



Sudan University of Science and Technology

Collage of Graduate Studies

Collage of Languages



Feminist Discourse as a Resistance in Season of Migration to the North

الخطاب النسوي كمقاومة في رواية موسم الهجرة الي الشمال

**A Thesis submitted in Fulfillment of the Requirements for the
Degree of Master in English Language (Applied Linguistics)**

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Dedication

To the soles of my parents (may Allah rest them in peace. To dear members of the family, to my beloved wife “Hahhah”, the lovely daughter “Waad” and to my dear son “Musaab” may Allah save them all”.

Acknowledgments

All praise is due to Allah the Almighty for empowering me to achieve this academic. Sincere thanks are extended to my supervisor professor: Mohammed Ali Ahmed for his terse guidance throughout the period of achieving this research. Thanks are also extended to DR; Alsaddig Adam for his great helps.

Abstract

This research aimed at investigating feminism discourse in Season Of Migration to the North from the Critical Discourse Analysis perspective. This discourse can be argued as a kind of resistance to the dominant male role in the society. The advent of CDA can be argued to have bridged the dichotomy between linguistic and literary works. The study tried to figure out how components work out in the literary works.

The research worked out a critical discourse analysis from begging up to the end with special focus on female . A collection of quotations of females will be studied using content Analysis to get the answer of the question what linguistic symbols does feminist discourse indicate in Season of Migration to the North, And how is feminist discourse manipulated in Season of Migration to the North. To find out to what extend discourse is important in literary work. What is the role of female discourse in this piece of literary work.

The study has ended in recommending people to introduce a new interpretation of feminist discourse of Season of Migration to the North and to integrate literary and linguistic research. Some suggestions are also proposed for further studies.

Arabic version

هدف هذا البحث لتقصي الخطاب النسوي في رواية موسم الهجرة الي الشمال من منظور تحليل الخطاب النقدي. يمكن القول ان هذا الخطاب هو نوع من مقاومة دور الذكور المهيمن في المجتمع. يمكن القول ان ظهور النظرية الحديثة للنقد قد سد الفجوة بين الاعمال اللغوية والأدبية. وبعبارة اخري، يمكن تنفيذ الاعمال الادبية واللغوية في نفس الوقت، وبالتالي، فان هذه الدراسة ستحاول معرفة كيفية عمل المكونات للأعمال الادبية.

قامت هذه الرواية بتغطية شاملة بالتركيز علي الاناث. وبجمع مجموعة مقولات ودراستها عن طريق تحليل المستوي للإجابة علي السؤال ما هي النماذج اللغوية التي يشير اليها الخطاب النسوي في الرواية؟ وكيف يتم التلاعب بالخطاب النسوي في الرواية. ولمعرفة الي أي مدي اهمية ودور الخطاب النسوي في الاعمال الادبية.

ختمت الدراسة بالتوصية بوجوب إدخال تفسير جديد للخطاب النسوي في رواية موسم الهجرة الي الشمال. ودمج البحوث الادبية واللغوية . كما واحتوت الدراسة علي بعض المقترحات لمزيد من الدراسات.

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Chapter One

Introduction

1.1. Overview :-

Historically, Language was studied as part of logic and philosophy. With the advent of structuralism in the late nineteenth century the study of the language has become an independent field of enquiry whose subject matter was and still phonology, morphology, syntax and semantics.

The last two decades of the twentieth century witnessed the introduction of the theory of Critical discourse analysis (Hence for CDA).

Critical discourse analysis is a type of discourse analytical research than primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research , critical discourse analysis take explicit position, and thus want to understand, expose, and ultimately resist social inequality.

CDA have many different methods of study, depending on the aims of the investigation, the nature of the data studied, the interests and the qualifications of the researcher and other parameters of the research context.

1.2. Statement of the problem

Literature will often reflect the cultural assumptions and attitudes of its period, and that of course includes attitudes towards women: their status, their roles, their expectations. But a literature doctored of male-orientated views would be failing in its first requirement, to present a realistic or convincing picture of the world. Moralizing, which includes political correctness, has its dangers.

Feminism has gradually become more far-ranging and subtle in its attacks on male-dominated society. Many injustices still need to be corrected, but equally necessary is a more down-to-earth, tolerant and compassionate view of fellow human beings. This discourse can be argued as a kind of resistance to the dominant male role in society.

1.3. Questions of the Study

In investigating this problem, the research will try to provide answers to the following questions;

- 1- How does the CDA theory contribute to the interpretation of the literary works?

The advent of CDA can be argued to have bridged the dichotomy between linguistic and literary works. In other words, literary and linguistic works can be carried out at the same time.

2- What linguistic symbols does feminist discourse indicate in Season of Migration to the North?

3-How is feminist discourse manipulated in Season of Migration to the North?

1.4. Hypotheses of the Study

H.1 .

Where there is a language, there is a discourse.

H.2 .

There is a statistically significant relation between linguistics within an essay and the variety score given to that piece of writing .

H.3 .

In the same way , a better writing style results in better assessment is necessarily predicted from more concentrated CDA use.

1.5 Objectives of the Study

- 1- To introduce a new interpretation of feminist discourse of Season of Migration to the North.
- 2- To integrate literary and linguistic research.

1.6 :- Significance of the Study

The significance of this research stems from two considerations:

First, until recently, research is conducted either purely literary or linguistic in nature with the introduction of CDA these two research patterns have been integrated so that both can be two faces of the same point.

Second, a lot of works have been done on AL-Tayeb Salih's literary works. However, none has done from CDA perspective. Thus, this research is an attempt to bridge the gap between literature and linguistics from a CDA theory.

1.7:- Methodology of the Study

Season of Migration to the North will be used from beginning up to the end with special focus on female . A collection of quotations of females will be studied using content Analysis to get the answer of the question what linguistic symbols does feminist discourse indicate in Season of Migration to the North? And How is feminist discourse manipulated in Season of Migration to the North? . To find out to what extent discourse is important in literary work. What is the role of female discourse in this piece of literary work.

1.8:- Limits of the study

This research falls into five chapters;

Chapter one: Introduction.

Chapter two: Literature review and previous studies.

Chapter three: Methodology (Content Analysis).

Chapter four: Data Analysis, Results and Discussions.

Chapter five : Main findings, conclusions and suggestions for further studies.

Chapter Two

Literature Review and previous studies

1-2:Overview

In this chapter, I am going to shed some lights about the previous studies in ALTayeb Salih's literary works. Writers from all contents. "Season of Migration to the North is remarkably compact, really a novella rather than a novel. But woven into the brief text is a dense tracery of allusions to Arabic and European fiction, Islamic history, Shakespeare, Freud, and classical Arabic poetry—a corpus that haunts all his writing. Salih...packed an entire library into this slim masterpiece. It is literature to the second degree. And yet it is anything but labored. Rather, it is alive with drama and incident: crimes of passion, sadomasochism, suicide. It is a novel of ideas wrapped in the veils of romance.

The postcolonial condition is probed with stunning insight and candor in Tayeb Salih's *Season of Migration to the North*, first published in Arabic in 1966 and since translated into more than twenty languages. Returning to his home village in Sudan after seven years of study in Europe, the novel's young narrator becomes fascinated by a new member of the community, the brilliant but mysterious Mustafa Sa'eed. On a sweltering summer night Mustafa tells the young man the story of his own European sojourn many years earlier, during which he was a celebrated lecturer in economics at the University of London, as well as a cruel and voracious philanderer, responsible, in one way or another, for the deaths of several British women. Mustafa suddenly disappears during a time of severe flooding, but the young man's obsession with him, and his enigmatic life story, only grows. Soon an aged villager obstinately fulfills his determination to marry Mustafa's widow, whom the narrator had been asked to care for. The marriage has horrifying consequences that change life in the village forever. Set in the 1960s shortly after the end of British rule, Salih's brutal novel tells the story of a man torn between two worlds, longing for the community and traditions of a homeland that has suddenly grown strange and forbidding.

1. "They were surprised when I told them that Europeans were, with minor differences, exactly like them, marrying and bringing up their children in accordance with principles and traditions, that they had good morals and were in general good people" [p. 5]. This is what the narrator tells the villagers after his return from Europe. Does the rest of the novel corroborate his statement? What does Salih suggest are the differences between Africans and Europeans, minor or otherwise? What does he suggest are the virtues and failings of each? Compare this statement with the final paragraph of Chapter 3 [pp. 49–50].

2. The narrator claims that the Sudanese people think of schools "as being a great evil that had come to them with the armies of occupation" [p. 19]. How does the novel treat the

theme of education? What do the narrator and Mustafa gain and what do they lose from their time spent studying in Britain?

3. The narrator claims that the Sudanese people think of schools “as being a great evil that had come to them with the armies of occupation” [p. 19]. How does the novel treat the theme of education? What do the narrator and Mustafa gain and what do they lose from their time spent studying in Britain?

4. “It’s your life and you’re free to do with it as you will” [p. 21]. Does the novel present personal freedom and moral choice as more of an opportunity or a burden? How do Mustafa and the narrator use their freedom?

5. “Has not the country become independent? Have we not become free men in our own country? Be sure, though, that they will direct our affairs from afar. This is because they have left behind them people who think as they do” [p. 45]. To what extent does the novel endorse this opinion about the fate of Sudan after the end of British colonial rule? Are the effects of this rule presented as entirely negative? Does the novel suggest that power—political or otherwise—can ever be used for good?

6. “They may feel pity for me or they may, in their imagination, transform me into a hero” [p. 55]. Discuss the presentation of Mustafa’s character. Other than what he tells the narrator about himself in Chapter 2 [pp.18-37], where else do we learn significant details about Mustafa’s life and personality? Is any of it contradictory? What might make us skeptical of what he says about himself? (See, for example, the conversation between Mustafa and Isabella Seymour on p. 33.) What does the narrator mean when he says Mustafa is “a lie”? What is the significance of the novel’s allusions to Othello? How apt is the comparison between Mustafa and Shakespeare’s Moor?

7. How does Mustafa manipulate European attitudes toward Africans for his own advantage? What does this reveal about Mustafa? About the Europeans? Why is he given such a lenient sentence?

8. “She gazed hard and long at me as though seeing me as a symbol rather than reality” [p. 37]. How does the narrator’s situation mirror that of Sudan—and other postcolonial nations—at large? How effectively do you feel Salih handles this correspondence? Is the narrator a fully rounded character or simply a representative type? What about Mustafa?

9. “This is not Mustafa Sa’eed—it’s a picture of me frowning at my face from a mirror” [p. 112]. In what ways is the narrator’s situation mirrored by that of Mustafa? In what ways is it different? What does the narrator learn about himself by studying Mustafa’s life and character? What other mirrorings occur in the novel? What is the connection between the murders of Jean Morris and Wad Rayyes?

10. Compare the description of the narrator's grandfather's house [p.60] with that of Independence Hall [p.98]. How do these, and other descriptive passages, function in the novel, beyond simply establishing a sense of place?

11. "By the standards of the European industrial world we are poor peasants, but when I embrace my grandfather I experience a sense of richness as though I am a note in the heartbeats of the very universe" [p. 61]. How does the narrator's relationship with his grandfather change throughout the course of the novel? How is this indicative of his changing relationship to the village and his country as a whole? Do you get the sense the narrator wishes he had never traveled to Europe? Is European culture presented simply as a corrupting force in the book? Or is it also a means by which the narrator is able to look more critically at his own country?

12. "You know how life is run here ... Women belong to men, and a man's a man even if he's decrepit" [p. 83]. How does the novel address the treatment of women in Sudanese society? Is the murder of Wad Rayyes presented as a result of this treatment?

13. "When he had his climax he'd shout like an ox being slaughtered, and always when moving from on top of me he would say, 'Praise be to God, Bint Majzoub'" [p. 63]. Discuss the connection drawn throughout the novel between sex and death.

14. "All my life I had not chosen, had not decided. Now I am making a decision" [p. 139]. How would you characterize the ending of the book? Is it hopeful? Tragic? Both?

15. In 2001, *Season of Migration to the North*

was selected by a panel of Arab writers and critics as the most important Arab novel of the twentieth century. How does it differ from the significant European and American novels of the same period?

Deng Aling, *The African writer*, February 24, 2016 wrote about AlTayeb Salih's novel "Season Of Migration to the North" "The 20th century witnessed the lives of great novelists who left imprints on international literature; such as AlTayeb Salih

There's no doubt that AlTayeb Salih is of no less importance or significance than those mentioned above. He is of the most prominent writers who did not receive the Nobel Prize for Literature, despite his popularity and the placement of AlTayeb Salih's novel into the 100 best Arabic novels of the 20th century list".

What's even more distinguishable by Salih in "Season of Migration to the North" is the way he placed Saeed between the western and eastern worlds, and between totally different cultures. And despite how he was imbibed two cultures, he could not live in any

of their environments. He lived in the West, but was not satisfied with the life he experienced there, which was also how he felt when he returned home, where he has become more mysterious until the very end, which AlTayeb has not identified.

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2-2 Previous studies:

Deng compare between Salih and Achebe the Nigerian writer and novelist "Perhaps the common denominator between Achebe and Salih is the tragic end of their protagonists. We find that Mustafa had disappeared, probably drowned or committed suicide, and Okonkwo committed suicide. From here on it's agreed that the protagonist gets a horrible and unexpected ending and the reason is their lack of acceptance or their inability to deal with the bitter reality saturated with contradiction between the intruding Western culture and the East – Africa in this case".

The writings of post-colonialism are rich with the idea of resistance and the return to the roots. They highlight the consolidation of humanitarian values within locals who lost their connection to it due to colonial policies which imposed hidden capitalist and imperialist values in their religious and cultural teachings. Through the authors we see that those who received their education at the hands of the colonizer do not appreciate "legendary" beliefs, which is the beginning of their path in life and it even controls their view of the universe in terms of handling, rules and behavior The Sudanese writer Tayeb Salih, who has been awarded the title of genius of Arab novels and has been included in the list of the world's top 100 novels and has been organized prize organizations on his behalf, is not well known in our country. With this work, we have aimed to introduce our writer, whose works have brought sound to the world, to the readers of our country with their lives and works and aim to show its distinguished position in modern Arabic literature. Due to political reasons, Sudan, who met at a later stage with the novel and the story which are two indispensable types of modern literature compared to other Arab societies, couldn't make its presence felt in these two areas apart from the Tayeb Salih's works. Salih's reputation has crossed the borders of Sudan with his works and he has brought a new breath to the modern Arabic literature in terms of technique and content and has contributed Arabic literature to reach the level of world literature. His masterpiece, Mawsim al-Hijra ila al-Shamal, is shown as one of the most beautiful examples of postcolonial texts by its content as well as its novel technique.

The distinguished Arabist, novelist and historian Robert Irwin selects five classics of Arabic literature, from the Life and Work of Jahiz (aka 'goggle eyes') to a strange and complex Sudanese masterpiece.

AlTayeb Salih, however, known as "the Arabic novel's genius" gained recognition through his masterpiece "Season of Migration to The North" which was also, naturally, translated into many languages. Salih's writings characteristically discuss socio-political issues at different time periods and the relationship between civilizations.

When I first read AlTayeb Salih's "Season of Migration to the North", I was fascinated. The first impression I had was of the linkage of the entire Sudan, which was missing in a lot of books – especially those penned by North Sudanese writers. Mustafa Saeed was from the North and the South; his mother a southerner while his father was from the north. That and how some of the characters were from different regions of Sudan is what made me exclaim "My God, this author knows about the South!" To be honest,. By then I'd Known that AlTayeb Salih was an avid writer who'd known exactly what to do.

AlTayeb Salih found his way to popularity through his masterpiece "Season of Migration to the North" in which he discussed the relationship between East and West in the persona of Mustafa Saeed. The novel left a good impression on me after I read it for the first time in 2010; from that point I knew AlTayeb Salih was undoubtedly a brilliant writer. I was impressed by his merging of the various parts of the country, as it was desperately missing in the writings of most of the Northerners, where the South appears marginally, if ever and it is often a matter of the war history. But Salih's was a different way, with the narrator being from the far north and Mustafa Saeed's mother from the south. After I finished reading the novel, I researched more about the writer and discovered a lot about him. I knew that the Season of Migration to the North was not just a novel, rather it dealt with the relationship between the East "colonized" and the West "colonizers" as well as the concept of post-colonialism but in a different (Sudanised) view than the view of Baba or Saeed. You can notice the violent clash between the Arab environment (Eastern) and the Western environment, which can be detected in two factors, through which we see how the Arab character evolved in identifying with the West as follows:

Mustafa Saeed's character in this novel is the best representation of what's going on in the minds of easterners while coping with the different West, and even if the easterner accommodated with the West, he would still feel inferior despite having the African and Arab identity combined within him. Besides the writer's attempt to blend between Arabism and Africanism in Saeed's persona, we also find that Mustafa Saeed is a hard-worker who wants to reach the top with the aid of his intelligence, but in return he is on a continuous collision course with this Western civilization, despite how he'd imbibed the culture and how fluently he spoke the language. Mustafa came to the West with Arab (and

African) blood deep under his skin that he could not rid himself of. He has sought to get rid of the Arab-African air about him but could not, and then tried to play the role of the supreme and the finest, and invade the West as the West had invaded us before. He unconsciously tried to rid himself of the inferiority feeling through sex.

What brings these two novelists – in my opinion – is the post-colonialist direction in their writings. AlTayeb addressed the repulsive relationship between the East and the West, where the West looks at the East and all that is eastern as barbaric or uncivilized. That was the case with Joseph Ernest Renan and other Orientalists who cocooned the East into moulds that the Westerners perceived as the real image for over more than three centuries. So the cocoon is what contributed to the consolidation of some of the transcendentalist concepts on the East and its people. In the same direction, the west was also not spared the East's judgment – if only morally – for what they did in the Eastern communities. It is what we found in the character of Mustafa Saeed, who tried to merge with the Western society despite looking at the West as an “other” – one that invaded our territory and plundered our resources.

What's even more distinguishable by Salih in “Season of Migration to the North” is the way he placed Saeed between the western and eastern worlds, and between totally different cultures. And despite how he was imbibed two cultures, he could not live in any of their environments. He lived in the West, but was not satisfied with the life he experienced there, which was also how he felt when he returned home, where he has become more mysterious until the very end, which AlTayeb has not identified.

