

Chapter One

(1-1)Introduction :-

Language is the system of words or signs that people use to express thoughts and feelings to each other Whereas literature , include all written works. The term drives from Latin literature! litteratura “writing formed with letters”, it can be classified according to whether it is fiction or non —fiction and whether it is poetry or prose; it can be further distinguished according to major forms such as the novel, short story or drama, prose; and works are categorized according to historical periods.

The present study attempts mainly to depict and manifest elaborately the novella protagonist’s conflict as viewed from within as well as from without. Since Zein plays the role of protagonist and is characteristic of a round character, it is thus of complex nature and an intricate identity . Zein is falling under unbalanced effects two tense conflicts he suffers much in his mind fighting against the force of evil. His folk villagers , their customs , traditions , and legacy .On the other hand he subtle resists and even combats certain characters as disciple among hoards of disbelievers and vicious creatures.

explains how did the protagonist succeed in solving his mental physical conflict by himself? In the Novella “The Wedding Of Zein” The wedding of Zein is a comic novella by Sudanese author Tayeb salih Centering on the unlikely nuptials of town eccentric , a fellow named zein tall and odd —looking, with just two teeth in his mouth , zein has made a reputation for himself as the man who falls in love over and over with girls who promptly marry other men —to the point where mothers seek him out in hopes that he will draw the eye of available suitors to their

eligible daughters. No one ever thought of zein as marriageable himself , At the town reacts to the idea of zein's marriage , the reader gets to know a whole community - its faction , its back stories , its characters and rituals - we see how differences in approaches to politics religion and lifestyle work themselves out and make this community come together over it; favorite oddball . zein be friends others marginalized in this tight - knit town -the disabled , the enfeebled and the outcast, so it should come as no surprise that zein's intended is a headstrong young. woman considered eccentric herself . The wedding of zein is a - delightful , well paced quick read about a colorful community and the very lovable man at its center. it's the perfect off- the - beaten -path book . for readers of literary and world fiction . the setting, a traditional Muslim Sudanese town on the cusp of growth and modernization , is beautifully rendered and the culture is portrayed with love and affection.

(1-2) The Statement of the study problem :

The study tries to investigate the inside conflicts and outside conflicts in Zein's character in the novella" The wedding of Zein" How had the protagonist conflict eventually been resolved in the novel's events

Most of the statement events in the novella wedding of Zein's revolves around the conflicts among the people of the Sudanese village especially conflicts of the protagonist Zein himself . The researcher enlightens readers with the conflicts which are mentioned in the wedding of Zein.

(1-3)Questions of the study:

This research is supposed to answer the following questions

1. Which were the inside and the outside conflicts that the protagonist faced?
2. How had they been solved?
3. What are the types of conflicts relevant to the plot ?

(1-4) Hypothesis:

This study is supposed to describe the following hypothesis :

1. The inside and outside conflicts does the protagonist faced.
2. The types of conflict relevant to plot of work of fiction .
3. The researcher will describe solution of the conflict in the novella the wedding of Zein .

(1-5)Objectives of the study:

The general objectives of this study areas follows:

1. To elaborate in detail the inside or psychological conflict as well as the outside or physical conflict that the protagonists. faces -
- 2.to enable readers to reinforce their knowledge about the most creative Sudanese writer Al-tayeb Salih and his very successful novella the wedding of Zein .
3. To manifest Sudanese texture , customs, traditions , separation and conflicts .

4. To describe Sudanese society and national texture of the members of the society .

(1-6) Significance of the study

An elaborate investigation of fictional writing Technique , regarding, conflict as the core of the plot and the way it is resolved as Compared to reality.

The researcher draws attention toward the novella the wedding of Zein because the novella is still in bad need of depiction and critical treatment to remind readers by the conflicts in this novella.

(1-7)Methodology of the study :-

This research is a qualitative research that employs the descriptive analytic method . A research is considered as descriptive analytic one if the researcher collects the data; analyze the data . The data source of the research is the novella “The Wedding of Zein “ to clarify the conflict in the novella.

(1-8) Limitation of the study:

The study will be limited to the analysis of the inside conflicts and outside conflicts in the novella "The wedding of Zein " . Which includes for chapters , chapter one about introduction , chapter two includes literature review and previous studies , chapter three includes analysis of the conflicts in the novella and chapter four is about the conclusion.

