed to be done, to dig deeper to unearth whatever secret he may be hiding.

**17. Context:** Taking the opportunity to question Mustafa what he really means by his recitation, by the fluency and delivery coming out from his mouth that may not come from just an obscure human being. What is he trying to say or is he out to prove something?

Narrator: What's this you're saying? What's this you're saying? (20).

#### **Building task**

**Significance:** The narrator is trying to give significance to how Mustafa recites a poet with impeccable accent out of nowhere. They are taken by surprise as how he acts when he is drunk and is able to speak such words with fluency. **Tools of inquiry**

**Situated meaning:** The narrator's question is implying a deeper meaning and inquiring how Mustafa is able to learn the poet and speak it fluently.

**Figured world:** It is natural for someone who is surprised (narrator) and baffled by Mustafa's act during the drinking session to ask him such question that will somehow reveal a part of his identity.

**Comment:** Mustafa chooses not to justify the question thrown at him. He becomes evasive and regain his composure and leaves without a word. His pushing violently aside is borne out of contempt and annoyance at the question thrown at him, which could also be taken to mean that he is still in control of his mind not do divulge more of his knowledge on the subject, that might give him away who he really is a secret he wants to keep it for himself in the meantime. He could simply say he is drunk which is normal for someone to speak from nowhere when he/she is intoxicated.

**17. Context:** A visit to Mustafa in his field.

Mustafa: Some of the branches of this tree produce lemons, others oranges.

Narrator: What an extraordinary thing? ... Deliberately speaking in English. Mustafa: What? ... Has your long stay in England made you forget Arabic or do you reckon we've become anglicized? (20).

#### **Building task**

**Identity:** The narrator is trying to portray an inquisitive personality by pretending to be fascinated by the things he sees in the farm and speaking in English waiting for Mustafa's reaction.

#### **Tools of inquiry**

**Discourse:** The narrator deliberately acts here like an investigator who's trying to catch a suspect (Mustafa) by saying things that will provoke a surprising response from Mustafa.

**Social language:** The narrator merely talks in English which he assumes his listener (Mustafa) will understand and comprehend.

**Comment:** It is to note that there is no explanation how a single trunk of a tree has branches producing two different kinds of fruit with opposite tastes, sour and sweet, respectively. There is no outright indication if grafting procedures are made, but Mustafa might denote to his own personality which is totally contradicted. As it is noted by Philips (2015) that the "topic of language ideologies has been a productive one in a variety of ways. Researchers have built on a basic recognition that humans have conscious awareness of certain aspects of language that makes it possible to exert control over talk. This control can ultimately affect the structure of language" (517).

Moreover, when the narrator codeswitches his language into English, he is actually playing another role with Mustafa which is the role of investigator uses 'special effects' by the metaphor that is used by Goffman (1981: 155) 'changing hats' in order to add vibrancy and inspiring attention. This metaphor describes how speakers move to another social roles while remaining in a main one (Hall and Nilep, 2015: 601). At the same time, however, the very fact that two languages are used says something about the narrator's identity as having control of English language as well as Mustafa's identity. As Zentella (1997) puts it, "[w]eaving together identity, and highlighted particular conversational strategies at the same time" (100), speakers are able to indicate dual social roles (Hall and Nilep, 2015) or 'virtual simultaneity' (Woolard, 1999: 16). The purpose of speakers to make use of language alternatives is to invoke ambiguity between two possible identities (Blom and Gumperz, 1972: 16).

**17. Context:** Still in denial when he is pressed for an answer.

Narrator: It is clear you're someone other than the person you claim to be ... Wouldn't it be better if you told me the truth?

Mustafa: I don't know what I said or what I did last night ... The words of a drunken man should not be taken too seriously ... I am nothing other than that – I have nothing to hide (21).

#### **Building task**

**Identity:** Mustafa still tries not to disclose any information about himself and has been completely defensive with his answers to the narrator's inquiries.

#### **Tools of inquiry**

**Discourse:** Mustafa wants to imply here that a drunken man and a sober man are the same no matter in which state they are.