Perhaps the common denominator between Achebe and Salih is the tragic end of their protagonists. We find that Mustafa had disappeared, probably drowned or committed suicide, and Okonkwo committed suicide. From here on it's agreed that the protagonist gets a horrible and unexpected ending and the reason is their lack of acceptance or their inability to deal with the bitter reality saturated with contradiction between the intruding Western culture and the East – Africa in this case.

The writings of post-colonialism are rich with the idea of resistance and the return to the roots. They highlight the consolidation of humanitarian values within locals who lost their connection to it due to colonial policies which imposed hidden capitalist and imperialist values in their religious and cultural teachings. Through the authors we see that those who received their education at the hands of the colonizer do not appreciate “legendary” beliefs, which is the beginning of their path in life and it even controls their view of the universe in terms of handling, rules and behavior. This is why Achebe and AlTayeb Salih and other novelists and writers from the African lands who wrote about post-colonialism have the poignant ability to connect the same issues in different societies on the continent. Perhaps the aim behind those writings is to enrich the African reality with creative works

that remind them of their identity before and during colonization. Did AlTayeb Salih and Achebe succeed in writing about post-colonialism in a way that urged self-reflection on a communal scale?!

Tayeb Salih's novel, *Season of Migration to the North*, written in 1966 and translated into English in 1969, by Denys Johnson-Davies. It's now a Penguin Modern Classic. I know you feel strongly about this book because it was the first title you fired off, without missing a beat, when I asked you to do this interview. Tell us about the author first, please.

He was Sudanese, from northern Sudan, where he grew up in a remote village that you can't find on maps or in guidebooks. He was a very bright lad and went on to be educated in Khartoum and then London. He was to spend the greater part of his life in London, working as a journalist partly, and then later he worked as UNESCO official in Paris and elsewhere. So he spent most of his life outside the Arab world, but he was often at conferences and so on. His oeuvre is not vast – four novels, plus one that's not finished, and some short stories, some of which are very important, and they almost all of them focus on a small village in the Sudan and a small troop of figures who reappear in the novels. Most of the stories and novels deal with a self-enclosed Sudanese Islamic community and, insofar as they relate to any other works of literature, they draw on the Qur'an, sayings of the prophets, Sufi legends and folklore.

A Season of Migration to the North is different – it's the same village, the same cast of characters, but it's a novel about the clash of cultures, the intermixture of cultures. It's a novel about what happens to a man, or two men, when they leave their village and go north, to England, the land where the fish die of cold, and get a western education, and some of the dangers of that. It's a very strange and very complex novel. There's no way of summarising its plot in an ordinary way because any summary will elide what's actually going on.

As far as the villagers are concerned, it's an utterly amazing land where a woman will want to have sex with you at the drop of a hat, and all that kind of thing – the novel is very frank about sex.

He goes to London – and London, of course, from the Sudanese perspective might be seen as a land of marvels – and he presents himself in a very particular way. In one case while he's doing a seduction, he seems to be wilfully acting like Othello talking to Desdemona about the land with the men with no heads, and all the rest of it – he's doing that kind of selling talk to seduce her. In another case, he presents himself as a kind of reincarnation of somebody who was alive in the days of Harun al-Rashid in old Baghdad. So he's sort of pedalling a vision of the Orient or of Africa in order to have sex, and for him sex is strangely a form of vengeance against the west for their imperial invasion of Sudan and elsewhere. It's an absurd sort of fantasy of his.

It was written very soon after Sudan had achieved independence, and already the glowing hopes were being disappointed. You get this sort of current of thought in the novel, that 'oh, the imperialist are pretty bad and they built railways in order to help their troops conquer us faster, and yet...independence is not what it's cracked up to be either.' There is a lot of discontent in the village with the way Khartoum is a fantasyland, cut off from and not caring about what's really happening in the villages. So we see the discontent of the agriculturalists with the bureaucrats in the Centre.

I also think that one reason Salih's *Season of Migration To The North* is more popular is that it is more readily accessible to Western readers because at least half of it takes place in Europe whereas this is not the case in *The Wedding of Zein* which focuses more on the village life and the extraordinary people there. It is part of Salih's many gifts that he can put the extra into the ordinary.

- In recent years the writing of Arab novels has increased significantly, coupled with the establishment of many awards celebrating Arabic literature – the novel in particular.

The London-based *Banipal*, a literary magazine dedicated to the promotion of contemporary Arab literature through translations in English, recently published a list of the best 100 Arabic novels selected by 100 authors, critics, academics, intellectuals and translators.

The books have been ranked according to the number of nominations received for each title, with "Season of Migration to the North" (*Mawsim al-Hijra ila al-Shamal*) by Sudanese writer Tayeb Salih ranking first with 61 nominations.

Published in 1966, "Season of Migration to the North" is described as the most important Arab novel of the twentieth century and depicts the lasting effects of colonialism on contemporary Sudanese society. Set in 1960s Sudan, events are narrated by an unnamed man who, after studying for some time in England, returns to his native village in rural Sudan with hopes of using his Western education to some benefit. However, the narrator is intrigued by an enigmatic new face in the village, Mustafa Sa'eed, becoming aware, as the latter's alarming past unfolds, that their experiences are more connected than he could have imagined.

Samuel Shimon wrote about Salih's novel and count it in the top of Arabs and African's novels.

Season of Migration to the North, by Tayeb Salih, is a gripping tale of two seemingly parallel postcolonial subjects who each spend a considerable amount of time in England and then both return to the Sudan. The plot develops as the two protagonists, the anonymous narrator and Mustafa, begin to realize their similarities and interact in Africa.

My analysis concentrates mostly on the first sixty pages, but the issues therein are crucial to understanding the end of the book.

First, the title and how it plays into the story that Mustafa tells the narrator is very interesting. More than once Mustafa makes reference to the north as more than just a direction, but more of an ideology. "In her eyes I was a symbol of all her hankerings. I am south that yearns for the North and the ice" (30). The competition between the north and south in both the minds of Mustafa and the narrator is present throughout the novel. Along with this, Mustafa embodies an "icy" aura and contends to have no feelings or emotions, just a heartless and reckless person. The two aspects are present together in this passage dealing with a woman, "...a southern thirst being dissipated in the mountain passes of history in the north" (42). Was Mustafa longing to be one with the north and leave the south behind? Yes, he attempted to do this, but with the presence of the Jean Morris scandal, he retreats to the Sudan. However, he never truly divorces himself from the North and this is evident when the narrator enters Mustafa's study after his death and finds a shrine to the North within the brick construction and the items within, including the extensive collection of books and photographs. The presence of this room proves that Mustafa was still enticed by the North even though he could no longer physically live there and the recreation of it in his study in the Sudan serves as a tribute to his past.

Secondly, the word choice that the author utilizes and how he refers back to the same phrases throughout is crucial to understanding the novel. Salih's writing style is mysterious and not complete at times, specifically in regards to Jean Morris, but he does draw the reader back each time he repeats something. Examples of this are, "And the train carried me to Victoria Station and to the world on Jean Morris" (29). This phrase is also used on page 31 and 33. Why the repetition when Mustafa doesn't even offer a first-hand account of the interactions with Jean Morris? All we know is from little bits of court reports, random interactions at parties, and these repetitive thoughts, but this is a harbinger that informs us that Jean Morris is of importance to the novel's development. Also, Mustafa (or Salih) refers to a bow tightening, to keep the reader involved and uses it as a gauge so that we know how the story is progressing as the bow keeps becoming more tightly drawn.

The beginning of *Seasons of Migration to the North* is very interesting as the reader witnesses the formation of the plots that are further and intricately developed as Salih continues through this compelling tale of colonial subjects coping with the return to their postcolonial nation.

Tayeb Salih's 1966 novel "Season of Migration to the North" suggests immediately by its very title that something has gone awry. Nature has been perverted, and 'migration' instead of going South has gone North. To Europe, that is. And Europe, in its influence on the best minds of Africa and the Middle East, is the source of this perversion of nature.

Unfortunately, this expertly constructed novel is built on a false premise; the fundamental misconception that the sexuality of white women is in any way different from the sexuality of non-European women. And for this the book falls apart.

I am writing at a moment when the New York Times reports that “some of the resistance that Barack Obama continues to face is almost certainly racial. In West Virginia, 20 percent of respondents said that race was a factor in their decision...”. So we see that racism is still very much alive in America, and it is also very much alive in this fiction of Tayib Salih. “Season of Migration to the North”, a staple of the Post-Colonial syllabus in American colleges, asks the Third World this question; just how does the colonial experience affect the best of our young men? In answer it says it perverts them with false ideals.

In a semi-pornographic caricature of an African man in England, erotically potent and emotionally autistic, Tayeb Salih shows us an Othello without passion, a deliberate and unfeeling collector of erotic experience with white women that must have thrilled the young male audience of his novel with its cruel suggestiveness. The narrator of the story, doubtless a persona of Salih himself, exported to the West and nurtured by its best institutions, wonders if he is also like the character Mustapha Saeed, a ‘mimic man’ in Naipaul’s phrase, an empty caricature of the West’s intellectual and cultural self-image. Sa’eed himself knows that he is “a lie”, and this may be the key to his actions. Does he act badly towards English women out of revenge for decades of Imperial rule? Or does he just have a chip on his shoulder?

We are expected to believe that Sa’eed is an erotically charged black man who is irresistible to white women. The encounter with his domineering personality and physical difference from English men sends them into crisis. Tayib Salih here echoes a major theme of Paul Bowles book “The Sheltering Sky”, where the female lead also goes off the rails on encountering the primitive sexual allure of an African man.

In the second half of the book, set in a village in the Sudan, the sexuality of African women is presented as frank, open and uninhibitedly ribald, in contrast with the steamy, purple prose of the English half of the book, where women seem to exist in a Victorian time-warp. Instead of the sexually liberated, independent females we might expect of the Sixties in England, Mustapha Sa’eed manages to find and seduce the last few repressed and psychologically dependent women on the island. “She had been educated in a convent school“, he says, as though this were a trope of sexual inexperience instead of a cliché of randiness. The picture Mustapha Sa’eed gives us of the women he attracts; prone to the vapours, malleable, unable to resist the overpowering physicality of a black man, these women exist only in Victorian fiction or pulp romance. More interesting is the diagnosis of the politically-correct Professor Maxwell Foster-Keen at Mustapha’s trial: “These girls

were not killed by Mustapha Sa'eed but by the germ of a deadly disease that assailed them a thousand years ago.”

This image is repeated later by Sa'eed himself in his description of the arrival of Imperial powers in Africa: “They imported to us the germ of the greatest European violence, as seen on the Somme and at Verdun, the like of which the world has previously never known, the germ of a deadly disease that struck them a thousand years ago.”

A thousand years, give or take, before the Swinging Sixties would put us in medieval Europe, and the First Crusade. This is a still-open wound in the Arab world, and ‘Crusade’ is a politically charged term. The perceived ‘violent nature of the West’ is encapsulated in this historical attack on Jerusalem. But how does this apply to those women attracted to Mustapha Sa'eed? Are they aggressive towards him, or do they have a feminine inversion of aggression, a hypnotic fascination with the ‘otherness’ of the Orient? Sa'eed explicitly identifies this fascination with Western exploration and appropriation of the treasures of the Middle East. Speaking to one of his victims, Isabella Seymour, he says; “You, my lady, may not know, but you - like Carnarvon when he entered Tutankhamen’s tomb - have been infected with a deadly disease which has come from you know not where and which will bring about your destruction, be it sooner or later.”

His seduction of Ann Hammond in a room decorated like a cheap bordello, with mirrors surrounding the bed and all the clichés of oriental exoticism; “...sandalwood and incense, the ostrich feathers and ivory and ebony figurines, the paintings and drawings of forests of palm trees along the banks of the Nile...” is an acting out of the imperial rape in reverse. “Each one of us chose his role, she to act the part of the slave girl, and I that of the master...’Come here’, I said to her imperiously. ‘To hear is to obey, O Master!’ she answered me in a subdued voice. While still in the throes of fantasy, intoxication and madness, I took her and she accepted, for what

happened had already happened between us a thousand years ago. They found her dead in her flat in Hampstead, having gassed herself; they also found a note saying “Mr. Sa'eed, God damn you.”

A more likely outcome of this encounter, to anyone familiar with the character of British women, is a note saying “Thanks for the lovely evening. Don’t call me, I’ll call you,” but let that pass. According to him, the victims of Mustapha Sa'eed carried the germ of their own destruction within them; their fascination with the Orient and its “otherness”. Yet an African woman is also destroyed by her love for him. Hosna Bint Mahmoud kills herself and the new husband who has been forced upon her. Perhaps the charisma of Mustapha Sa'eed is in fact personal and not ethnic at all. Hosna’s fascination with him is greater than the attractiveness even of the narrator, a vague and nameless person who like Mustapha Sa'eed has been infected by his migration to Europe.

The narrator's confrontation with the West and his assimilation or lack of it is germane to the matter of Mustapha Sa'eed's own crisis. It now appears that the supposed crisis of European women in their confrontation with the East [or South] is rather an attempt to invert or deflect the real crisis, which is that of third-world men in their relation with the West. Sa'eed says of himself, "I am a lie!" The politically- correct professor Foster-Keen regrets the wasted genius, his inability to adjust: "[his] mind was able to absorb Western civilization, but it broke his heart", while the disappointed white liberal in him says of him, as many said or thought recently of O.J. Simpson: "After all the efforts we've made to educate you, it's as if you'd come out of the jungle for the first time." Jealous melodrama with knives is common to them both.

The nameless narrator suffers from a lack of will, confusion and an indecision that he only overcomes at the end of the book. He vacillates over Hosna bint Mahmoud, and fails to marry her. He is torn between admiration of Mustapha and condemnation of his crime. In an unconscious echo of Mustapha's disappearance, he allows himself to be swept away by the waters of the Nile, recovering his independent will to live only at the last possible moment. "I thought that if I died at that moment, I would have died as I was born, without volition. All my life I had not chosen, not decided. Now I am making a decision, I choose life." Whether this is a satisfactory resolution for him or us is another matter.

Season of Migration to the North tells the story of Mustafa Sa'eed, a prodigy from Sudan who goes to study first in Cairo and then in London, where he hunts women but eventually falls for one himself. After a marriage consummated by violence and a prison sentence, he returns to Sudan, moving to a small village on the Nile, where he marries again and has children. He disappears mysteriously in a flood.

This story is not told directly, however. It is revealed through an unnamed narrator who, having studied poetry in England, has returned to work in Khartoum as a civil servant. He reveals Mustafa's story to us in pieces and out of order, some of it learned from Mustafa himself, some of it from what he leaves behind him, and some of it through other people. The narrator is passive and his own life is relatively subdued, with low key relationships with his parents and grandfather and with the other members of the village. The climax here comes when Mustafa's widow is forced into an unwanted marriage and violence ensues, in a parallel to Mustafa's own fate.

Season of Migration to the North is complex, in its framing, in its episodic style, in its use of metaphor, and in the variety of material it canvasses. It touches on colonial arrogance, sexual mores and the status of women, the politics of independent Sudan, and more. There are lyrical fragments with no direct connection to the story, describing the rhythms of agriculture, travel along the Nile, a spontaneous night celebration by travellers in the desert, and so forth. And there are references to European novels about encounters with

the exotic in Africa and the Middle East. Most of this is only hinted at, and never elaborated on, but there is enough here to keep students of post-colonial literature busy for a long time. *Season of Migration to the North* is short and immediate, however, and can be appreciated without any literary theory.

A first reading of Tayeb Salih's *Season of Migration to the North* can be a bewildering experience. The episodic manner in which the story is laid out means that important information about the characters and their past is left out, thus giving the reader a sense of being lost in a strange country where he has lost his bearings. In fact, the novel should probably be read in light of the ever-shifting political and cultural landscape of Sudan since 1899, the year in which the British took control. Salih's book charts, through the experiences of its two central characters—the nameless narrator and Mustafa Sa'eed—two generations of the European-educated Sudanese elite through the period of domination by the British and into the early years of self-rule. At the time in which the book was written (it first appeared in Arabic in 1966), the country had just experienced yet another upheaval, the overthrow of the home-grown military government of General Ibrahim Abboud and the introduction of a parliamentary system. Salih writes in an introduction to the 2003 Penguin edition that "the general climate in Khartoum in those days was exhilarating. For some reason my work became incorporated into this process of intellectual questioning." This is, of course, not the end of the story, and since 1989, the Sudan has been ruled by the Revolutionary Command Council for National Salvation, a repressive Islamic government which has, among other things, banned the publication of "*Season of Migration*."

Salih's story, told in enigmatic spurts of narration, understandably leaves out much of this political background, a fact which can at times be frustrating to the reader struggling to understand inscrutable characters who are deliberately rendered with little concrete detail. Gradually one comes to see that Sa'eed and the narrator are two sides of the same character—also very close to the experience of Salih himself—the educated Sudanese from a humble rural background who goes to England to study and then returns to Sudan as part of the ruling class. When we begin to learn about Sa'eed, he appears to represent a negative, dark rendition of this experience, the foil of the optimistic, benevolent narrator. Sa'eed emerges as a person who has abused the colonial system, only to be abused and destroyed by it, and who has returned to the Sudan, bearing with him the rot and destruction he has come to embody. The narrator, in contrast, appears to be the model Sudanese citizen, perhaps an embodiment of the "new Sudan"—the independent republic which was declared in 1956—in which he serves as an official in the Department of Education.

But as the book progresses, it becomes increasingly clear that the model represented by the narrator is an empty, ineffectual mirage, unable or unwilling to exert any meaningful

influence on the progress of the Sudanese people, and perhaps more importantly, on a more intimate level, unwilling to have an impact on the lives of those closest to him, to whom he has a moral and emotional obligation. His work at the ministry is completely divorced from the real needs of the Sudanese educational system, as a friend points out to him: "Let them build the schools first...and then discuss unifying education... They waste time in conferences and poppycock and here are our children having to travel several miles to school... What's the use in our having one of us in the government when you're not doing anything?" The narrator passively accepts the criticism; he is a knowing observer of the emptiness and corruption of the system he is a part of, reflecting to himself on "the new rulers of Africa, smooth of face, lupine of mouth, their hands gleaming with rings of precious stones, exuding perfume from their cheeks . . . expensive silk rippling on their shoulders like the fur of Siamese cats." But his knowingness is no excuse for his passivity, and its consequences.

In the end, this passivity plays an indispensable role in the fulfillment of Mustafa Sa'eed's dark destiny, the violent dénouement of this novel in which sexual violence is the at times gruesome, excessive metaphor for the clash between colonizers and the cultures they dominate, shape, and ultimately destroy. Observing (as always) the wreckage of a catastrophe he could have averted, the narrator realizes "All my life I had not chosen, had not decided. Now I am making a decision." It is unclear whether this decision has come too late, and whether it will be the right one.

A lot of works have been done on AL Tayeb Salihs literary works. However, none has done from CDA perspective.

Chapter Three

3-1 Methodology

Season of Migration to the North will be used from begging up to the end with special focus on female . A collection of quotations of females will be studied using content Analysis to get the answer of the question what linguistic symbols does feminist discourse indicate in Season of Migration to the North? And How is feminist discourse manipulated

in Season of Migration to the North? . To find out to what extent discourse is important in literary work. What is the role of female discourse in this piece of literary work.

Content analysis is a research tool used to determine the presence of certain words or concepts within texts or sets of texts. Researchers quantify and analyze the presence, meanings and relationships of such words and concepts, then make inferences about the messages within the texts, the writer(s), the audience, and even the culture and time of which these are a part. Texts can be defined broadly as books, book chapters, essays, interviews, discussions, newspaper headlines and articles, historical documents, speeches, conversations, advertising, theater, informal conversation, or really any occurrence of communicative language. Texts in a single study may also represent a variety of different types of occurrences, such as Palmquist's 1990 study of two composition classes, in which he analyzed student and teacher interviews, writing journals, classroom discussions and lectures, and out-of-class interaction sheets. To conduct a content analysis on any such text, the text is coded, or broken down, into manageable categories on a variety of levels-- word, word sense, phrase, sentence, or theme--and then examined using one of content analysis' basic methods: conceptual analysis or relational analysis.

3-2 Definition of Critical Discourse Analysis

Discourse analysis is a new, interdisciplinary field of study that has emerged from several other disciplines of the humanities and the social sciences, such as linguistics, literary studies, anthropology, semiotics, sociology, psychology, and speech communication. It is striking that the development of modern discourse analysis took place more or less at the same time in these respective disciplines, at the end of the 1960s and the beginning of the 1970s. whereas at first these developments were more or less autonomous, the last decade has seen increasing mutual influences and integration, which has led to a more or less independent new discipline of text or discourse studies. Discourse analysis is an interdisciplinary discipline. It is also interested in the analysis of the various contexts of

discourse, that is, in the cognitive processes of production and reception and in the socio cultural dimensions of language use and communication. Fully explicit in such a more structural approach to verbal news encounters. A crucial component is still lacking, namely, the cognitive account of the interaction and production processes .

Sociolinguistics and pragmatics in the past decade, for instance, showed that many properties of what was usually considered to be language use also had a systematic nature, which could be explained by rules. This particularly holds true for the description of discourse. we can do so both for sentences and for discourses. In earlier work, therefore, we proposed to distinguish systematically between the formal object text, on the one hand, and actually occurring discourse(s), on the other hand .Here, we won't make this

distinction, but simply use text and discourse interchangeably. However, it is further understood that text or discourse .

The major aim of discourse analysis, then, is to produce explicit and systematic, descriptions of units of language use that we have called discourse. Such descriptions have two main dimensions, which we may simply call textual and contextual. Textual dimensions account for the structures of discourse at various levels of description. Contextual dimensions relate these structural descriptions to various properties of the context, such as cognitive processes and representations or sociocultural factors. Thus, structurally, language systems feature various pronominal forms of address, which may be different for different languages. But an aspect of the communicative context, such as the degree of formality of the situation or the familiarity of the speech partners, may determine whether a more formal or a more informal form should be chosen. Cognitively, there may be other constraints in discourse, such as the use of full definite descriptions instead of pronouns in those cases where memory processes of retrieval require more than just the information from a pronoun.

semantics also deals with interpretations, but in that case it isn't only meaning which is assigned to expressions, but rather truth, or in general referents (or extensions, or denotations). A sound account of discourse requires both: Its semantics deals with meaning and reference, that is, with concepts and the things (objects, persons, events, etc.)

The levels of description mentioned thus far are those familiar in linguistic grammar. In the last decade, and more or less parallel with the development of discourse analysis and sociolinguistics, it has been shown that we also need a pragmatic component of description. Here, we do not merely describe the forms or the meaning (or reference) of verbal utterances but rather the social act we accomplish by using such an utterance in a specific situation. Such acts are called speech acts Promising, accusing, congratulating, and asserting are examples of such speech acts. These are social acts accomplished by the use of words, that is, by verbal utterances or parts of discourse. A pragmatic description then specifies what kind of speech acts exist in a given culture and the rules that determine under what conditions such speech acts are appropriate relative to the context in which they are used .

We are now able to characterize three major aspects of discourse: sentence forms, meanings, and speech acts. Indeed, a theory of language is basically aimed at descriptions of these three components and their interrelations. There are, however, other aspects of discourse that cannot simply be defined in terms of the usual syntax, semantics, or pragmatics as applied mainly to isolated sentences. That is, we seem to operate only on what maybe called a micro-level of description: sounds, words, sentence patterns, and their meanings. We also need a description at a more comprehensive, global level, which

is of whole parts of discourse, or of entire discourses. For instance, discourses are usually said to have a theme or topic, and this semantic aspect cannot simply be accounted for in terms of the semantics of isolated sentences. Thus, we need some kind of macro-semantics, which deal with such global meanings to allow us to describe the meanings of whole paragraphs, sections, or chapters of written discourse. Similarly, we also need some kind of macro-syntax to characterize the overall forms of a discourse, which we will call schemata or superstructures. Stories or conversations have such overall organizational patterns, consisting. Syntax—of a number of conventional categories, such as various forms of Opening or Closing a discourse, a Setting in story, or Headlines in news discourse. These overall schematic forms are filled with the overall, macro-structure meanings or topics of a discourse. Similarly, a pragmatic description may give such a macro-component, accounting for larger sequences of speech acts, or for the global or macro-speech act accomplished by a whole textual utterance. We now have form. Meaning/reference and action, both at the local or Micro-level and at the global or macro-level. And just as forms, meanings, and action are systematically related, so are related micro-levels and macro-levels. For instance, the meanings of whole text parts or entire texts are derived from the local meanings of words and sentences, which is a fundamental principle of semantics. This derivation takes place by macro-rules. There are still other dimensions of discourse description.

Hence, topics belong to the global, macro-level of discourse description. The theoretical notion we use to describe topics or themes, therefore, is that of semantic macrostructures.

CDA is not so much a direction, school, or specialization next to the many other "approaches" in discourse studies. Rather, it aims to offer a different "mode" or "perspective" of theorizing, analysis, and application throughout the whole field. We may find a more or less critical perspective in such diverse areas as pragmatics, conversation analysis, narrative analysis, rhetoric, stylistics, sociolinguistics, ethnography, or media

Since CDA is not a specific direction of research, it does not have a unitary theoretical framework. Within the aims mentioned above, there are many types of CDA, and these may be theoretically and analytically quite diverse. Critical analysis of conversation is very different from an analysis of news reports in the press or of the lessons and teaching at school. Yet, given the common perspective and general aims of CDA, we may find overall conceptual and theoretical frameworks that are closely related. Most kinds of CDA will ask questions about the way specific discourse structures are deployed in the reproduction of the social dominance, whether they are part of a conversation or a news report or other genres and contexts. Thus, the typical vocabulary of many scholars in CDA will feature such notions as "power", "dominance", "hegemony", "ideology", "class", "gender", "race", "discrimination", "interests", "reproduction", "institutions", "social structure", and "social order", besides the more familiar discourse analytical notions.

Language use, discourse, verbal interaction, and communication belong to the micro-level of the social order. Power, dominance, and inequality between social groups are typically terms that belong to a macro-level of analysis. This means that CDA has to theoretically bridge the well-known "gap" between micro and macro approaches, which is of course a distinction that is a sociological construct in its own right (Alexander et al. 1987; Knorr-Cetina and Cicourel 1981). In everyday interaction and experience the macro- a racist speech in parliament is a discourse at the micro-level of social interaction in the specific situation of a debate, but at the same time may enact or be a constituent part of legislation or the reproduction of racism at the macro-level.

Textual descriptions are usually differentiated as to their levels or dimensions. According to traditional distinctions in the theory of grammar, for instance, we distinguish between phonological, morphological, syntactic, and semantic descriptions. We thus describe sound forms, word forms, sentence forms, and meanings, respectively, both of sentences and of textual sequences of sentences. For written discourse, we may not want to account for actual realizations of sound forms in terms of phonetics but rather in terms of theories of graphical realization. Here, we focus mainly on syntax and semantics. In general, syntax describes which syntactic categories (such as noun or noun phrase) may occur in sentences and in which possible combinations. Thus, syntactic rules specify which sentence forms, consisting of syntactic categories, are well-formed. We also use this notion of syntax in a wider, no grammatical sense, for instance when we want to describe the overall forms of discourse. We may even use it to account for forms in the expressions of other semiotic systems, such as film, music, dance, or nonverbal gestures in talk. Semantics, next, deals with meanings of words, sentences, and discourse. It formulates the rules that assign interpretations to units and that combine interpretations of units into interpretations of larger units. Although this kind of meaning-semantics has prevailed in much of linguistic theory. In philosophy and logic, semantics also deals with interpretations, but in that case it isn't only meaning which is assigned to expressions, but rather truth, or in general referents (or extensions, or denotations). A sound account of discourse requires both: Its semantics deals with meaning and reference, that is, with concepts and the things (objects, persons, events, etc.) in some situation we may refer to. It will be shown later, for instance, that to describe the fundamental discourse notion of coherence, we must specify not only how meanings of subsequent sentences are related but also how the facts these sentences refer to are related. To distinguish between these two aspects of semantics, we sometimes use the terms intentional (for meaning aspects) and extensional (for reference aspects).

We are now able to characterize three major aspects of discourse: sentence forms, meanings, and speech acts. Indeed, a theory of language is basically aimed at descriptions of these three components and their interrelations. There are, however, other aspects of discourse that cannot simply be defined in terms of the usual syntax, semantics, or

pragmatics as applied mainly to isolated sentences. That is, we seem to operate only on what may be called a micro-level of description: sounds, words, sentence patterns, and cognitive psychology to represent the processes involved in the various social interaction types previously mentioned. Instead of rather arbitrarily defined

3.3 Discourse as Power

One of the crucial tasks of Critical Discourse Analysis (CDA) is to account for the relationships between discourse and social power. More specifically, such an analysis should describe and explain how power abuse is enacted, reproduced or legitimized by the text and talk of dominant groups or institutions. Within the framework of such an account of discursively mediated dominance and inequality. A critical analysis of properties of access to public discourse and communication presupposes insight into more general political, sociocultural and economic aspects of dominance. Power is a property of relations between social groups, institutions or organizations. Hence, only social power, and not individual power, is considered here. Social power is defined in terms of the control exercised by one group or organization (or its 'members) over the actions and/or the minds of (the members of) another group, thus limiting the freedom of action of the others, or influencing their knowledge, attitudes or ideologies. Power of a specific group or institution may be 'distributed', and maybe restricted to a specific social domain or scope, such as that of politics, the media, law and order, education or corporate business, thus resulting in different 'centres of power and elite groups that control such centers'. Dominance is here understood as a form of social power abuse, that is, as a legally or morally illegitimate exercise of control over others in one's own interests, often resulting in social inequality.

Power is based on privileged access to valued social resources, such as wealth, jobs, status, or indeed, a preferential access to public discourse and communication. Social power and dominance are often organized and institutionalized, so as to allow more effective control, and to enable routine forms of power reproduction. Dominance is seldom absolute; it is often gradual, and may be met by more or less resistance or counter-power by dominated groups. It is important to stress one element in these short definitions of power and dominance, that is, the relevance of the cognitive dimension of control. Power abuse not only involves the abuse of force, and may result not merely in limiting the freedom of action of a specific group, but also and more crucially may affect the minds of people. That is, through special access to, and control over the means of public discourse and communication, dominant groups or institutions may influence the structures of text and talk in such a way that, as a result, the knowledge, attitudes, norms, values and ideologies of recipients are – more or less indirectly affected in the interest of the dominant group. Much 'modern' power in democratic societies is persuasive and manipulative rather than

coercive (using of force), or incentive, such as the explicit assuming of commands, orders, threats or economic sanctions. Obviously, discourse plays a crucial role in thus 'manufacturing the consent' of others. It is therefore an important task of CDA to also study the precise cognitive structures and strategies involved in these processes affecting the social cognitions of groups. Generally speaking, what is involved here, is the manipulation of mental models of social events through the use of specific discourse structures, such as thematic structures, headlines, style, rhetorical figures, semantic strategies, and so on. Unless the readers or listeners have access to alternative information, or mental resources to oppose such persuasive messages, the result of such manipulation may be the formation of preferred models of specific situations (e.g., of a 'yace riot'), which may in turn be generalized to more general, preferred knowledge, attitudes or ideologies. One major element in the discursive reproduction of power and dominance is the very access to discourse and communicative events. In this respect discourse is similar to other valued social resources that form the basis of Texts and practices power and to which there is unequally distributed access. For instance, not everyone has equal access to the media or to medical, legal, political, bureaucratic or scholarly text and talk. That is, we need to explore the implications of the complex question Who may speak or write to whom, about what, when, and in what context, or Who may participate in such communicative events in various recipient roles, for instance as addressees, audience, bystanders and over hearers. Access may even be analyzed in terms of the topics or referents of discourse, that is, which is written or spoken about. We may assume, as for other social resources, that more access according to there are several participant roles, corresponds with more social power. In other words, measures of discourse access may be rather faithful indicators of the power of social groups and their members. Patterns and strategies of discursive access may be spelled out for virtually all social domains, institutions, professions, situations and genres. Thus, in the political realm, only ministers have active access to Cabinet meetings, and only parliamentarians to parliamentary debates. Secretaries or clerks may have passive access to Cabinet meetings, that is, only in their roles as people who take notes or carry out orders; they speak only when invited to do so. In public sessions of parliaments, members of the public may have passive access, but only as listeners (or rather, as 'over hearers'). Similar patterns of access exist also in business corporations, for board meetings or in boss–employee interaction.

In education, teachers usually control communicative events, distribute Speaking, and otherwise have special access to, and hence control over educational discourse. On the other hand, students have in principle access to talk in classrooms only when talked to and invited to speak. In some cases, also in other domains, such limited access may be voluntary; in others it may be obligatory. Similarly, in medical encounters, doctors may control many parts of the conversations with their clients, such as the setting (time, place and circumstances, e.g. after 'appointment' only), topics (medical problems only) and style.

There are many elements of the setting of communicative events that maybe controlled by different participants. First of all, who is allowed or obliged to participate, and in what role, may be decided by the chairperson or by other powerful participants who control the interaction. We have already seen that time, place and circumstances of text and talk may similarly be controlled by powerful actors. Also other circumstances, such as distance, positioning and the presence of 'props of power' may involve differential patterns of access for different participants.

The crucial form of access consists of the power to control various dimensions of speech and talk itself: which mode of communication may/must be used (spoken, written), which language may/must be used by whom (dominant or standard language, a dialect, etc.), which genres of discourse are allowed, which types of speech acts, or who may begin or interrupt turns at talk or discursive sequences. Besides these overall constraints

participants may have differential access to topics, style or rhetoric. Thus, defendants in court may be required to speak the standard language, to answer questions only (and only when required to speak), to speak only about the topic being discussed, and using a polite, deferential style. Similar constraints may exist for subordinates in business companies or

For dialogues such as formal meetings, sessions or debates, initiators or participants may allow or require specific participants to be present (or absent), or to allow or require these others to listen and/or to speak. Beyond the control of content or style, thus, speakers may also control audiences. That is, discourse access, especially in public forms of discourse

When speakers are able to influence the mental models, knowledge, attitudes and eventually even the ideologies of recipients, they may indirectly control their future actions. That is, mentally mediated control of the actions of others is the ultimate form of power, especially when the audience is hardly aware of such control, as is the case in manipulation. Indeed, most forms of discursive and communicative access we discussed above, such as control of setting, interaction, topic or style will be geared towards the control of the minds of participants, recipients or the audience at large, in such a way that the resulting mental changes are those preferred by those in power, and generally in their interest.

After this discussion of the various types of access, we are now able to spell out – for each type of discourse or communicative event, and for each social group or institution – the various access patterns that establish one of the relationships between discourse and social power. On the other hand. In other words, if discourse access is a measure of power, Critical Discourse Analysis becomes an important diagnostic tool for the assessment of social and political dominance.

To further illustrate the analysis of discursive social power and access patterns presented above, let us finally examine in somewhat more detail some of the ways social power is being enacted, legitimized and reproduced in one major domain of dominance. The various discourses studied for this project were everyday conversations,, scientific discourse, and corporate discourse, among others.

In brief. Within the framework of a critical analysis of discourses, the study of the reproduction of power and dominance through discourse is a primary objective. One element in this reproduction process is the structures and strategies of 'access': who

3-4 Manipulation discourse

'Manipulation' is one of the crucial notions of Critical Discourse Analysis that requires further theoretical analysis. Socially, manipulation is defined as illegitimate domination confirming social inequality. Cognitively, manipulation as mind control involves the interference with processes of understanding, the formation of biased mental models and social representations such as knowledge and ideologies. Discursively, manipulation generally involves the usual forms and formats of ideological discourse, such as emphasizing our good things, and emphasizing their bad things. At all these levels of analysis it is shown how manipulation is different from legitimate mind control, in persuasion and providing information, for instance by stipulating that manipulation is in the best interest of the dominated group and against the best interests of dominated groups. There are a number of crucial notions in Critical Discourse Analysis (CDA) that require special attention because they imply discursive power abuse. Manipulation is one of these notions. Yet, although this notion is often used in amore impressionistic way, there is no systematic theory of the structures and processes involved in manipulation. A discourse analytical approach is warranted because most manipulation, as we understand this notion, takes place by text and talk. Secondly, those being manipulated are human beings, and this typically occurs through the manipulation of their 'minds', so that a cognitive account is also able to shed light on the processes of manipulation. Thirdly, manipulation is form of talk-in-interaction, and since it implies power and power abuse, a social approach is also important. Have advocated many times that these approaches cannot be reduced to one or two of them. Although social, interactional and discursive approaches are crucial, aim to show that a cognitive dimension is important as well because manipulation always involves a form of mental manipulation deal with 'communicative' or 'symbolic' forms of manipulations a form of interaction, such as politicians or the media manipulating voters or readers, that is, through some kind of discursive influence.