**Social language:** The language being used here is like in a trial where someone is trying to defend himself from convicting questions that are imposed on him to tell the truth.

**Comment:** Now Mustafa is defensive knowing that the host maybe of his equal mental ability/capacity. He is hardly trying to conceal his secrets with his reasoning and denial. But his denial does not go out well instead arises more wild speculations and the real story behind.

**17. Context:** Mustafa is now ready to tell his secret to the narrator.

Mustafa: It is a long story, but I won't tell you everything (23).

**Building task**

**Significance:** Even though he says that he (Mustafa) will tell him (narrator) something that he does not share to someone, still he will not disclose some information about himself and wants to keep it with him. **Tools of inquiry**

**Situated meaning:** Mustafa will tell facts about himself, but every word has deeper meaning since he's a poet-degree holder himself like the narrator who knows how to play with words. **Figured world:** The sharing of personal information to someone who you just meet recently is a very risky thing provided that the person you're going to disclose with is someone who you can really trust, but in this context, Mustafa opts not to tell everything and shares what's only relevant.

**Comment:** Mustafa wants to keep it that way, some reservations, mysteries that may be early to tell at that point in time. Some details are deliberately withhold and will not be of great interest to be shared. It would remain a secret until his death.

**10. Context:** Mustafa talks about his childhood, his relationship with his mother and the cold treatment he receives from those around him. And his longing to be free, his feeling of being different from other kids of his age.

Mustafa: I wasn't affected by anything, I didn't cry when hit, wasn't glad if the teacher praised me in class, didn't suffer from the things the rest did (23).

**Building task**

**Identity:** Mustafa is showcasing a strong personality here that whatever problems (or even not a problem) he encounters, he will stand still and not be affected by it.

**Tools of inquiry**

**Discourse:** Mustafa wants to portray himself as someone who is not fond of praises or compliments even if he makes something outstanding and showing how strong he is despite being criticized by others.

**Social language:** Mustafa is now using a language which denotes him as someone who has convictions and does not let any condemnation or praises get the best of him. For example: I am-a-unique-person.

**Comment:** What's a more appropriate way to start a revelation other than confessing his childhood upbringing? These attitudes develop at an early age show some signs of emotional detachment, personality imbalance which is not normal for a healthy growing kid. It is good to know of these behaviors and how the boy has been molded that affects his actions and manifests when he has become adult.

**11. Context:** Enticing women and some new prey in London.

Mustafa: Everything which happened before my meeting her was a premonition; everything I did after I killed her was an apology; not for killing her, but for the lie that was my life (28-9).

**Building task**

**Identity:** Mustafa is displaying a character of someone who is guilty not because of the murder he commits, but because of whom he has become after all the events in his life. He claims responsible for everything that has happened and he does not blame anyone for the poor outcome of his life.

**Tools of inquiry**

**Social language:** Here it can be seen that Mustafa is using a language that denotes confession of his wrongdoings and the negative impact in his life. It is possible to infer here that from a person who attracts women by using alluring words shifts to a language that shows humility and guiltiness over his sins.

**Comment:** He would do everything possible to entice a woman in bed then again look for some new easy preys. Though the first three women of the four relationships he has had with are easy for him to attract, the last one with Jean Morris has been proved really a challenge for him as she is playing hard to get and throwing insults at him. In the end, he has had a realization and regretted for his actions and wrongdoings.

**12. Context:** Adopting different names with each one of his five women.

Lawyer: Is it not true, by way of example, that in the period between October 1922 and February 1923, that in this period alone you were living with five women simultaneously?

Mustafa: Yes...

Lawyer: That you were Hassan and Charles and Amin and Mustafa and Richard? Mustafa: Yes (32).

**Building task**

**Identity:** Mustafa displays different names and personalities for each woman he has had relationship with her to entice and fall in love with him.

**Tools of inquiry**

**Social language:** He also utilizes different way of talking of how to make each woman loves him.

**Comment:** He is unconcerned with everything and insensitive to the real beauty of things that surround him except that he has to satisfy his lusts for the flesh-filling his bed each night. He feels no use now to deny his wrongdoings, but to accept his fate, surrendering himself to reality and get ready to face the consequences.