Before we embark on a more theoretical account and the analysis of some data, we need to be more explicit on the kind of manipulation we want to study. Manipulation as intended here is a communicative and interactional practice, in which a manipulator exercises

control over other people, usually against their will or against their best interests. In everyday usage, the concept of manipulation has negative associations – manipulation is bad – because such a practice violates social norms. It should therefore be borne in mind in the rest of this topic that 'manipulation' is a typical observer's category, e.g. of critical analysts, and not necessarily a participant category; few language users would call their own discourse 'manipulative'. As is also the case for racist discourse, this shows that the well-known principle of some forms of ethno methodology and Critical Analysis (CA), namely to make explicit members' categories, is not always a useful method in more critical approaches. Indeed, this would make the (critical)study of sexist or racist discursive practices impossible. Manipulation not only involves power, but specifically abuse of power, that is, domination. More specifically, manipulation implies the exercise of a form illegitimate influence by means of discourse: manipulators make others believe or do things that are in the interest of the manipulator, and against the best interests of the manipulated. In a broader, semiotic sense of manipulation, such illegitimate influence may also be exercised with pictures, photos, movies or other media. Indeed, many forms of contemporary communicative manipulation, e.g. by the mass media, are multimodal, as is typically the case in advertising. Without the negative associations, manipulation could be a form of (legitimate) persuasion. The crucial difference in this case is that in persuasion the interlocutors are free to believe or act as they please, depending on whether or not they accept the arguments of the persuader, whereas in manipulation recipients are typically assigned a more passive role: they are victims of manipulation. This negative consequence of manipulative discourse typically occurs when the recipients are unable to understand the real intentions or to see the full consequences of the beliefs or actions advocated by the manipulator. This may be the case especially when the recipients lack the specific knowledge that might be used to resist manipulation. A well-known example is governmental and/or media discourse about immigration and immigrants, so that ordinary citizens blame the bad state of the economy, such as unemployment, on immigrants and not on government policies. Obviously, the boundary between (illegitimate) manipulation and (legitimate) persuasion is fuzzy, and context dependent: some recipients may be manipulated by a message that is unable to manipulate others. Also the same recipients may be more or less manipulable in different circumstances, states of mind, and so on. Many forms of commercial, political or religious persuasion may formally be ethically legitimate but people may still feel manipulated by it, or critical analysts may judge such communication to be manipulating people. Provisionally.

In the following theoretical account of discursive manipulation. That is, manipulation is a social phenomenon – especially because it involves interaction and power abuse between groups and social actors – a cognitive phenomenon because manipulation always implies the manipulation of the minds of participants, and a discursive–semiotic phenomenon because manipulation is being exercised through text, talk and visual messages. As claimed earlier, none of these approaches can be reduced to the other and all three of them

are needed in an integrated theory that also establishes explicit links between the different dimensions of manipulation.

To understand and analyze manipulative discourse, it is crucial to first examine its social environment. We have already assumed that one of the characteristics of manipulation, for instance as distinct from persuasion, is that it involves. An analysis of this power dimension involves an account of the kind of control that some social actors or groups exercise over others. We also have assumed that such control is first of all a control of the mind, that is, of the beliefs of recipients, and indirectly a control of the actions of recipients based on such manipulated beliefs. In order to be able to exercise such social control of others, however, social actors need to satisfy personal and social criteria that enable them to influence others in the first place. Social conditions of manipulative control hence need to be formulated – at least at the macro level of analysis – in terms of group membership, institutional position, profession, material or symbolic resources and other factors that define the power of groups and their members. Thus, parents can manipulate their children because of their position of power and authority in the family, professors

can manipulate their students because of their institutional position or profession and because of their knowledge, and the same is true for politicians manipulating voters. This does not mean that children cannot manipulate their parents, or students their teachers, but this isn't because of their position of power, but as a form of opposition or dissent, on the basis of personal characteristics. Thus, the kind of social manipulation we are studying here is defined in terms of social domination and its reproduction in everyday practices, including discourse. In this sense, we are more interested in manipulation between groups and their members than in the personal manipulation of individual social actors. A further analysis of domination, defined as power abuse, requires special access to, or control over, scarce social resources. One of these resources is preferential access to the mass media and public discourse, a resource shared by members of 'symbolic' elites, such as politicians, journalists, scholars, writers, teachers, and so on .

We have seen that some of these social practices may of course be quite legitimate, e.g. when journalists or teachers provide information for their audiences. This means that manipulation, also in accordance with what has been said before about its negative characteristics, is characterized as an illegitimate social practice because it violates general social rules or norms. We define as illegitimate all forms of interaction, communication or other social practices that are only in the interests of one party, and against the best interests of the recipients. We here touch upon the very social, legal and philosophical foundations of adjust or democratic society, and of the ethical principles of discourse, interaction and communication.

We assumed that manipulation is illegitimate because it violates the human or social rights of those who are manipulated, but it is not easy to formulate the exact norms or values that are violated here. One might venture as a norm that recipients are always duly informed about the goals or intentions of the speaker. However, this would be much too strict criterion because in many forms of communication and interaction such intentions and goals are not made explicit, but contextually attributed to speakers by recipients (or analysts) on the basis of general rules of discourse and interaction. Indeed, one might even postulate a social egoism principle, saying that (nearly) all forms of interaction or discourse tend to be in the best interests of the speakers. This means that the criteria of legitimacy must be formulated in other terms, as suggested, namely that manipulation is illegitimate because it violates the rights of recipients. This need not imply the norm that all forms of communication should be in the best interests of the recipients. Many types of communication or speech act are not, as is the case for accusations, requests, commands, and so on. A more pragmatic approach to such norms and principles are the conversational maxims formulated by Grice (1975), which require contributions to conversations to be truthful, relevant, relatively complete, and so on. In actual forms of talk and text, however, such maxims are often hard to apply: People lie, which may not always be the wrong thing to do; people tell only half of a story for all kinds of, sometimes legitimate, reasons and irrelevant talk is one of the most common forms of everyday interaction. In other words, manipulation is not (only) 'wrong' because it violates conversational maxims or other norms and rules of conversation, although this may be one dimension of manipulative talk and text. We therefore will accept without further analysis that manipulation is illegitimate in a democratic society, because it(re)produces, or may reproduce, inequality: it is in the best interests of powerful groups and speakers, and hurts the interests of less powerful groups and speakers. This means that the definition is not based on the intentions of the manipulators or on the more or less conscious awareness of manipulation by the recipients, but in terms of its societal consequences. This informal analysis of the social properties of manipulation also shows that if manipulation is a form of domination or power abuse, it needs to be defined in terms of social groups, institutions or organizations, and not at the individual level of personal interaction. This means that it only makes sense to speak of manipulation, as defined, when speakers or writers are manipulating others in their role as a member of a dominant collectivity. In contemporary information societies, this is especially the case for the symbolic elites in politics, the media, education, scholarship, the bureaucracy, as well as in business enterprises, and their various kinds of 'clients' (voters, readers, students, customers, the general public, etc.) on the other. Thus, manipulation, socially speaking, is a discursive form of elite power reproduction that is against the best interests of dominated groups and (re)produces social inequality. Obviously, this formulation is in terms of traditional macro-level categories, such as the power of groups, organizations and institutions. Especially relevant for discourse analysis is of course also the more local, situated micro-level of social structure, that of interaction. Manipulation is

also very fundamentally form of social practice and interaction, and we shall therefore pay more attention to those local forms of manipulation.

Manipulating people involves manipulating their minds, that is, people's beliefs, such as the knowledge, opinions and ideologies which in turn control their actions. We have seen, however, that there are many forms of discourse-based mental influence, such as informing, teaching and persuasion, that also shape or change people's knowledge and opinions. This means that manipulation needs to be distinguished from these other forms of mind management. In order to be able to distinguish between legitimate and illegitimate mind control, we first need to be more explicit about how discourse can 'affect' the mind in the first place. Since the mind is extraordinarily complex, the way discourse may influence it inevitably involves intricate processes that can only be managed in real time by applying efficient strategies. Such an account will be simplified to a few basic principles and categories of cognitive analysis. There are a vast number of cognitive (laboratory) studies that show how understanding can be influenced by various contextual or textual 'manipulations.

First of all, discourse in general, and manipulative discourse in particular, involve processing information in short term memory (STM), basically resulting in 'understanding' (of words, clauses, sentences, utterances and non-verbal signals) for instance in terms of propositional 'meanings' or 'actions'. Such processing is strategic in the sense of being online, goal-directed, operating at various levels of discourse structure, and hypothetical: fast and efficient guesses and shortcuts are made instead of complete analyses.

understanding of specific discourses. However, most manipulation is geared to more stable results, and hence focuses on long term memory (LTM), that is, knowledge, attitudes and ideologies. Also forming part of LTM, however, are the personal memories that define our life history and experiences, representations that are traditionally associated with 'episodic' memory. That is, our memory of communicative events – which are among our everyday experiences – is stored in episodic memory, namely as specific mental models with their own schematic structures. Telling a story means formulating the personal, subjective mental model we have of some experience. And understanding a news report or a story involves the construction of such a (subjective) mental model by the recipients. In episodic memory, the understanding of situated text and talk is thus related to more complete models of experiences. Understanding is not merely associating meanings to words, sentences or discourses, but constructing mental models in episodic memory, including our own personal opinions and emotions associated with an event we hear or read about. It is this mental model that is the basis of our future memories, as well as the basis of further learning, such as the acquisition of experience-based knowledge, attitudes and ideologies.

Manipulation thus focuses on the formation or modification of more general, socially shared representations –such as attitudes or ideologies – about important social issues, beliefs, and allows us to meaningfully act, interact and communicate with other members of the same culture. The same is true for the many social attitudes and ideologies shared with other members of the same social group, e.g. pacifists, socialists, feminists, on the one hand, or racists and male chauvinists, on the other .These social representations are gradually acquired throughout our life time, and although they can be changed, they do not typically change overnight. They also influence the formation and activation of the personal mental models of group members. Hence form a different mental model of such an event or sequence of events. We have assumed that mental models on the one hand embody the personal history, experiences and opinions of individual persons, but on the other hand also feature a specific instantiation of socially shared beliefs. Most interaction and discourse is thus produced and understood in terms of mental models that combine personal and social beliefs – in a way that both explains the uniqueness of all discourse production and understanding, and the similarity of our understanding of the same text. Despite the general constraints of social representations on the formation of mental models and hence on discourse production and understanding, no two members of the same social group, classer institution, not even in the same communicative situation, will produce the same discourse or interpret a given discourse in the same way. In other words, mental models of events or communicative situations (context models) are the necessary interface between the social, the shared and the general, as well as the personal, the unique and the specific in discourse and communication. Whereas manipulation may concretely affect the formation or change of unique personal mental models, the general goals of manipulative discourse are the control of the shared social representations of groups of people because these social beliefs in turn control what people do and say in many situations and over a relatively long period. Once people’s attitudes are influenced. Manipulation will generally focus on social cognition, and hence on groups of people, rather than on individuals and their unique personal models. It is also in this sense that manipulation is a discursive practice that involves both cognitive and social dimensions. We should therefore pay special attention to those discourse strategies that typically influence socially shared beliefs. One of these strategies is generalization, in which case a concrete specific example that has made an impact on people’s mental models, is generalized to more general knowledge or attitudes, or even fundamental ideologies. Also involve the very basis of all social cognition: general, socioculturally shared knowledge. Indeed, one of the best ways to detect and resist manipulation attempts is specific knowledge (e.g. about the current interests of the manipulators) as well as general knowledge(e.g. about the strategies of maintaining the military budget at a high level). It will thus be in the best interests of dominant groups to make sure that relevant and potentially critical general knowledge is not acquired, or that only partial, misguided or biased knowledge is allowed distribution.

Manipulation may affect social representations in many ways, both as to their contents as well as to their structures. Although as yet we know little about the internal organization of social representations, they are likely to feature schematic categories for participants and their properties as well as the typical(inter)actions they (are thought to) perform, how, when and where. Thus, attitudes about terrorist attacks may feature a script-like structure, with terrorists as main actors, associated with a number of prototypical attributes(cruel, radical, fundamentalist, etc.), using violent means (e.g. bombs) to kill innocent civilians as their victims, and so on. Such attitudes are gradually acquired by generalization and abstraction from mental models formed by specific news stories, government declarations as well as films, among other discourses. It is important in this case that ‘our’ forms of political violence, such as military intervention or the actions of the police, are spoken and written about in such a way that they do not give rise to mental models that can be generalized..For instance, in the manipulation of globalized world opinion, those who advocate neoliberal market ideologies will typically emphasize and try to get adopted the primary value of ‘freedom’, a very positive value, but in such a case specifically interpreted as the freedom of enterprise, the freedom of the market, or the freedom from government interference with the market. In the case of terrorist threats and actions, anti-terrorist discourse celebrates the value of security, assigning it a higher priority than, for instance, the value of civil rights, or the value of equality .We see how the cognitive dimension of manipulation involves strategic understanding processes that affect processing in STM, the formation of preferred mental models in episodic memory, and finally and most fundamentally the formation or change of social representations, such as knowledge, attitudes, ideologies, norms and values. Groups of people who thus adopt the social representations preferred by dominant groups or institutions henceforth barely need further manipulation: they will tend to believe and act in accordance with these – manipulated – social cognitions anyway, because they have accepted them as their own. Thus, as we have seen, racist or xenophobic ideologies, manipulated in this way by the elites, will serve as a permanent basis for the discrimination (such as blaming the victim) of immigrants: a very effective strategy for steering critical attention away from the policies of the government or other elites .Manipulation as defined here takes place through discourse in a broad sense, that is, including non-verbal characteristics, such as gestures, face work, text layout, pictures, sounds, music, and so on. Note though that, as such, discourse structures are not manipulative; they only have such functions or effects in specific communicative situations and the way in which these are interpreted by participants in their context models. For instance, as stipulated, manipulation is a social practice of power abuse, involving dominant and dominated groups, or institutions and their clients. This means that in principle the ‘same’ discourse(or discourse fragment) may be manipulative in one situation, but not in another situation. That is, the manipulative meaning (or critical evaluation) of text and talk depends on the context models of the recipients – including their models of the speakers or writers, and their attributed goals and

intentions. Manipulative discourse typically occurs in public communication controlled by dominant political, bureaucratic, media, academic or corporate elites. This means that further contextual constraints prevail, namely on participants, their roles, their relations and their typical actions and cognitions (knowledge, goals). In other words, discourse is defined to be manipulative first of all in terms of the context models of the participants. That is, as critical analysts, we evaluate discourse as manipulative first of all in terms of their context categories, rather than in terms of their textual structures. And yet, although discourse structures per se need not be manipulative, some of these structures may be more efficient than others in the process of influencing the minds of recipients in the speaker's or writer's own interests. For instance, as suggested earlier, headlines are typically used to express topics and to signal the most important information of a text, and may thus be used to assign (extra) weight to events that in themselves would not be so important. And, vice versa, discourse about events or states of affairs that are very relevant for citizens or clients may eschew headlines that emphasize the negative characteristics of dominant groups and institutions. To wit, the press never publishes stories about racism in the press, let alone emphasizes such information by prominent headlines on the front page. The overall strategy of positive self-presentation and negative other presentations very typical in this biased account of the facts in favor of the speaker's or writer's own interests, while blaming negative situations and events on opponents or on the Others (immigrants, terrorists, youths, etc.). This strategy can be applied to the structures of many discourse levels in the usual way. In this article, we have taken a multidisciplinary approach to an account of discursive manipulation. In order to distinguish such discourse from other forms of influence, we first socially defined it as a form of power abuse or domination. Secondly, we focused on the cognitive dimensions of manipulation by identifying what exactly the 'mind control' dimension of manipulation means. And finally, we analyzed the various discursive dimensions of manipulation by focusing on the usual polarized structures of positive self-presentation and negative other presentation expressing ideological conflict. In addition, we found that manipulation involves: enhancing the power, moral superiority and credibility of the speaker(s), and discrediting dissidents, while vilifying the others, the enemy; the use of emotional appeals; and adducing seemingly irrefutable proofs of one's beliefs and reasons .

3-5 Style rhetoric of discourse

Historically, discourse analysis can be traced to classical rhetoric. More than 2,000 years ago, rhetoricians like Aristotle specified the various strictures of discourse and indicated their effectiveness in processes of persuasion in public contexts. From a large body of normative concepts, however, the legacy of rhetoric in our age has often been restricted to the study of figures of speech, which can still be found in traditional textbooks of speech and communication. Only in the 1960s was it realized that classical rhetoric had more to offer. Rhetoric was redefined as new rhetoric and began to play a role in the development

of structural analyses of discourse, for example, in literary studies given the focus of rhetoric on persuasion, however, not only speech style but also argumentative strictures were addressed in these contemporary developments of rhetoric. For other disciplines, the development of discourse analysis is closely tied to the emergence of structuralism. A first branch of this structuralist enterprise grew from anthropology, linguistics, and literary studies, later often unified under the label of semiotics. Thus, part of the structuralist approaches that emerged in the 1960s, mainly in France, are rooted in so-called Russian Formalism. The Russian Formalists, who started publishing around the time of the Russian Revolution, counted among them important linguists, such as Roman Jakobson, and literary theorists, such as Sklovskij, Tynianov, and Eichenbaum. Elsewhere, structuralist linguistics, after Saussure's influential book *Course of General Linguistics*, soon developed its own methodology and proposed a systematic approach to language sounds in the form of phonology, but literary and other discourse forms were only addressed much later.

Across several disciplinary boundaries, it has especially been the work on the morphology of the Russian folk tale, which provided the main impetus for a first systematic analysis of narrative discourse after the translation of his book three decades later. More than anywhere else, France was the scene of this structuralist endeavour, where Propp was introduced by the anthropologist Levi-Strauss and where the literary Russian Formalists were translated. This common interest among anthropologists, linguists, and literary scholars for narrative, both in discourse and in film or comics, was one of the perspectives taken in the new discipline of semiotics.

At the same time, this semiotic-structuralism movement (in which many different approaches should be distinguished) received important guidelines from the hitherto independently developed discipline of structural linguistics. Indeed, more than any other discipline, linguistics came to play the pivotal methodological role for semiotics and structuralism in general, whether in literary studies, in anthropology, or in other disciplines (including new ones such as film studies). The linguistic model of that moment distinguished between the language system (langue) and the use of language (parole), and between an expression and a content level of the basic unit's signs—of the language system. Phonology, morphology, and syntax describe abstract sound patterns, their combination into words (morphemes), and the possible combinations of words (word or word group categories) into sentences. Semantics, developing only in the later 1960s, reconstructs content or meaning by building up the meaning of words and sentences from elementary word meaning elements or dimensions. Interesting for us is the fact that this branch of European structuralism did not necessarily stop at the sentence boundary, as much earlier and later American structuralism usually did. Rather, similar methods were applied to the analysis of discourse in general and of narrative in particular. Thus, Greimas

Linguists of earlier structural grammar, these analyses sought to uncover the basic rules and units of everyday conversation, such as those of turn taking, sequencing, and strategic moves. Analyses were based on close examination of detailed transcripts of naturalistic talk, including pauses, repairs, intonation, and other properties of talk hitherto neglected in linguistics. Just as in sociolinguistics, the emphasis thus shifted from abstract, formal, and invented sentences to real language use in the social context. This focus was not restricted to everyday talk but was soon extended to other forms of dialogue or spoken discourse, for instance classroom talk. In the last decade, these various branches of conversation analysis have been very influential in discourse analysis and have even been identified as discourse analysis tout court, as opposed to other forms of textual (written discourse) analysis.

language, whether in abstract grammatical terms, or in terms of theories of language use, should also incorporate discourse forms. It should be added, however, that text grammar, other directions of text linguistics or any other linguistic approach to discourse have merged with other branches of discourse analysis in recent years. There may be differences in historical developments and influences or interest for different discourse types and phenomena, but all have at least one common central aim—to elaborate an explicit theory of the various structures of spoken or written discourse.

Since the initial steps taken in the mid-1960s and the publication of several influential books in 1972, discourse analysis has shown increasing cross-fertilization and integration. Linguistics, which came to modern discourse analysis rather late, but whose explicit methods and theories have played an important role in the background, is certainly no longer the major source of inspiration for discourse analysis. The special categories, units, and phenomena studied in semiotics, rhetoric, ethnography, sociolinguistics, and

Micro sociology could no longer all be framed in the traditional terms and methods of analysis of sentence grammars. Many phenomena, such as rhetorical strategies or narrative structures. Received attention in many different branches of discourse analysis, though often from different perspectives. Despite these theoretical and methodological differences and conflicts, therefore, we may speak of growing integration of discourse analysis as anew cross-discipline. Of course, this discipline has its own specializations and sub disciplines, and those working on intonation, for instance, might not always be interested in or know about what is being done on semantic connectives, interaction strategies, or cognitive dimensions of discourse understanding. In the meantime, other disciplines also became engaged in the discourse analytical enterprise, and even a succinct review of these developments is too involved for presentation here. For instance, a major development took place in cognitive psychology and Artificial Intelligence (AI). From an experimental and simulative point of view, respectively, these disciplines were especially interested in the modeling of discourse production and understanding by language users. Such a cognitive approach is formulated in terms of memory structures and processes involved in

the interpretation, storage, and retrieval of discourse and in the role of knowledge and beliefs in these processes of understanding. Similarly, special attention for specific discourse forms or social contexts led to a discourse analytical approach to legal discourse, and thus established a link with law studies. Disciplines such as speech communication and interest in rhetoric and persuasive language also became integrated in the wider context of discourse analytical approaches. Finally, the study of the media and mass communication was increasingly involved in a discourse analytical approach to various media genres. Contributions in this last field have already been reviewed and will be detailed.

From this brief review of the historical development and the various directions in discourse analysis, we may first conclude that discourse analysis is no longer the concern of a single discipline. The original focus on linguistics and grammar has been widened, especially towards the social sciences. Second, the first structural analyses of texts, especially of narrative, have not only been made more explicit due to new formal methods of description, but have also been complemented with a description of cognitive, social,

and cultural dimensions of language use and discourse. In other words, both text and context are the actual field of discourse analytical description and theory formation. Third, after the initial interest in fixed and written types of text, we have witnessed increasing attention for spoken, dialogical types of talk in a variety of social situations, primarily informal, everyday conversation. Fourth, the earlier emphasis on only a few discourse genres, such as talk and stories, now becomes broadened to many other discourse genres,

such as law, official discourse, textbooks, interviews, advertising, and news discourse. And finally, the theoretical framework has been enriched with new developments in formal grammars, logic, and computer-simulated A programs. Hence, both methodologically, theoretically, and empirically, we have a rapidly developing full-fledged discipline, ready for new applications in unexplored areas. Despite these rapid advances, there are of course also limitations. The field is only 20 years young, with most of its substantial work having been done in the last decade. For many levels and dimensions of analysis, we still lack the theoretical instruments. Thus, we still know little about the precise structures and processes of media discourse.

3-6 Resistance Discourse

In recent years CDA has maintained its commitment to dealing with social inequality focusing on real world problems and has remained, problem-driven. In spite of its problem-driven approach, CDA never the less remains engaged with theory, being an interesting examination of the relation of CDA to theories in the philosophy of science and social theory. With the development of multi-modality, CDA has increasingly developed to consider other semiotic modes, besides the textual. Meanwhile, Chilton (2005) has

argued that CDA needs to address itself more to the cognitive aspect of communication, putting forward evolutionary psychology as a possible model.

The antecedents of critical discourse analysis (CDA) are usually said to lie in critical linguistics (CL), a movement developed at the University of East Anglia during the 1970s. Scholars working in this group, led by Fowler also including names as Kress, Hodge and Trew, were concerned to develop a social approach to linguistics which recognized power relationships as central theoretical issue and text as its main unit of analysis emphasizes the commonality between CDA and CL. She describes what she sees as the coming together of CDA in meeting in 1991 in Amsterdam involving van Dijk, Fairclough, Kress, van Leeuwen and herself. CDA has to bring together social theory and textual analysis. CDA views language and other semiotic systems as a form of social practice; using language is the commonest form of social behavior'. If language is a form of social behavior, then there is a need to relate theories of society to theories of language. We see CDA as bringing a variety of theories into dialogue, especially social theories and linguistics, so that its theory is a shifting synthesis of other theories, though what itself theories in particular is the mediation between the social and linguistics.

In addition to the above, CDA has number of other commonly shared precepts, First, as already suggested CDA views discourse and society as discourse, and discourse cannot exist without social interaction. That is not to say, however that all action is discursive. On the contrary, CDA allows for the interplay of discursive and material action .Second, because it is interested in power relations and emancipator in nature, CDA typically examines specific discursive situation where dominance and inequality are to the fore. Although CDA focus on situations of inequality, however, analysis does not view discursive interaction as necessarily a question of heroes and villains. Participants may not be aware of how powerful or powerless they are in discourse terms. Indeed, it is the role of CDA to reveal these relationships. In fact, CDA may play areole in bringing about change in social practices and relationships.

CDA is better referred to as an approach which individuals relate to each other through language at the social level; and the textual function(how linguistic forms are used to relate to each other and to the situational context.

CDA already incorporates a positive element in arguing for a better world. While Luke's call includes Martin's PDA, although not specific, seems to also want include more resistance forms of discourses: 'sub a l turn, Diaspora ,emancipator, local , minority. That may mark the productive use of power in the face of economic and cultural globalization. If we accept that, following Foucault, " there are no relations of power without resistance' .If it is right that CDA has been interested in debunking the abuse of power by the

powerful, it should be appropriate for it to take up the position of the less powerful and to document their resistance in the face of the powerful.

The sociologist Castells interested insight on where the sites of resistance such as he has described might be formed. They are not to be formed necessarily in the traditional centers of power, but they come in unusual formats and proceed through unexpected ways. This may lead us to the work of Scott -discussed quite extensively in Blommaert. For Scott, those who are conventionally seen as powerless may have what he calls a 'hidden transcript'. The underprivileged may harbor powerful, but hidden (to the powerful) dissenting discourses. The example Scott gives is of the slave owner performs their slaves. On the outside the slave owner performs his rituals of brutality and dominance, while the slave, for his part enacts the role of 'dominated and brutalized subject. In private, however, the slaves could developed their own resistance discourse against their own masters. At the moments of crisis these hidden transcripts may surface and become public.

3-7 Feminist discourse

Feminist critical discourse analysis at the nexus of critical discourse analysis and feminist studies, with the aim of advancing rich and nuanced analyses of the complex workings of power and ideology in discourse in sustaining hierarchically gendered social orders. This is especially pertinent in the present time; it is recognized that operations of gender ideology and institutionalized power asymmetries between (and among) groups of women and men are complexly intertwined with other social identities and are variable across cultures. Gender ideology and power asymmetries in late modern societies also have become increasingly more subtle and, at the same time, as a result of backlash against feminism, have re-emerged with a new blatancy. The article offers a rationale for highlighting a feminist perspective in CDA, and proposes five key principles for a feminist discourse praxis. In concluding, a brief analysis and discussion of some data on post-feminism is provided, illustrating some of the current concerns in feminist critical discourse analysis. Keywords feminist critical discourse analysis; gender structure; power relations; critical reflexivity; analytical activism; radical social change Motivated by goals of social emancipation and transformation, the critique of grossly unequal social orders characterizes much feminist scholarship and, in regard to discursive dimensions of social (in)justice, research in critical discourse analysis (CDA).

CDA and feminist studies together in proposing a 'feminist critical discourse analysis' (or 'feminist critical discourse studies'), which aims to advance a rich and nuanced understanding of the complex workings of power and ideology in discourse in sustaining (hierarchically) gendered social arrangements. This is all the more pertinent in present times, when issues of gender, power, and ideology have become increasingly more complex and subtle. First, feminist theories since the late 1980s have shown that speaking

of 'women' and 'men' in universal, totalizing terms has become deeply problematic. Gender as a social category intersects with other categories of social identity, including sexuality, ethnicity, age, (dis)ability, social class and position, and geographical location. Patriarchy as an ideological system also interacts in complex ways. Second, the workings of gender ideology and asymmetrical power relations in discourse are presently assuming quite subtle forms in (late) modern societies, albeit in different degrees and ways in different communities.

pervasive and complex way than other systems of oppression: Whereas the power relations between men and women are similar to those between dominated and subordinated classes and ethnic groups, the day to day context in which these power relations are played out is quite different. It is not a cultural norm for each working class individual to be paired up for life with a member of the middle class or for every black person to be so paired up for life with a white person. However, our traditional gender ideology dictates just this kind of relationship between men and women. Third, a consequence of the absence of self-naming has meant that growing numbers of feminist critical discourse analysts dispersed across the globe have not sufficiently organized them/ourselves to come together in a common forum. The issues of collectivity and of gaining group visibility are now important for another reason. Although CDA in its early years had a marginal status within the more established mainstream fields in linguistics, its popularity over the years has resulted in a Shift towards the center and, as some have argued, has itself become orthodoxy. Writing in the early 1990s, van Dijk, one of the leading figures in CDA, remarked: 'For CDA to become a prominent approach in the humanities, and social sciences, we should expect dozens of books, hundreds of articles and conference papers, and special symposia or conference sections yearly' (1991, p. 1). More than a decade later, all these have been achieved and more, as well as CDA's inclusion as a taught subject on many linguistics programs worldwide. Feminist visibility and voice in 'mainstream' CDA scholarship then, interestingly, also has a timely political function. Why a feminist CDA? .

Feminist analytical activism CDA is part of an emancipator critical social science which, as mentioned above, is openly committed to the achievement of a just social order through a critique of discourse. The central concern of feminist critical discourse analysts is with critiquing discourses which sustain a patriarchal social order – relations of power that systematically privilege men as a social group, and disadvantage, exclude, and disempowered women as a social group. In CDA, where there is an understanding of social practices as reflected in as well as constituted by discourse a feminist perspective reminds that many social practices, far from being neutral, are in fact gendered in this way. The gendered nature of social practices can be described on two levels. First, gender functions as an interpretive category that enables participants in a community to make sense of and structure their particular social practices. Second, gender is a social relation that enters into and partially constitutes all other social relations and activities. Based on

the specific, asymmetric meanings of male and female, and the consequences assigned to one or the other within concrete social practices, such an allocation becomes a constraint on further practices. A feminist political critique of gendered social practices and relations is aimed ultimately at effecting social transformation. The social status quo is contested in favor of a feminist humanist vision of a just society, in which gender does not predetermine or mediate our relationships with others, or our sense of who we are or might become. Analysis of discourse which shows up the workings of power that sustain oppressive social structures/relations contributes to on-going struggles of contestation and change through what may be termed 'analytical activism'. The radical emancipator agenda makes for praxis-oriented research, centrally based upon a dialectical relationship between theory and practice. This entails mobilizing theory in order to create critical awareness and develop feminist strategies for resistance and change.

Gender as ideological structure from a critical view, ideologies is representations of practices formed from particular perspectives in the interest of maintaining unequal power relations and dominance. Although such a view of ideology was developed in Marxist accounts specifically in terms of class relations, the concept now has wider currency and encompasses other relations of domination, including gender. From a feminist perspective, the prevailing conception of gender is understood as an ideological structure that divides people into two classes, men and women, based on a hierarchical relation of domination and subordination, respectively. Based upon sexual difference, the gender structure imposes a social dichotomy of labor and human traits on women and men, the substance of which varies according to time and place. Feminists have criticized the easy mapping of physiological sex onto social gender, as well as the naturalness of 'sex' itself, showing that this too is socially constructed. Although as individuals people may deviate from the archetypes of masculinity and femininity pertinent to a community, this nonetheless occurs against the ideological structure of gender that privileges men as a social group, giving them what Connell (1995) terms a 'patriarchal dividend', in terms of access to symbolic, social, political, and economic capital. An example of the symbolic capital accrued to men in English-speaking cultures is the way in which male pronouns and nouns ('he'/'man') have been given generic status in the English language, which by default always assures men of visibility while simultaneously rendering women invisible. Gender ideology is hegemonic in that it often does not appear as domination at all, appearing instead as largely consensual and acceptable to most in a community. The winning of consent and the perpetuation of the otherwise tenuous relation of dominance are largely accomplished through discursive means, especially in the ways ideological assumptions are constantly re-enacted and circulated through discourse as commonsensical and natural. The taken-for-grantedness and normalcy of such knowledge is what mystifies or obscures the power differential and inequality at work. One persuasive and enduring commonsensical assumption has been the 'naturalness' of the 'two sex only' idea, where of necessity the two, also in social terms, must be inherently contrastive yet complementary. To claim that

patriarchal gender ideology is structural is to say that it is enacted and renewed in a society's institutions and social practices, which mediate between the individual and the social order. This means, therefore, that asymmetrical gender relations cannot merely be explained by individuals' intentions, even though often it is individuals who act as agents of oppression, it has argued that institutions are substantively structured in terms of gender ideology so that even though gender may not be the most important aspect in a particular instance, it is in the majority of cases. This accounts for the pervasiveness of tacit andocentric in many institutional cultures and discourse, in which not only men but also women are complicit through their habitual, differential participation in their particular communities of practice. Various ways in which the institutionalization of gender inequality is discursively enacted have been critically examined in a wide range of institutions such as the media. Although the prevailing gender ideology is hegemonic and routinely exercised in a myriad of social practices, it is also contestable. The dialectical tension between structural permanence and the practical activity of people engaged in social practices, means that there are ruptures in the otherwise seamless and natural quality of gender ideology. While a focus on transgression and creativity is important, this has to be carefully considered in relation to the constraints and possibilities afforded by particular social structures and practices. Otherwise, a celebration of agency on its own can become romanticized. Also worth considering, in my view, is whether going against gendered expectations in some settings could (inadvertently) result in reinforcement, instead of the eradication, of the existing gender structure. For instance, studies have shown that in negotiating an appropriate style of 'doing' power in the workplace, women managers sometimes steer clear of 'feminine'

Speech styles and opts for more authoritative speech styles associated with men. The masculinization of talk by women in power, and the feminization of forms of masculinity in the home, on one level may appear to redefine conventional gender norms for women and men in particular communities. However, on another level, these gender crossings index (and perpetuate) the underlying dualism of the gender structure – the behavior of the masculine woman and the feminine man gets read against the expected behavioral norm of the 'other'. These studies also suggest that deviations from gender-appropriate norms are policed and contained in the presence of a prevailing discourse of hetero-normatively.

Complexity of gender and power relations Contemporary feminist and poststructuralist theories have contributed to complex and nuanced understandings of power relations and gender at work within particular social orders. Two important insights for a feminist CDA have been the recognition of: difference and diversity among 'women' (and 'men'), which has called for undertaking historically and culturally contingent analyses of gender and sexism; and the pervasiveness of subtle, discursive workings of modern power in many societies today. (Both of these are discussed below.) While there is a diversity of forms which gender and sexism assume in different cultures and across time, the structure of gender (and the power asymmetry that it entails) has been remarkably persistent over time

and place. An important goal, then, for feminist CDA is to undertake contingent analyses of the oppression of women. Power relations are a struggle over interests, which are exercised, reflected, maintained, and resisted through a variety of modalities, extents, and degrees of explicitness. Overt forms of gender asymmetry or sexism, traditionally, have included exclusionary gate-keeping social practices, physical violence against women, and sexual harassment and denigration of women. Such overt manifestations of power (or the threat of it) remain a reality for women in many societies, even where there is legislation against blatant gender discrimination. At the same time, pervasive and insidious in (late) modern societies is the operation of a subtle and seemingly innocuous form of power that is substantively discursive in nature. From a feminist perspective, it is necessary to note, though, that even though power may be ‘everywhere’ gendered subjects are affected by it in different ways. From a critical discourse analytic perspective,

too, it is useful to complement the concept of modern power with the view of power relations as dominance. Modern power (and hegemony) is effective because it is mostly cognitive, based on an internalization of gendered norms and acted out routinely in the texts and talk of everyday life. This makes it an invisible power, ‘misrecognized’ as such, and ‘recognized’ instead as quite legitimate and natural. Relations of power and dominance however, can be discursively resisted and counter-resisted in a dynamic struggle over securing and challenging the interests at stake. For example, objections by feminist critics to sexist representations in the media have sometimes led to the recycling of these same images dressed up in seemingly inoffensive parodic ways. The task then of feminist CDA is to examine how power and dominance are discursively produced and/or (counter-) resisted in a variety of ways through textual representations of gendered social practices, and through interactional strategies of talk. Also of concern are issues of access to forms of discourse, such as particular communicative events and culturally valued genres that can be empowering for women’s participation in public domains. The mechanisms of power not only often work in subtle and complex ways, but

the relations of asymmetry are also produced and experienced in different ways for and by different groups of women. A major advance in current feminist theory has been the acknowledgement that the category ‘woman’ in second-wave theorization lacked generic status – it did not stand universally for all women – in the same way that second-wave feminists found that the category ‘man’ did not encompass all of humankind. Even though women are subordinated to men structurally in the patriarchal gender order, the intersection of gender with other systems of power based on race/ethnicity, social class, sexual orientation, age, culture, and geography means that gender oppression is neither materially experienced nor discursively enacted in the same way for women everywhere. Acknowledging differences among women and the forms of sexism to which they are differentially subject does not eschew the broader feminist political project of emancipation and social justice for women. Rather, there is a need for feminist political

action to be inflected by the specificity of cultural, historical, and institutional frameworks, and contextualized in terms of women's complexly constructed social identities. Feminist CDA, then, would suggest a perspective that is implicitly comparative

rather than universalizing, and attentive to the discursive aspects of the forms of oppression and interests which divide as well as unite groups of women.