**13. Context:** Various recollection and opinion about education, academic life and achievements of Mustafa by people who know him well and those who have never seen him, but eager to offer his share of biased impression as related to the narrator.

**14.1:** By the retired Mamur (civil servant) and classmate of Mustafa Sa'eed during their school days. He is travelling in the same compartment with the narrator. Mamur: He was brilliant at everything, nothing being too difficult for his amazing brain (42).

**Building task**

**Significance:** Mamur is emphasizing here and acknowledging how intelligent and studious Mustafa is.

**Tools of inquiry**

**Situated meaning:** The civil servant is giving a deeper meaning on the word “everything” which probably means that Mustafa’s brilliance is not only related to school, but also external affairs.

**Comments:** The narrator holds Mustafa in high esteem that he does not relate any damaging information he knows so as not to frustrate Mamur’s belief and admiration for his former classmate.

**14.2:** By the young Sudanese – Mansour who is a lecturer at the University and has been studying in England at the same time as the narrator is. He recounts his knowledge about Mustafa when the narrator has been at his house.

Mansour: Mustafa Sa'eed was the first Sudanese to marry an Englishwoman ... and took British nationality (44).

**Building task**

**Significance:** Mansour is stressing the point that Mustafa has made a record in history of Sudan to be the first Sudanese who has married an Englishwoman and made every fortunate event that followed after. **Tools of inquiry**

**Situated meanings:** Here it can be seen that Mansour is giving a deeper meaning to how a person from a country post-colonized by British is able to make a history by tying the knot with an Englishwoman.

**Comments:** The young Sudanese only knows little about Mustafa and his last statement proves this. Though the narrator volunteers some information about the death, wealth of acquisitions and ownerships of Mustafa, he makes no mention about the location and manner of his death. In effect, he agrees to the conclusion that Mustafa is indeed a millionaire having many properties in his name.

**14.3:** By the Englishman – Richard who works at the Ministry of Finance. Though he has never met Mustafa, he has heard bits and pieces from here and there. He also comments about his belief on some writings of Mustafa in economics. Richard: I read some of the things he wrote about what he called ‘the economics of colonization’. The overriding characteristic of his writings was that his statistics were not to be trusted ... He has married a daughter of ours and works with us on an equal footing! (45-6).

**Building task**

**Significance:** Richard wants to stress here that Mustafa is someone who cannot be trusted though he does not meet him yet. He bases his judgments on Mustafa’s writings and rumors he has heard about him.

**Tools of inquiry**

**Situated meaning:** Due to the negative gossips roaming around about Mustafa, the speaker assumes that he is a person who is not to be associated with and even told the speaker about how Mustafa is not eligible to work on the same level as they are.

**Comments:** The Englishman’s views still do not show the attitude of colonizers without giving due regard to Mustafa’s academic success in the North. He still maintains that feeling of white’s supremacy and show strong contempt for the weak.

**14. Context:** After a heavy drinking session and enjoyment, when the tendency to release some secrets of Mustafa arises.

Narrator: I alone have the key...

Mahjoub: Do you know what's inside? ...

Narrator: Nothing ... Absolutely nothing ... This room is a big joke – like life. You imagine it contains a secret and there's nothing there.

Mahjoub: You're drunk ... This room is filled from floor to ceiling with treasures:

gold, jewels, pearls. Do you know who Mustafa Sa'eed is?

Narrator: Mustafa Sa'eed is in fact the Prophet El-Kidr, suddenly making his appearance and as suddenly vanishing. The treasures that lie in this room are like those of King Solomon, brought here by genies, and you have the key to that treasure. Open, Sesame and let's distribute the gold and jewels to the people (76).

**Building task**

**Significance:** The narrator here is emphasizing that the room which only he has the key to enter is nothing, but an empty room. It is just a lie and nothing special inside.

**Tools of inquiry**

**Situated meaning:** The speaker (narrator) is simply comparing the “empty” room to living a useless life, where he thinks that we are in this world for a special reason, but in the end there is nothing to be catered for.