Poststructuralist conceptions of discourse as socially constitutive signifying practices have been fruitfully combined with linguistic approaches in many CDA and recent gender and language studies. Feminist CDA takes a view of discourse as being one (among several) element of social practices; of particular interest to discourse analysts are those aspects of social practices that are discursive in character (e.g., talking and writing are discursive ways of acting), and which are discursively represented in particular ideological ways. The relationship between discourse and the social is a dialectical one, in which discourse constitutes (and is constituted by) social situations, institutions, and structures (The notion of constitution applies in the sense that every act of meaning-making through (spoken and written) language and other forms of symbiosis contributes to the reproduction and maintenance of the social order, and also in the sense of resisting and transforming that order. The discursive constitution of the social can be analyzed broadly in terms of representations, relationships, and identities. The interest of feminist CDA lies in how gender ideology and gendered relations of power get (re)produced, negotiated, and contested in representations of social practices, in social relationships between people, and in people's social and personal identities in texts and talk. Underlying a critical feminist analysis of discourse in these areas is the principle of 'gender relationality', which may be either explicitly or implicitly at work. Gender relationality entails a focus on two kinds of relationships. The first focus is on discursive co-constructions of ways of doing and being a woman and a man in particular communities of practice. The concern is not with women in isolation, but vis-à-vis men within particular gender orders. Gender relationality in this sense also renders analyzable, from a feminist perspective, how men talk and are textually represented. Second, gender relationality also entails an analytic focus on the dynamics between forms of masculinity specifically, in terms of how these participate within hierarchies of oppression that affect women. Similarly, there needs to be a critical awareness of relations among (groups of) women. For example, how women may rally together in solidarity to oppose some form of discrimination, or how women operating within andocentric cultures help perpetuate sexist attitudes and practices against other women. Where the aim of such analysis is praxis-oriented and concerned with the social transformation of structures of gender oppression, awareness and attitudinal change by both men and women are necessary. Social constructionist approaches emphasize the on-going, iterative, active accomplishment of gender (along with other social identities) in and through discourse. Accomplishment suggests that people, through their linguistic (and non-linguistic) behavior, produce rather than reflect a priori identities as 'women' and

'men' in particular historical and cultural locations, although these produced identities are often viewed as natural, immanent, and trans historical. Within feminist CDA, both the ethno methodologically-based concept of 'doing gender' and the postmodernist idea of 'gender performativity' have a place, although neither is discussed within wider CDA research. The ethno methodological uptake is quite clearly compatible with feminist CDA research in its insistence on situating gender accomplishments within institutional frameworks, and in asserting that doing gender in interactions means creating hierarchical differences between groups of people. Postmodernist understandings of 'gender as performance', however, have been notably problematic for some feminists. That is, instead of viewing discourse as one element of social practices, the inclination has been to view discourse as wholly constitutive of the social. Also problematic from a critical feminist perspective is the celebration of individual freedoms to perform transgressive acts like cross-dressing or cross-talking, which are not tantamount to a radical subversion of the gender structures; indeed, as mentioned, such acts may unwittingly help reinforce those very structures. However, it needs to be noted. Although some studies on gender and language have applied gender performativity to research on individuals in talk, it is worth considering also how gender identities can be performed representationally in texts, and by institutional bodies. Investigations of the interrelations between gender, power, ideology, and discourse are necessarily complex and multi-faceted, which explains why feminist studies and CDA alike (and feminist CDA at their confluence) are open to interdisciplinary research. The interdisciplinary – indeed, it might be suggested a 'post disciplinarily' – in feminist CDA may be thought about in three ways: first, in terms of the kinds of social and political questions it seeks to address, and the theoretical and empirical insights from a broad range of disciplines which it draws upon and with which it enters into dialogue; second, in terms of methodology, as some feminist CDA studies collect and contextualize their linguistic data based on ethnographic methods, which include interviews and participant observation, while others undertake close textual analysis of written and spoken discourse with a view to interpreting and explaining societal structures; and third, in terms of building collaborative feminist research projects and opportunities for interdisciplinary publications. A special issue on 'new femininities' published in the fall of 2006 in *Feminist Media Studies*, for instance, is one example of an interdisciplinary feminist discourse publication. The scope of and approach to analysis of discourse within feminist CDA is catholic. Based on close empirical analysis, the data in feminist CDA include contextualized instances of spoken and written language along with other forms of symbiosis such as visual images, layout, gestures, and actions in texts and talk. While the analysis includes overtly expressed meanings in communication, it is also attentive to less obvious, nuanced, implicit meanings to get at the subtle and complex renderings of ideological assumptions and power relations in contemporary modern societies. The approaches and tools for this principled analysis of talk and text are many and varied, and further indicative of the post disciplinary direction of (feminist) critical discourse studies.

The discourse analytic frameworks and categories used come from fields including pragmatics, social semiotics and systemic-functional linguistics, narrative structures, ethno methodology and conversation analysis.

The levels and foci of analysis in feminist CDA are also wide-ranging, including choices in lexis, clauses/sentences/utterances, conversational turns, structures of

argument and genre, and interactions among discourses. I analyzed the presence of and negotiations between two seemingly competing discourses of gender relations, based on traditionalism and modernism, respectively. The double-voicedness in the texts, explained, indexes social and cultural changes within contemporary Singapore and recognizes the complexity of audience positions with regard to views of gender relations; it also contributes to the formation of complex, hybrid gender identities. Reflexivity is a generally pronounced characteristic of late modern societies, by which means there is an increased tendency for people in this period to utilize knowledge about social processes and practices in a way that shapes their own subsequent practices. A critical focus on reflexivity, as a phenomenon of contemporary social life, must be an important facet in the practice of feminist CDA. I will highlight here two areas of interest. First, how reflexivity is manifested in institutional practices, with implications for possibilities for change in the social and personal attitudes and practices of individuals. Second, there needs to be ongoing critical self-reflexivity among feminists keen on achieving radical transformation of gendered social structures. Each of these will be elaborated below, with implications for a critical feminist discourse praxis. Reflexivity of institutions is of interest to feminist CDA, both in terms of progressive institutional practices engendered and in terms of strategic uses of feminism to further non-feminist goals. Awareness of feminist concerns about women's inclusivity and opportunity for just participation in the public sphere is reflected in the implementation of women-friendly programs in at least some organizations in some contexts— such as 'gender and language' in linguistic programs – in their curricula. The relative acceptability and respectability of such studies in universities today is in no small part due to the efforts of feminists. When taught from a feminist perspective, such studies afford a space for discussion and reflection on, for instance, gender and language issues, and have the potential for raising critical language awareness among students.

Unlike the above, there are also institutional reflexive practices that recuperate feminist values of egalitarianism and empowerment for non-feminist ends. The advertising industry, notably, is notorious in this regard. The problem is not so much a case of appropriating feminism merely for commercial gain, but that such appropriation entails a subversion of feminism as a political force, rendering it instead only a sign value. The process of turning feminism into sign values fetishizes feminism into an iconography of things. Acknowledge the existence of progressive (feminist/anti-racist/anti-homophobic) discourses for pragmatic reasons or from a desire to project an enlightened self-image, yet

may only superficially attend to them. Aside from focusing on institutional forms of reflexivity, feminists also need to be critically reflexive of our own theoretical positions and practices lest these inadvertently contribute to the perpetuation, rather than the elimination, of hierarchically differential and exclusionary treatment of some women. One issue in need of clarity is what we mean and expect by the term ‘emancipation’. For feminist critical discourse analysts, the ultimate goal is a radical social transformation based on social justice that opens up unrestricted possibilities for both women and men as human beings; a discursive critique of the prevailing restrictive structures is a step in that direction. From this view, liberal reformist positions – even when embraced by some feminists – are inadequate and can be easily co-opted by the dominant structures. Contemporary feminist theorists have pointed to the inherent flaws in classical liberal notions of equality and freedom, as premised upon an abstract universalism and ‘sameness.’

First, equality from this perspective implies ‘same as men’, where the yardstick is that already set by men. Instead of a radical shift in the gender order, women therefore are required to fit into prevailing andocentric structures. Many of the problems encountered by modern women in the public sphere, in spite of (and as a result of) gaining access to education and paid employment, are due to unchanging gendered social structures. Among the difficulties are exclusion and alienation among peers and by subordinates, the lack of female role models and self-determined leadership styles for women managers, suppression of nonmainstream voices in peer discussions, and the double-shift work shouldered by women in the office and at home. These social issues are in part also discursive in nature.

Second, the dominant liberal ideology assumes the sameness of all women. It has allowed middle-class, heterosexual, western, white women to represent their partial experiences as universally shared by all women, thereby ignoring the material conditions and needs of non-western, non-white, lesbian, disabled and poor women around the globe. It is imperative for feminist critical discourse scholars, therefore, to be mindful of the pitfall of liberalism and avoid replicating it.

At the same time, although the existing liberal ideology is flawed – and what is required in the long-term is a serious re-visioning of gender – there is implicit consensus among many feminists regarding the value of the ideals of liberalism for a current pragmatic feminist politics. It reminded for instance, that the ideals of freedom and equality are historically important for politically disadvantaged groups of women who have been systematically denied equality under the law, and denied the freedom to control their lives, make choices, and act as agents in the world. It is necessary, however, to reconceptualize universality and rights along the lines of current third-wave feminist thinking. This involves viewing universality in concrete rather than abstract terms, based on acknowledgment of specific

differences in the material conditions, contexts, and situations of women's lives. Only by attending to, instead of negating, difference can feminists identify and theorize more accurately the commonalities of gender oppression, and build alliances among women in tackling specific issues and achieving concrete political goals. Feminist CDA based on close analysis of contextualized instances of texts and talk in a variety of local situations aims to contribute to feminist politics in this way. Even while acknowledging the usefulness of certain liberal ideals reconceptualized in critical feminist terms, there is a need to safeguard against slipping into the mainstream neo-liberal thinking pervasive in late modern societies today. Of particular concern to feminist CDA is the global neo-liberal discourse of post feminism. According to this discourse, once certain equality indicators (such as rights to educational access, labor force participation, property ownership, and abortion and fertility) have been achieved by women, feminism is considered to have outlived its purpose and ceases to be of relevance. Although this discourse tends to be particularly associated with the developed industrialized societies of the west, dichotomous framing in terms of the global west/north versus the south is quite misleading. Even in the case of the former, women's rights and freedoms cannot be assumed as a given, for these can be contested through conservative backlash discourses and changing public policies. Also, rights and freedoms are neither total nor even; for example, a gendered wage gap continues to exist in a number of these societies, as does systematic male violence against women in a variety of forms and permutations, which curtails women's full social emancipation.

The discourse of popular post feminism requires urgent need of critique, for it lulls one into thinking that struggles over the social transformation of the gender order have become defunct. The discourse is partly a reactionary masculinity backlash against the whittling away of the patriarchal dividend. However, it is equally important to recognize that some third-wave feminists also contribute to this discourse, albeit in different terms. For them, this is a time for celebrating women's newfound power and achievements; in account, this is the moment of 'power feminism'. While it is important to acknowledge the social, economic, and political achievements of a growing number of young women in many industrialized societies today, there is a need also to exercise critical reflexivity on the matter. One of the problematic assumptions of post-feminist discourse is that women can 'have it all' if only they put their minds to it or try hard enough, which reframes women's struggles and accomplishments as a purely personal matter, thus obscuring the social and material constraints faced by different groups of women. Ironically, this represents a backsliding on (second-wave) feminists' efforts to put the 'personal as political' on the social agenda. Concomitantly, there seems to be an inward-looking focus, and contentment only in the achievement of personal freedoms and fulfillment. A self-focused 'me-feminism' of this sort shifts attention away from the collective 'we-feminism' needed for a transformational political program. A focus on freedoms alone, moreover, is inadequate; as some have argued, freedom for feminists is only the beginning, not the end. In the

current sway of post feminism in late modern societies, Segal pointedly argues for the continued relevance of feminism as follows: ‘Why feminism? Because it’s most radical goal, both personal and collective, has yet to be realized: a world which is a better place not just for some women, but for all women.’

Finally, feminist self-reflexivity must extend beyond a position of theoretical critique to include one’s own academic and other practices. The importance of internationalizing the scope of research in order to theorize more carefully the endless variety and monotonous similarity of gender asymmetry across diverse geographical contexts has been discussed above. Also important is to include and represent where possible international feminist scholarship in research articles, authoritative handbooks, readers, and textbooks, and plenary addresses at international conferences. Referring to the overwhelming representation of (white) scholars from the north/west in academia, including in the more critically-oriented fields. Although feminist linguists and critical discourse scholars today are increasingly reflexive on the issue of representing and including diversity, two points may be worth further critical consideration. The first pertains to researching a community that is not one’s own, which can be problematic when the direction of expertise flows from traditionally privileged groups at the centre to subaltern groups. It is problematic when the research is undertaken not in collaboration with the locals or native scholars of the community but from an external position of authority, and when the researcher’s positionality is left inexplicit (i.e., the researcher’s social/cultural identity and political investment in the persons or community researched or the data analyzed). In such cases, when (white) scholars from the north (or west) make authoritative knowledge claims about communities in the south, there is danger of re-enacting historical imperialism in academic neo-imperialistic terms. The second point worth critical feminist reflexivity pertains to what call ‘marked inclusion’. This refers to the benevolent inclusion of critical and/or feminist discourse studies from non-western geographical regions in international fore, but marked as ‘other’ instead of mainstreamed. countries (and a western white male as the panel moderator) shared an extended timeslot.

The place of feminist CDA is to offer a critical perspective on such discursive representations vis-a`-vis the prevailing structural relations of power. The discourse of popular post feminism, circulated in culturally banal texts, is one of many areas requiring critical attention in late modern societies for it muddies questions of power and ideology in contemporary gender relations and stalls critical social awareness. The intervention of a feminist CDA in current practices of recuperative reflexivity is a form of analytical activism, which keeps going critical feminists’ efforts at radical social change.

Feminist discourse can be rooted in liberal, radical, or socialist themes. It might also be normative or descriptive in terms of its tone, language, and implied action. Common types of discourse that contain feminist ideologies include poetry, novels, and editorials.

Conversations between individuals, as well as advertising and promotional messages, can display elements of feminism. Textbooks that discuss and expand theories, historical developments, political movements, and business practices might also use feminist language.

Liberal feminist discourse assumes that in order for women to achieve equal status in society, they must think and behave in ways traditionally associated with men. Most of the language that displays this theme encourages women to support themselves financially, pursue careers over family life, and become less submissive. The primary direction behind liberal feminist ideology is equality and freedom in terms of social and economic power, including a more equal and accurate portrayal of female characters in the media.

A second type of feminist discourse is radical, which expresses the idea that women are different. The purpose behind ideology is to exalt and celebrate the differences that women bring to society. As a philosophy, radical feminism can be viewed as extreme as it tends to support the idea that women should be segregated from men. Potential themes present in radical discourse include establishing a separate set of rules, language, and female driven societies that demolish patriarchal structure and power.

Rather than focusing primarily on gender as the reason for female inequality, socialist feminist discourse also takes into account financial and social class. For example, Caucasian women who are born into families with economic and social influence typically have more control and privilege than middle-class women or women of other races. This type of discourse seeks to get rid of sexism by evenly distributing the familial responsibilities of men and women. It also attempts to even out socioeconomic differences and change the way women are portrayed in the media.

The language of feminist discourse can be either normative or descriptive. Normative language tends to make claims and define potential solutions to sexism, such as that women and men should have equal opportunities for promotions to executive level positions. Descriptive language, on the other hand, tends to describe why and how females are disadvantaged in society. An example of descriptive feminist discourse might be a statement such as, "A disproportionate amount of executives are male because female applicants tend to be dismissed and overlooked due to their gender".

3-8 Gender Theory

Five years later the debate had moved on, from exclusively feminine concerns to the wider issues of gender in social and cultural contexts. Patriarchy and capitalism should be examined more closely, perhaps as had attempted, and sophisticated models built to integrate the larger web of economics, education, division of labour, biological constraints and cultural assumptions.

Michèle Barrett demanded facts, research. How does gender stereotyping arise in various social contexts? How are the canons of literary excellence actually established? What is the practical effect on literature? Shouldn't we remember that attitudes are struck within a fictional framework, and can't be simply pulled out and convicted by a kangaroo court of feminist morals?

Chapter Four

Data Analysis, Results And Discussions

4-1 Overview”

Season of Migration to the North will be used quite exclusively with special focus on female life and affairs . A collection of quotations of females will be studied using content Analysis to get the answer of the question what linguistic symbols does feminist discourse indicate in Season of Migration to the North? And How is feminist discourse manipulated in Season of Migration to the North? . To find out to what extend discourse is important in literary work. What is the role of female discourse in this piece of literary work.

Many facets of the emerging discipline of discourse analysis have been highlighted. Against the background of developments in several disciplines in the humanities and the social sciences, it was shown how discourse in general, and specific discourse genres in particular, can be analyzed at several levels of description. One of the prevailing features of this new discipline of discourse analysis appears to be the explicit account of the fact that discourse structures, at several levels, may have multiple links with the context of communication and interaction. Discourse analysis, thus, is essentially a contribution to

the study of language "in use." Besides or even instead—of an explication of the abstract structures of texts or conversations, we witness a concerted interest for the cognitive and especially the social processes, strategies, and contextualization of discourse taken as a mode of interaction in highly complex sociocultural situations. One important dimension is still lacking in this account, however. Having obtained some insights into the social functions of discourse, we also might ask what the social role of discourse analysis as a discipline is. That is, what are the "external" goals of this new approach to language and communication? Or, to put it even more bluntly: What are the uses of discourse analysis? Especially for linguists, such questions may appear irrelevant. If the "internal" or academic goals, such as those of observational, descriptive, or explanatory adequacy, or maybe empirical.

Feminist Linguistics (henceforth, FL) gleans the convergence of language and gender from the feminist perspective. While language can be loosely defined as the arbitrary vocal symbols by means of which a given community communicate and interact, "gender refers to the traits assigned to a sex – what maleness and femaleness stand for – within different societies and cultures" (Litosseliti, 2006, p.11). Specifically, FL, according to Litosseliti (2006, p. 23), "aims to theorize gender-related linguistic phenomena and language use, and to explicitly link these to gender inequality or discrimination, on the assumption that linguistic change is an important part of social change". FL, in essence, is emancipatory. FL research is established on the premise that men (males) and women (females) use language differently, and this demarcation informs the two major theories of gender linguistics – dominance and difference.

Season of Migration to the North will be used from begging up to the end with special focus on female . A collection of quotations of females will be studied using content Analysis to get the answer of the question what linguistic symbols does feminist discourse indicate in Season of Migration to the North? And How is feminist discourse manipulated in Season of Migration to the North? . To find out to what extend discourse is important in literary work. What is the role of female discourse in this piece of literary work.

4-2 Quotations

Bint Majzoub

"we were afraid" she said. "you'd bring back with you an uncircumcised infidel for a wife"

Jean Morris:

"You're ugly" "I've never seen an uglier face than yours"

“you’re a savage but that does not weary of chase”

“I’m tired of your pursuing me and of any running before you, merry me” . They met in Chelsea. “ you’re come with me. Come with me”, “I wouldn’t dance with you if you were the only man in the world”. Her family were from Leads.

Anna Hammond

“Mr Saeed, May God damn you” from your slave girl “Susan”. It was lovely face exuding. She yearned for tropical climes, cruel sons, purple horizons. “I want to have the smell of you in fall. The smell of rotting leaves in the jungles of Africa, the smell of mango and the pawpaw and tropical spices, the smell of rain in the deserts of Arabia. “ you’re beautiful beyond discretion”. “and the love I have for you is beyond discretion” “ How can I forgot our house in the Karkh in Baghdad on the banks of the river Tigris in days of AL-Mamoun “ “you’re Mustafa, my master and my Lord” “ and I’m Susan. Your slave girl.” To hear is to obey, O master.

Sheila Greenwood

Waitress in Soho restaurant, a simple girl with sweet smile and sweet way of speaking. Her people were village folk from suburbs of Hull. “from Sheila with all love”. A country girl from the out skirts of hull. She was intelligent and believed that the future lay with the working class, that a day will come when class differences would be non-existent and all people would be brothers. The smell of burning sandalwood and incense made her dizzy.

“My mother, she used to tell him” 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! “ your tongue’s as crimson as tropic sunset,” “How marvelous your black color is?” The color of magic and mystery and obscenities.

Isabella Symour

“ the Nile” “Then you live on the bank of Nile” . “life is full of pain”. “why do you look so sad?” “Do you know that my mother’s Spanish?” “What devil you are?” “love you” “Ravish me, you African demon. Burn me in the fire of your temple, you black God. Let me twist and turn in your wild and impassioned rites. “ To you until death, Isabella”.

Hosna Bint Mahmoud

A slim, tallish figure, firmly built and as lithe as length of sugar cane. Her lips were naturally dark red and her teeth strong, white and even, she had a handsome face with wide black eyes in which sadness mingled with shyness. When I greeted her I felt her hand soft and warm in mine, she was a woman of noble carriage and of foreign type of beauty.

When I met her, I feel as a sense of hazard and constraint so that I flee from her as quickly as I can. “He was the father of my children”. “ He was a generous husband and a generous father, He never let us want for anything in his whole life”. “I think he was hiding something”. “ He spent a lot of time at night in that room”. “I’ve never been in it “. “ Sometimes at night when he was sleep he’d say things in gibberish”. “He kept repeating words in his sleep, like Jeena- Jenny- I don’t know”, “ It was as though he felt his and drawing near”. “A week before the day- before his death – he arranged his affairs. He tidied up odds and end and paid his debt. The day he died he called me to him and told me what he owned and gave me humorous directions about the boys. He also gave me the letter sealed with wax and said to me “ Give it to him if anything happened” . “ He told me that if anything happened you were to be the boy’ guardian”. “ consult him everything you do, He said to me . I cried and said to him, “God willing, nothing bad will happened”. “ it is just in the case, he said, for one never knows in this world”. That day I implored him not to go down to the field because of all the flooding. I was afraid, but he told me not to be, and that he was a good swimmer. I was apprehensive all day long and my fears increased when he didn’t come back at his usual time. We waited and then it happened. “ I shall go to no man “.” If they force me to marry, I’ll kill him and kill myself”. She doesn’t want to marry at all. “tell him to marry me”. “ she accepted the stranger- why didn’t she accept Wad Rayyes?. “ He will leave me with my children and I want nothing what’s over from him”. “ Bint Mahmoud’s madness was of a kind never seen before, “ Husna wasn’t mad” “ she was the sanest woman in the village- and the most beautiful. Husna wasn’t mad. Take a pull at yourself , man ! wake up! Fancy you falling in love at your age ! you’re become as mad as Wad Rayyes. Schooling and education have made you soft. You’re crying like woman Good GOD , wonders never cease-love, illness and tears.

Wad Rayyes

If I were you , I’d certainly let the whole matter drop. “ I shall marry no one but her, “ he said “ she’ll accept me whether she likes it or not. Does she imagine she’s some queen or princess, she should thank God she’s found a husband like me”.

“ if she, just like every other woman, then why this insistence? I said to him “ you know she’s refused many men besides you, some of them younger. If she wants to devote herself to bringing up her children, why not let her do as she pleases?

Suddenly Wad Rayyes burst out into a crazy fit of rage” ask yourself why Mahmoud’s daughter refused marriage. You’re the reason. There certainly something between you and her. Why do you interfere? . You are not her father or her brother or the person responsible for her. She’ll marry me whatever you or she says or does. Her father’s agreed and so have her brothers. This is nonsense you learn at school won’t wish us here. In this village the men are guardians of the women”

4-3 The plot

Season of Migration to the North, by AL Tayeb Salih, is a gripping tale of two seemingly parallel postcolonial subjects who each spend a considerable amount of time in England and then both return to the Sudan. The plot develops as the two protagonists, the anonymous narrator and Mustafa, begin to realize their similarities and interact in Africa.

First, the title and how it plays into the story that Mustafa tells the narrator is very interesting. More than once Mustafa makes reference to the north as more than just a direction, but more of an ideology. “In her eyes I was a symbol of all her hankerings. I am south that yearns for the north and the ice”. The competition between the north and south in both the minds of Mustafa and the narrator is present throughout the novel. Along with this, Mustafa embodies an “icy” aura and contends to have no feelings or emotions, just a heartless and reckless person. The two aspects are present together in this passage dealing with woman, “a southern thirst being dissipated in the mountain passes of history in the north”. Was Mustafa longing to be one with the north and leave the south behind? Yes, he attempted to do this, but with the presence of the Jean Morris scandal, he retreats to the Sudan. However, he never truly divorces himself from the North and this is evident when the narrator enters Mustafa’s study after his death and finds a shrine to the north within the brick construction and the items within, including the extensive collection of books and photographs. The presence of this room proves that Mustafa was still enticed by the North even though he could no longer physically live there and the recreation of it in his study in the Sudan serves as a tribute to his past.

Secondly, the word choice that the author utilizes and how he refers back to the same phrases throughout is crucial to understanding the novel. Salih’s writing style is mysterious and not complete at times, specially in regards to Jean Morris, but he does draw the reader back each time he repeats something. Examples of this are, “And the train carried me to Victoria Station and to the world on Jean Morris”. This phrase is also used in page 31 and 33. Why the repetition when Mustafa doesn’t even offer a first-hand account of the interactions with Jean Morris? All we know is from the little bits of court reports, random interactions at parties, and these repetitive thoughts, but this is a harbinger that informs us that Jean Morris is of importance to the novel’s development. Also, Mustafa (or Salih) refers to a bow tightening, to keep the reader involved and uses it as a gauge so that we know how the story is progressing as the bow keeps becoming more tightly drawn.

The beginning of Season of Migration to The North is very interesting as the reader witnesses the formation of the plots that are further and intricately developed as Salih continues through this compelling tale of colonial subjects coping with the return to their postcolonial nation.

Salih's novel suggests immediately by its very title that something has gone away. Nature has been prevented, and 'migration' instead of going South has gone North. To Europe that is. And Europe, in its influence on the best minds of Africa and the Middle East, is the source of this perversion of nature.

Unfortunately, this expertly constructed novel is built on the false premise; the fundamental misconception that the sexuality of white woman is in any way different from the sexuality of non-European women.

Racism is very much alive in this fiction of Salih. In a semi-pornographic caricature of an African man in England, erotically potent and emotionally autistic, Tayeb Salih shows us an Othello without passion, a deliberate and unfeeling collector of erotic experience with white women that must have thrilled the young male audience of his novel with its cruel suggestiveness. The narrator of the story, doubtless a person of Salih himself, exported to the West and nurtured by its best institutions, wonders if he is also like the character Mustafa Saeed, an empty caricature of the West's intellectual and cultural self-image. Saeed himself knows that he is "a lie", and this may be the key to his actions. Does he act badly towards English women out of revenge for decades of Imperial rule? Or does he just have a chip on his shoulder?

We are expected to believe that Sa'eed is an erotically charged black man who is irresistible to white women. The encounter with his domineering personality and physical difference from English men sends them into crisis. Salih's here echoes a major theme of Paul Bowles book "The Sheltering sky". Where the female lead also goes off the rails on encountering the primitive sexual allure of an African man.

In the second half of the book, set in a village in Sudan, the sexuality of African women is presented as frank, open and uninhibitedly ribald, in contrast with the steamy, purple prose of the English half of the book, where women seem to exist in a Victorian time-warp. Instead of the sexually liberated, independent females we might expect of the sixties in England, Mustafa Sa'eed manages to find and seduce the last few repressed and psychologically dependent women on the island. "She had been educated in convent school". He says, as though this were a trope of sexual inexperience instead of a cliché of randiness. The picture Sa'eed gives us of the women he attracts; prone to the vapours, malleable, unable to resist the overpowering physicality of the black man, these women exist only in Victorian fiction or pulp romance. More interesting is the diagnosis of the politically-correct Professor Maxwell Foster-keen at Sa'eed trial: "These girls were not killed by Mustafa but by the germ of a deadly disease that assailed them a thousand years ago".

A thousand years, give or take, before the swinging sixties would put us in medieval Europe, and the First Crusade. This is a still-open wound in the Arab world, and 'Crusade'

4-4Discussing

Have those women attracted to Mustafa Sa'eed? Are they aggressive towards him, or do they have a feminine inversion of aggressive, a hypnotic fascination with the 'otherness' of the Orient? Sa'eed explicitly identifies this fascination with Western exploration and appropriation of the treasures of the Middle East. Speaking to one of his victims, Isabella Symour, he says; "You, my lady, may not know, but you- like Carnarvon when he entered Tutankhamen's tomb – have been infected with a deadly disease which has come from you now not were and which will bring about your destruction be it sooner or later". His seduction of Ann Hammond in a room decorated like a cheap bordello, with mirrors surrounding the bed and all the clichés of oriental exoticism; "sandalwood and incense, the ostrich feathers and ivory and ebony figurines the paintings and drawings of forests of palm trees along the banks of the Nile..." is an acting out of the imperial rape in reverse. "Each one of us chose his role, she to act the part of the slave girl, and I that of the master.. 'Come here', I said to her imperiously. 'To hear is to obey, O master! She answered me in a subdued voice. While still in the throes of fantasy, intoxication and madness, I took her and she accepted, for what happened had already happened between us a thousand years ago. They found her dead in her flat in Hampstead, having gassed herself; they also found a note saying "Mr. Sa'eed, God damn you".

A more likely outcome of this encounter, to anyone familiar with the charter of British women, is a note saying "Thanks for the lovely evening. Don't call me, I'll call you," but let that pass. According to him, the victims of Mustafa Sa'eed carried the germ of their own destruction within them; their fascination with the orient and its "otherness". Yet an African women is also destroyed by her love for him. Hosna Bint Mahmoud kills herself and the new husband who has been forced upon her. Perhaps the charisma of Mustafa Sa'eed is in fact personal and not ethnic at all. Hosna's fascination with him is greater than the attractiveness even of the narrator, a vague and nameless person who like Mustafa Sa'eed has been infected by his migration to Europe.

The narrator's confrontation with the West and his assimilation or lack of it is germane to the matter of Mustafa Sa'eed own crisis. It now appears that the supposed crisis of European

Women in their confrontation with the East[or South] is rather an attempt to invert or defl-

Lect the real crisis, which is that of third-world men in their relation with the West. Sa'eed says of himself, "I am a lie!" The politically- correct professor Foster-Keen regrets the wasted genius, his inability to adjust: [his] mind was able to absorb the Western civilizati-

On, but it broke his heart", while the disappointed white liberal in him says of him, as many said or thought recently of O.J Simpson: "After all the efforts we've made to

educate you, it's as if you'd come out of the jungle for the first time". Jealous melodrama with knives is common to them both.

The nameless narrator suffers from a lack of will, confusion and an indecision that he only overcomes at the end of the book. He vacillates over Hosna bint Mahmoud, and fails to marry her. He is torn between admiration of Mustafa and condemnation of his crime. In an unconscious echo of Mustafa's disappearance, he allows himself to be swept away by the waters of the Nile, recovering his independent will only at the last possible moment. "I thought that if I died at that moment, I would have died as I was born, without volition. All my life I had not chosen, not decided. Now I am making a decision, I choose life".

Season of Migration to the North tells the story of Mustafa Sa'eed, a prodigy from Sudan who goes to study first in Cairo and then in London, where he hunts women but eventually falls for one himself. After a marriage consummated by violence and a prison sentence, he returns to Sudan, moving to a small village on the Nile, where he marries again and has children. He disappears mysteriously in a flood.

This story is not told directly, however. It is revealed through an unnamed narrator who, having studied poetry in England, has returned to work in Khartoum as a civil servant. He reveals Mustafa's story to us in pieces and out of the order, some of it learned from Mustafa

himself, some of it from what he leaves behind him, and some of it through other people. The narrator is passive and his own life is relatively subdued, with low key relationships with his parents and grandfather and with the other members of the village. The climax here comes when Mustafa's widow is forced into an unwanted marriage and violence ensues, in parallel to Mustafa's own fate.

The novel is complex, in its framing, in its episodic style, in its use of metaphor, and in the variety of material it canvasses. It touches on colonial arrogance, sexual mores and the status of women, the politics of independent Sudan. And more. There are lyrical fragments with no direct connection to the story, describing the rhythms of agriculture, travel along the Nile, a spontaneous night celebration by travellers in the desert, and so forth. And there are references to European novels about encounters with the exotic in Africa and the Middle East. Most of this is only hinted at and never elaborated on, but there is enough here to keep students of postcolonial literature busy for a long time.

A first reading of the novel can be a bewildering experience. The episodic manner in which the story is laid out means that important information about the characters and their past is left out, thus giving the reader a sense of being lost in a strange country where he has lost his bearings. In fact, the novel should probably be read in light of the ever-shifting political and cultural landscape of Sudan since 1899, the year in which the British took

control. Salih's book charts, through the experiences of its two central characters- the nameless narrator and Mustafa Sa'eed-two generations of the European-educated Sudanese elite through the period of domination by the British and into the early years of self-rule.

Salih's story, told in enigmatic spurts of narration, understandably leaves out much of this political background, a fact which can at times be frustrating to the reader struggling to understand inscrutable characters who are deliberately rendered with little concrete detail. Gradually one comes to see that Sa'eed and the narrator are two sides of the same character-also very close to the experience of Salih himself-the educated Sudanese from a humble rural background who goes to England to study and return to Sudan as part of the ruling class. When we begin to learn about Sa'eed, he appears to represent a negative, dark rendition of this experience, the foil of the optimistic, benevolent narrator. Sa'eed emerges as a person who has abused the colonial system, only to be abused and destroyed by it, and who has returned to the Sudan, bearing with him the rot and destruction he has come to embody. The narrator, in contrast, appears to be the model Sudanese citizen, perhaps an embodiment of the "new Sudan"-the independent republic which was declared in 1956- in which he serves as an official in the Department of Education. But as the book progresses. It becomes increasingly clear that the model represented by the narra-

Tor is an empty, ineffectual mirage, unable or unwilling to exert any meaningful influence on the progress of the Sudanese people, and perhaps more importantly, on a more intimate level. Unwilling to have an impact on the lives of those closest to him, to whom he has a moral and emotional obligation. His work at the ministry is completely divorced from the real needs of the Sudanese educational system, as a friend points out to him: "Let them build the school's first...and then discuss unifying education... they waste time in conferences and poppycock and here are our children having to travel several miles to school...what's the use in our having one of us in the government when you're not doing anything?". The narrator passively accept the criticism; he is a knowing observer of the e-

emptiness and corruption of the system he is a part of, reflecting to himself on "the new rules of Africa stones, exuding perfume from their cheeks... expensive silk rippling on their shoulders like the fur of Siamese cats" but his knowingness is no excuse for his passivity, and its consequences.

In the end of this passivity plays an indispensable role in the fulfillment of Mustafa dark destiny, the violent denouement of this novel in which sexual violence is the at times gru-

esome, excessive metaphor for the clash between colonizers and the culture they dominate, shape, and ultimately destroy. Observing (as always) the wreckage of a catastrophe he could have averted the narrator realizes "All my life I had not chosen, had not decided.

Now I am making a decision. "It is unclear whether this decision has come too late, and whether it will be the right one.