**Comments:** The confession of the narrator to Mahjoub about Mustafa is taken in stride, since they are only drunk at the time. The narrator being drunk is eager to share his knowledge of the secret feels uninhibited now to share and confide to his friend. Yet, he is still in control of withholding whatever damaging secrets. He makes one mention about the women and conviction of crime committed in London.

The secret is that Mustafa is nothing, but a lie to the village where he lives. The collection of books of all sorts just proves that he is someone to reckon with his academic achievements and wisdom.

**15. Context:** Adventures and misadventures of Mustafa during his season of migration in the North. This is the time when he is seducing and conquering the hearts and minds of European women.

- a. Jean Morris: You're ugly... I've never seen an uglier face than yours (29).
- b. Sheila Greenwood: My mother would go mad and my father would kill me if they knew I was in love with a black man, but I don't care (96).
- c. Isabella Seymour –She said she had fallen in love with him and that there was nothing she could do about it (97).
- d. Ann Hammond: You are beautiful beyond description...How happy I am to have found you at last (98-9).

#### **Building task**

**Relationships:** Mustafa forms different relationships with different European women he has met along the road. His style of courting each woman varies from each other by displaying various personalities depending on the woman he is in relation with.

#### **Tools of inquiry**

**Social language:** Speakers use praises, lavished words or offensive words to the listener to attract, encourage or discourage the prospect of going into serious commitment or relationship. **Comments:** He has been known a womanizer giving no regard to their status and background. Just playing and fooling around, not ready to commit on a serious relationship. He has thought of them as an easy prey to devour not knowing that this will bring him destruction. He, however, remains unaffected until he meets his match with the woman whom he decides to marry for wrong reasons.

Unlike the other women whom he has had relationships with, Jean Morris uses him and overpowers him with her charm and body. On the other hand, he thinks that it is he who conquers all women, but in this case he does not realize that he is at the losing end during every relationship that has ended. His life leads to nowhere, no direction and unstable as his poor judgment and decisions in life. The women are truly madly in love with Mustafa though he takes them only for granted having relations almost simultaneously.

**16. Context:** The relationship and marriage that is doomed to fail from the very start.

The giving in to Jean's whims, caprices has reached its saturation point when Mustafa has killed her.

Jean: I am tired of your pursuing me and of my running before you. Marry me (107).

Mustafa: I swear I'll kill you...

Jean: You only say that...What's stopping you from killing me? (110).

#### **Building task**

**Identity:** Here there is a complete shift of Jean's personality from the moment she meets Mustafa to the time she wants to kill him. At first, she is trying to seduce him by merely criticizing him, but after they have got married, things get worst and to the time she wants to kill him hence their relationship is not healthy.

#### **Tool of inquiry**

**Discourse:** Jean is portraying a role of a lover at first, but in the end she has suddenly tempted to murder the one she loves.

**Comments:** Marrying Jean is the biggest mistake for Mustafa. A woman of ill repute and manners tempting or seducing an intellectual who does not use his wisdom when it comes to choosing a woman. There is hatred and anger leading to a crime of passion. No love lost between them, but carnal desire which is a sure recipe for disaster. Based on what you could give and take and not on love. A relation that is built on want and not on need by both has met its tragic and leading to conviction of guilt by Mustafa. A man of high intellect is expected to be more circumspect on his actions and dealings; rather it proves to be his setback. He has lost control feeling always on top of the world. Unable to discipline and reign his act and emotions he could not sense impending danger. He uses the society as liberated while falling victim without realizing it until the day of reckoning. A victim of a troubled past, of an individual of permissive society. They have nothing in common except for a fact that they hate and loathe each other wasting all the good opportunities the society and the whole world could offer to mentally gifted people such as Mustafa. He goes on extremes, not exercising moderation and balance forgetting his humble beginnings.

**17. Context:** Upon learning the dark secrets of Mustafa coping up all the narrator vivid memory, he realizes that he is not able to dispatch the responsibility imposed on him. The demands of guardianship are serious and overwhelming that he blames himself for the tragic end of the widow, Hosna Bint Mahmoud. Murder and suicide is the outcome of forced marriage.

Narrator: I entered the water as naked as when my mother bore me...I thought of throwing away the key where nobody could find it. Then I decided against it...I had to do something. My feet led me to the river bank as the first glimmerings of dawn made their appearance in the east. I would dispel my rage by swimming...I screamed with all my remaining strength, 'Help! Help!' (113-4).

## **Building task**

**Significance:** The narrator is completely baffled at first not knowing what to do with his life and thinking of himself as a complete failure as a guardian of Mustafa's family, but he comes to realize that life does not end there and decides to live and move on with his life.

## **Tools of inquiry**

**Situated meaning:** The reader could relate to the writer about his/her real assessment of himself/herself. In one way or another, a reader experiences the feeling of self-doubt and guilt if a bad thing happens, when he/she will be able to bounce back upon coming to his/her senses and right frame of mind.

**Comments:** The narrator is repentant that he does not take action despite the pleadings of Hosna leading to the tragic end that scandalizes the once peaceful village. Though tempts to give in to his feelings towards Hosna, he (narrator) does not compromise anything as he is an upright family man. Until he finally realizes that he has acted quickly, he might have saved the widow. Many suppositions, ifs and buts, racing in his mind. He is secretly affected by the turn of events and he cannot forgive himself. He is about to be drowned with despair since losing the will to survive, and to fight the current which is pulling him down. At last he makes a decision to survive and chooses to live because of his loved ones to find life's meaning until he comes to his senses when suddenly he has felt hunger and thirst that motivate him to go on with life as it comes. He is needing and shouting HELP that time, the help which he is not able to provide by keeping it just to himself. His life could be an inspiration for those facing trials and tribulation, those without direction, but able to fight back and finding hope in times of trouble.

## **CONCLUSION**

The story is about a lone man's quest on sojourn during his time/Season of Migration to the North. It starts well with our main character that is quite brilliant. He is smart and well ahead of his peers. His brilliance brings him the opportunity to study in the North, thereby earning a living for himself in that region without much difficulty. Then, his uncontrolled behavior comes to resurrect that his childhood is not reignited for he loves freedom. He has gone astray turning to his own ways. He loves the company of women one after the other using aliases or assumed name as the opportunity presents itself. What bad influence has been incurred on him by his environment? There is no mention of him associating with men folk, but he has always been alone. He does not bother to seek counsel nor seen as spiritual. Though he could be very good at the language he masters, he uses it for the wrong purpose to seduce and entice European women to be with him at his will. He could have escaped conviction with the suicide of three women until he meets his match from a woman who has challenged him by playing hard to get. His conquest ends with her when the truth is revealed. After serving some time in prison, however, he heads back to his native country, Sudan.

With no one knowing his background, he is accepted with open arms by the villagers. He is trusted and settled well with his new family. While trying to please the people around, he has shown skills in agriculture and also become a person of interest of reckon will. His judgment and opinion matters to the community. In short, he has earned the respect of the villagers. However, his dark past and secrets are to be revealed only after his death as narrated in the novel. He may have premonition of his death since he is able to leave a will giving guardianship not to any relative of the widow, but to this trusted one. Even the key to a secret room is handed over to the 'narrator' who uncovers the final secret as if opening a Pandora's Box. There have been more detailed revelations about his women conquest, their moments of courtship, joy, intimacy and troubles. Has he applied wisdom and discretion in choosing women he could have escaped tragic ends. But one thing becomes obvious, all the women being linked and part of his life turned to commit suicide. Even his widow, Hosna, commits suicide after murdering the husband forced on her in marriage by her father. After swearing that she will never marry and love no one, she has made it true to her words. There must be something with Mustafa why the girls love him so much. Has she learned earlier the dark pasts of her husband, she may not have loved him that much as the beliefs and trusts are shattered. Then, she could have not committed murder and suicide.

Could it be a curse or some kind of epidemic that transmits viral disease to anyone attached to him?

Until the tragic end of the main character of the story whose body is never found, could it be safe to surmise that he also committed suicide?