Considered a classic of the African Arabian (and, in its English translation, even Euro phone) canon, this complex work manages to be at once subtle and shocking. The novel has a rather shadowy narrator figure, who could (some critics argue) be considered the actual central figure of the text, but he is greatly overshadowed by the man who(in the style of Coleridge's Ancient Mariner) imposes his own , strange story on the narrator and makes of him a sort of heir- this flamboyant character is called Mustafa Sa'eed.

The narrator meet Mustafa in small village along the Nile which is the narrator's 'home-town', where his beloved and ancient grandfather still lives. The villagers "were surprised when I told them that Europeans were, with minor differences, exactly like them", the narrator tell us. At this stage Sa'eed is to all intents and purposes an ordinary farmer, with a 'local' wife and two young sons. When Mustafa (inadvertently, or deliberately?) quotes an English poem on a drunken evening, the narrator becomes suspicious. Most of the rest of the novel concerns his recollections of the exceedingly strange story that Sa'eed tells him- a story which haunts and oppresses, yet also challenges him in terms of defining his own value system in 'postcolonial' Sudanese society- in the context of "the new rulers of Africa, smooth of face, lupine of mouth.... In suits of fine mohair and expensive silk" the narrator works as a bureaucrat in the Education Ministry in Khartoum, but regularly visits his grandfather's village, where he find himself slowly falling in love with the widow of Mustafa Sa'eed (who has in the meantime apparently been drowned in the flooded Nile.

The life story Sa'eed narrated began with the account of his (British, colonial) schooling , which had led him to discovery of his own mind. "like a sharp knife, cutting with old effe-

Ctiveness" so brilliant is he that from Khartoum he is sent to Cairo and then to London for advance study- here he is nicknamed the " black Englishman". In British society he becomes a sexual predator, setting up as his lair a room seductively decorated with ersatz 'African' paraphernalia. English women of a wide range of classes and ages easily succu-

mb to and are destroyed by him. Three of these women are driven to suicide; while he eventually murders the most provocative of them, who had humiliated and taunted him before- and also during- their stormy marriage. This act (a sort of sex-murder) is in his own eyes, however, the grand consummation of his life: " The sensation that ... I have bedded the goddess of Death and gazed out up on Hell from the aperture of her eyes- it's feeling no man can imagine. The taste of that night stays on in my mouth, preventing me from savoring anything else."

Elsewhere Sa'eed says of this relationship that he "was the invader who had come from the south, and this was the icy battlefield from which [he] would not make a safe return"

He kills Jean Morris (who invites this death) by pushing a knife into her chest between her breasts, and is jailed for seven years for the murder. This secret history persistently troubles Sa'eed's confidant, the narrator. Before Sa'eed (an excellent swimmer, we're told) disappears- apparently drowned- he had written a letter to be given to the narrator (himself

Married, with daughter), virtually 'bequeathing' him his two young sons. In the letter Mustafa states that he is irresistibly drawn "towards faraway parts" Sa'eed's Sudanese wife is however, left prey to the sexual fancies of the much-married seventy-year-old Wad Rayyes who (with the complicity of the village patriarchy) forces her into marriage while the narrator is away in Khartoum. Hosna resists all her second husband's advances. When he eventually attempts to rape her, she stabs him to death and then kills herself. Everyone in the village except the narrator is outraged that a woman (and a wife!) could have done this shattering his idealized image of village society. Yet he is equally outraged at Sa'eed and construes Hosna as his final victim.

On his return to the village, the narrator at last enters a secret room that Sa'eed had built next to his home- a replica of a British gentleman's drawing room! Pride of place has been given to Mustafa's painting of his 'white' wife, Jean Morris. The room also contains a book, purportedly the "the life story" of Sa'eed, dedicated "To those who see with one eye... and see things as...either Eastern or Western". The book is completely blank. Filled with rage at everything that has happened, and also at himself, the narrator plunges into the Nile. A "numbness" strikes him, "half-way between north and south", leaving him "unable to return". From the water, he sees birds flying "northwards", perhaps in a "migration". And he "wak[es] from the nightmare. He decides that there are things worth living for, and he shouts for help. This brief account can not accommodate the complicated structure, subtle allusiveness and richly metaphoric style of this difficult text, but may give some indication of its ironic (or sardonic) perspective of many Africans. Its demonstration of the harsh parallels between colonial racism and local sexism confirms that this text is, as Salih himself has stated" a plea for to leratio one of the classic themes followed in this complex novel, translated from Arabic, is cultural dissonance between East and West, particularly the experience of a returned native. The narrator returns from his studies in England to his remote little village in Sudan, to begin his career as an educator. There he encounters Sa'eed, a fascinating man of mystery, who also has studied at Oxford. As their relationship builds on this commonality, Mustafa reveals his past. A series of compulsive liaisons with English women who were similarly infatuated with the "Black Englishman," as he was nicknamed, have ended in disaster. Charged with the passion killing of his last paramour, Mustafa was acquitted by the English court. As he unravels his complicated, gory and erotic story, Mustafa charges the listener with the custody of his present life.

When Mustafa charges the listener with the custody of his present life. When Sa'eed disappears, apparently drowned in the Nile and perhaps a suicide, another door in his secretive life opens to include his wife and children, Emerging from a constantly evolving narrative, in a trance-like telling, is the clash between an assumed worldly sophistication and enduring dark, elemental forces. An arresting work by a major Arab novelist who mines the rich lode of African experience with the Western world.

“ I preferred not to say the rest that had come to my mind: that just like us [the European] are born and die, and in the journey from the cradle to the grave they dream some which come true and some which are frustrated ; that they fear the unknown, search for love and seek contentment in wife and child; that some are strong and some are weak; that some have been given more than they deserve by life, while others have been deprived by it, but that the differences are narrowing and most of the weak are no longer weak” page 5

Here, Salih reveal one of the most important messages of the novel- that despite the differences wrought by culture and centuries of imperialism individuals in Europe and the Islamic world are more alike than they are different. Although Europeans are blamed for the damage done by their occupation of Africa, The Sudanese politicians that come to power after the British leave are just as corrupt as their predecessors.

The fact that all of this remains unsaid is also significant. The narrator refrains from telling the villagers this more nuanced view of Europe, although he admits that at least Mahjoub is intelligent enough to understand it . the narrator's inability to speak out or act decisively is perhaps a result of the personality trait that leads him to wax rhapsodic like this – he is ultimately an aesthete , not an activist, because he is a writer, his skill is to observe society , not change it directly.

4-5 Quotations Analysis

“These girls were killed not by Mustafa Sa'eed but by the germ of a deadly disease that assailed them a thousand years ago.” Page 29

Mustafa defence attorney uses this argument to reduce his sentence for murdering Jean Morris and causing the suicide of three of his other lovers. The attorney, Professor Maxwell Foster-Keen , makes a systemic argument that the alienation between Western and Eastern cultures. Caused by colonialism, is responsible for the deterioration of Mustafa's romantic relationships. Foster-keen argues that Sa'eed came to England expecting to be enlightened, only to find that London was just as barbaric as Sudan, and in this way Western civilization has disappointed him , and he should not be held culpable for this violence.

This argument attempts to place Mustafa's experiences and feeling into a broader historical narrative. Salih disapproves of this sort of reasoning, in which individuals are defined by their place in a broader sociocultural landscape. After all, Mustafa's girlfriends provoked his anger in the first place by reducing him to an orientalist stereotype, and now his defense attorney is doing the same thing. Mustafa disagrees with this line of reasoning and explains, "I am no Othello. I am a lie" page 29. For an in-depth explanation of the similarities between Mustafa and Othello, a classic orientalist stereotype. Mustafa, though, rejects the stereotype and wishes only for death, so that "the lie" might be killed along with him.

"Over there is like here, neither better nor worse. But I am from here, just as the date palm standing in the courtyard of our house has grown in our house and not in anyone else's. The fact that they came to our land, I know not why, does that mean we should poison our present and future?"

Here, the narrator tries to explain his affinity for Sudan over Europe, even though he believes that the differences between the two places are ultimately insignificant. He decides that his great love for Wad Hamid derives from being born there. This is an im-

PLICIT condemnation of people like Mustafa or British colonist, who abandon their homelands and live like parasites in other parts of the world. In the early chapters of the novel, the narrator believes that the main difference between himself and Mustafa is that he loves his hometown and longs for it while travelling, while Mustafa has no ties to any home.

Despite this implicit criticism of the British, though, the narrator believes that it is better not to dwell on Sudan's colonial period and instead focus on the future.

"If Mustafa Sa'eed had chosen his end, then he had undertaken the most melodramatic act in the story of his life"

The concept of "melodrama" appears in several different contexts in the novel. In the preceding chapter, the narrator characterizes the British invasion of Sudan as "a melodramatic act". By using the same terms for Mustafa's possible suicide, Salih identifies Mustafa with a kind of reverse-imperialism. Just like the British, the character journeys to a faraway land, "conquers" its women, and commits acts of horrifying violence. Melodrama

Then, is the opposite of the simplicity for which both Mustafa and narrator strive.

By calling Mustafa's suicide "melodramatic". The narrator suggests that it is in character with his behavior in Europe, which makes sense on several levels. Most obviously, it shows continuity with the younger Mustafa's mental state, since Mustafa wanted to

commit suicide as a young man but could not bring himself to do it .it also demonstrates a certain lack of consideration for others; by leaving Hosna alone with her children, Mustafa indirectly drives her to the same violent fate as Ann Hammond , Isabella Seymour, and Jean Morris – death at the hands of a lecherous man.

“ The infidel women aren’t so knowledgeable about this business as our village girls...they’re uncircumcised and treat the whole business like having a drink of water. The village girl gets herself rubbed all over with oil and perfumed and puts on a silky night –wrap, and when she lies down on the red mat after the evening prayer and open her thighs, a man feels like he’s Abu Zeid El-Hilali”.

Bint Majzoub’s opinions about female circumcision are highly problematic she ties the village women’s eagerness to please their lovers to their own inability to enjoy sex, despite the fact that Bint Majzoub is known for enjoying sex very much herself. This suggests two possibilities . That Bint Majoub is misrepresenting her views on female circumcision, perhaps so that she can better fit in with the men she drinks with ; or that she is famous of enjoyment of sex is faked . The strong implication that Bint Majzoub is herself circumcised seems to back up the second option, as it is hard for circumcised women to have orgasms. This then invites the question of why a woman might fake enjoyment of sex in society when she otherwise could not . Although she appears to be liberated woman who enjoy sex for itself. This enjoyment may be a façade, in which case her relationship to sex is just as transactional as that of the more conventional women who use the promise of sex to secure a wealthy husband. The only difference is that Bint Majzoub is more concerned with social acceptance by men than with financial security, which she already has.

“ It’s you who’ve succeeded , not I, I would say to [Mahjoub] with genuine admiration, because you influence actual life in the country. We civil servants, though, are of no consequence . People like you are the legal heirs of authority; you are the sinews of life, you’re the salt of the earth”.⁸²

At the time this novel was written, Sudan has just achieved independence from Great Britain, and many citizens felt they should dedicate their careers to making the country wealthy, advanced, and self-sufficient. The narrator follows one path to do this- he studies in England, and it is assumed that he will come back use this knowledge to help improve Sudan. The narrator tries, but he is unable to affect the lives of average people because he does not work with the realities of village life.

Mahjoub, then , presents an alternative . He chose not to go to secondary school and became involved in farming and village politics. The narrator believes that Mahjoub has more influence than he does, and deserves to have power and authority. It is true that Mahjoub has had a more concrete impact on life in Wad Hamid than the narrator.

However, Mahjoub's advice about Hosna reveals a certain flaw in his "authority". He believes that the narrator should do nothing to prevent her marriage to Wad Rayyes, since Hosna's father already approved it. He accepts that men will always rule over women, and that 'peasants' like himself will never have a say in politics above the village level. Although the narrator lacks Mahmoud's direct involvement with politics, he is able to think more broadly about what society should be like, and ponders systemic social flaws that Mahmoud takes for granted. Salih, then, is suggesting that both types of leader are essential to improving the country, and there is a place for each.

"I became aware of [Hosna's] voice in the darkness like blade of a knife. 'If they force me to marry, I'll kill him and kill myself'" page 80

The obvious foreshadowing of the murder-suicide in this passage is paired with subtler hints of what is to come. The comparison of Hosna's voice to the blade of a knife is clear allusion to the murder weapon, but it also evokes Mustafa's repeated comparison of his mind to "a sharp knife". Hosna, it seems, has embraced Mustafa's pairing of sex with violence, and in her murder of Wad Rayyes, which apparently happens while he is trying to rape her, echoes Mustafa's murder of Jean Morris, which occurs while they are having sex.

It is also interesting that the narrator compares Hosna's voice to the knife. Throughout the novel, the narrator has been unable to speak up when he sees something bad happening, be it corruption at the Ministry of Education or Hosna's forced marriage. In the novel, one's voice is equated with one's agency, so the comparison of Hosna's voice to a knife suggests that the only way for her to have a voice, to take control of her life, is through violence.

"How strange! How ironic! Just because a man has been created on the Equator some mad people regard him as a slave, other as a God. Where lies the mean? Where the middle way?" page 89

Here, Salih addresses the contradictory attitudes that the British have toward the people they colonize. On the one hand, they mythologize them through orientalist art and literature, but the other, they treat them like animals and subjugate their countries. The one thing the British do not do is attempt to understand Easterners as fellow humans, Mustafa experiences this on an individual level in Britain; Isabella Seymour worships him and Jean Morris scorns him, but he does not have a healthy, equitable relationship with anyone, within the novel, a "middle way" is illusory both in personal relationships and in politics; Westerners are always either romanticizing Eastern culture (like the Robinsons) or dehumanizing it (like Richard the finance analysts).

“ I feel hatred and seek revenge; my adversary is within and I needs must confront him... I began from Mustafa had left off. Yet he at least made a choice, while I have chosen nothing.

Here, the narrator finally acknowledges the parallels between himself and Mustafa. Both men have an “adversary.. within” as their ultimate nemesis, and confronting their own darker, violent natures is more of challenge than dealing with their British or Sudanese enemies, Mustafa tried to fight his violent side by marrying Hosna and living a peaceful life in Wad Hamid, but ultimately he succumbed and committed suicide. By acknowledg-

ing that he faces the same demons, the narrator is able to learn from Mustafa’s experiences, and reconcile himself with his own conflicted nature.

“ [Isabella Symour] had had eleven years of happy married life , regularly going to church every Sunday morning and participating in charitable organizations. Then she met him and discovered deep within herself dark areas that had previously been closed”.

It is established in the rest of the novel that Mustafa and the narrator have violent alter egos that they constantly struggle to control. However, little has been said up to this point about the seemingly innocent victims of Mustafa’s behavior. Isabella Symour cheated on her loving husband to be with Mustafa, and Ann and Sheila abandoned their families, However, these acts of hedonism are mostly downplayed, In this instance, though, Salih acknowledges that Isabella too has ‘ dark areas’ that are exacerbated by Mustafa. By the end of the novel, it is clear that the battle between the peaceful and violent sides of one’s self is not exclusive to Mustafa and the narrator, but is a dramatization of the conflicts that all people struggle with daily.

Chapter Five

Main Findings, conclusion, Recommendations and Suggestions for Further Studies

5-1 Main Findings

The researcher has come out with the following findings:

- Most people do not know how to summarize a feminist discourse.
- Most people do not know how to scan a feminist discourse when they read them.
- Most people are not able to read critically the meaning of the words when listen to a feminist discourse.
- Most people are not able to understand the indirect meaning of the words when they listen to a feminist discourse.
- Majority of people are incompetent to know how to translate a feminist discourse when they read them.

- Majority of people require understanding the discursive messages when they listen to a feminist discourse.
- Majority of people require the knowledge of other's culture when they listen to a feminist discourse.
- Majority of people are ignorant to know the paraphrase a feminist discourse when they read it.
- Most people are not knowledgeable in terms of a feminist discourse.
- Most people do not provide the intended meaning of words in terms of a feminist discourse.
- Most people do not exchange other's culture in terms of a feminist discourse.

5-2Conclusion

The scholars have seen that the most historical accounts introduced the term 'discourse' to refer to the typical picture that comes to mind when thinking about a particular social group. Language and gender research has been consistently innovative since its inception.

Drawing on theoretical frameworks and methodological approaches from diverse disciplines, and productively integrating them to produce insightful analysis. This volume illustrates this trend in relation to three themes which have emerged as important in gender and languages research, namely, femininity, feminism, feminist and gendered discourse. In the last two decades, language and gender research has moved from essentialist approaches which treat male and female as discrete social categories to social constructionist and performative approaches which emphasize the diverse. Flexible, and context-responsive ways in which people 'do gender' (among other identities) in different situations, and even from moment to moment within a situation. Gender is conceptualized as a dynamic performance; "gendering" is a process, the product of social. This process of gendering or gender performance takes place within particular speech activities. Recently, describing is one of species' of "illocutionary" act that make up language, "utterance act" contrast with speaking and writing while perlocutionary act is of effect of speaking and writing on audience.

5-3Recommendations

The research has come out with the following recommendations:

-Describing is a rule governed activity. It is possible to give an accounts of what descriptions is. What are the rules to make a description successful?

-There is a writer and a reader- no description (if the speaker) without hearer.

-Description is for a purpose which is to covey aspects of things described.

- The object must be exist- if the individual statements of description were not true, the description will be defective.

-The descriptions are evaluated on how successfully the meet the need of purpose.

5-4Suggestions for Further Studies

-Give the differences between technical and ordinary language of concepts of description the philosophical literature is confusion to educators. The philosophers indicate utterances and contrast between utterances and evaluative sentences- which use expressive language.

- We see “description” in ordinary language does not refer to the species of utterances but to the type of illocutionary vat “description” could lead educators the description in real life must involve the use of “neutral” language. That evaluation language or emotive language necessarily rule out some utterances as a description.

- Thus far, I have tried to indicate, in this study, how feminist discourse is being visited on Season of Migration to The North women, drawing broadly on data from linguistic practices of some ethno- linguistic groups. This study posits the intersection of feminist-li-

nguistics, locating this oppressive situation of language in men’s age-long unconscionable power over language, in cultural linguistic norms, and in women’s complicities (in) actions of the types of CDA identified in the literature, the subtle and abusive forms are evident in the linguistic oppression of women. Female would suffer less male role when they are seen in their uniqueness and pluralities, a multifaceted manifestation triggered by status, preference, task, and even sexuality. The linguistic situation of feminism discourse surely has more space for linguistic research.

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