There are many redeeming factors or attributes the story has to offer. For one the narrator lives a good reputation, an upright behavior that is uncorrupted by many vices and obscene talks surrounding him. Certainly, a very good material for discourse analysis offering a wealth of words for interpretation with the use of English language as translated from the original Arabic texts of the author. Moreover, after reading the story it leaves a feeling of completion, wanting nothing more. It is narrated in such a way that is moving, racing against your capacity to absorb, grasp and comprehend well to the end.

As reviewed by Lingan (2019), the *Season of Migration to the North* proclaims the complexity that exists between Eastern and Western cultures. The experiences of the characters who move between these cultures can defy even physical stability. He points out that the "schemes and scopes of Salih's book are ambitious enough, particularly for its short length; his achievement is to have found the linguistic and metaphorical depth to express them so beautifully". Considering that CDA is a new branch of research and analyzing method, it is still being studied by a lot of researchers. Based on a review of CDA done by Liu and Guo (2016), CDA dedicates to explore the interrelationship among 'language, ideology and power' (1076) and has achieved a lot in developing its theoretical framework and analytical approaches. As it is done in this study, we have uncovered various aspects of the novel *Season of Migration to the North* from political to cultural to personal point of view of the characters and discern or analyze the deeper meaning of the conversation and language with the use of the building task and tools of inquiries. These have pointed out a lot of differences and as to the reason why the main

character Mustafa has committed those acts considering he is fortunately sponsored to be educated in a country that used to colonize his home country.

The researcher is able to explore the different perspectives of the novel concerning the *symbolic*, *functional* and *conflict* views. Mustafa symbolizes the hatred of his native country for the Western civilization which is used to invade Sudan. For the functional aspect, although he is sent to London for a scholarship due to his brilliance and academic excellence, he does not contribute any to the society, but rather he has exploited European women sexually probably to serve as revenge to the oppressors to signify their hate. He purposely seduces them with exaggerated African stories such as living in the jungle with snakes. This kind of act puts his life and brilliance to waste.

Lastly, with the different contexts that are analyzed and the methodology applied to assist in discerning the uttered conversations, we are able to conclude that this study is able to understand of what makes a discourse analysis critical. Analysis is not just about analyzing what is superficially presented, but going deeper to the meanings of the uttered phrases or sentences as it may look broad and might convey the wrong message to the reader or listener. Therefore, as it is noted by Wodak (2007) in an interview with Kendall that “every theoretical approach in CDA is inherently interdisciplinary because it aims at investigating complex social phenomena which are inherently inter- or transdisciplinary and certainly not to be studied by linguistics alone”. For example, we could take the context in the story when Mustafa frantically laughs towards the narrator’s profession as a major in poetry marking as an insult to the host, but still trying to calm and accommodate the disrespecting demeanor of the guest. The researcher points out here that Mustafa’s personality at that time completely opposes the character he portrays to the narrator the first moment they have met each other. The reason behind that is because Mustafa’s dark past and experience make him ‘warn or probably give the narrator an advice that his profession will not help the community at all and best if the narrator should have taken agriculture-related courses.

Here we could surmise that surface meaning by just merely reading what is stated will give us a bad impression of the speaker because of his annoying action and uttered words, but deeply analyzing it with the use of building task and tools of inquiry will reveal the reason why Mustafa has acted that way. This may lead to miscommunication or worst misunderstanding, but as a discourse analyst, every context or language presented must be taken broadly and explicitly so that meanings may not be taken ambiguously, but rather understand the true meaning of the message conveyed.

As human beings, people are aware and have complete control of how they express themselves through language. It is also a matter of how they manipulate the structure of language they speak that either they convey the message clearly or not to the listener or reader. But sometimes they need to be vague. As it is noted by Bajri (2016b) “vagueness is here to stay with us. A reality we have to face and accept that we really need it for whatever purpose or purposes may be beneficial to both parties, i.e., speaker and hearer” (48). As discourse analyst the researcher must take into consideration every part of the context and language may it be written or spoken to implicitly comprehend what the speaker or writer wants to denote and imply to the listener or reader. CDA has not been fully studied yet, but it shows a great contribution for the improvement and betterment of research and analysis adding more substance and widening the scope of the study.

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