Chapter Two

Literature review

2.1summary of the novella "The wedding of Zein"

The novella the wedding of Zein by the most creative novelist Tayeb Salih revolves around the figure of Zein who lives in a Sudanese village . Is a young man of Dervishes . the story starts as various people in the village learn that a man named Zein is to be married. Zein does not look what most would call attractive , he is skinny , scrawny , hairless and through the act of some spirits has lost all but two teeth. Despite this physical defects , and his insatiable appetite , Zein does not constantly falls in love with the most beautiful women of the village.

Zein does not constantly love these girls , after a month or two Zein moves on to someone else, so that the people of the village never fear when they joking betroth their daughters to him. Eventually , it is seen that whoever Zein falls in love with next is the few months .Zein desirable to enter into homes and almost be bribed by the mothers with food and coffee in hopes Zein will fall in love with their daughters .

Zein is known for talking to those who are marginalized in society ; helping them looking out for their well being . through stories the reader finds out who Zein is meant to marry , Ni'ma. The reader also learns that Zein was injured one night .That led to him being put in the hospital for two weeks .When he got back he had been given teeth and was now seen as less of an oddity .

The story diverges as a scene where Zein almost strangles someone is told and it is said that this incident changed the life of the eight people involved in it ,The one tale the story of tells is of hitting Zein over the head with an ax handle , which is what causes Zein to choke Seif ad -Din in original incident that changes all their lives . Seif al-Din is a good for nothing who ,despite the best for being a general failure and saying he is going to marry an ex -slave commonly seen as a whore , his father Kicks him out of the house .

Sief al-Dain wanders around Africa for a bit comes back once his father dies and claims the bulk .Of his father portion left to him in the will . He again starts back up his life style of carousing and travelling .However ,after the incident where Zein nearly strangles him seif al-Din changes his life , asking forgiveness of those he was wronged ,no pursuing any of the pleasures of his previous lifestyle and becoming more devote in religion .

Finally , the wedding occurs and the people of the village and the Bedouin all come together to celebrate this great occasion .Through some people had previously displayed doubt and were not agreeable .To this union everyone enjoys themselves. There is a brief moment of tension when Zein cannot be found ,eventually he is found in the grave yard at the grave of Haneen , the mystical man who took a liking to Zein .After he is found Zein returns to the party and it continues on.

2.2 Conflicts in general and in "The wedding of Zein"

As a writer it is necessary to put your characters in interesting situations that provide any one of the following out comes :obstacles

that affect his /her goal, suspense , drama , tension. The situation that cause these out comes are typically conflict .

Internal -conflicts that deal with the personalities of your protagonists ; how they think; how they react ; how they confronts different things whereas external-conflicts that come from outside factors .The external conflict should bring about a multitude of internal conflicts .All books , movies , T.V shows have both external and internal conflicts .

2.2.1 Most commonest types of conflicts in literature :-

2.2.2 Conflict of Man Versus self

These are internal battle that characters wage within themselves ; these are internal issues that affect their actions ,motivations and interactions with other characters .The conflict can be a recurring them throughout the story or at a particular point in time .In Julius Caesar , Brutus constantly struggles with his feeling towards his friend Caesar and his Country .

2.2.3 Conflict of Man Versus society

These are conflicts where your characters firm beliefs are against norms that the entire society as a whole endorses. It could be social evils or discrimination practiced by society that is opposed by a minority.

2.2.4 Conflict of Man Versus man

These sorts of conflicts are the most common .The characters will be opposed by or will oppose the actions , reactions , motivations

of another characters or characters – As a writer you can choose to use this sort of conflict to provide comic relief to your narrative .

2.2.5 Conflict of Man Versus nature

Nature serves as the obstacle for characters - you could choose to write a particular scene around a natural calamity such as a typhoon or tsunami . There are many storied waiting to be explored because , in my opinion , an inspirational story such as the triumph of human spirit over adversity will never go out of fashion .

2.2.6 Conflict of Man Versus supernatural

Supernatural elements are typically those that defy the laws of nature and are beyond scientific understanding .Such as setting adds gravitas and drama to the story .If you are using upper natural elements you might want to make sure what genre you are waiting in.

Remember that conflicts can be a recurring theme throughout the story or a momentary and temporary obstacle . consider the above conflicts from literature observe how the conflict introduced – sometimes through dialogue and sometimes through narration .The wedding of Zein was written in 1962, i.e. a few years after the independence of Sudan in 1956, the society at that in which the events of the novel take place had to go through a hard conflict at that time between the past and the present , The characters of the novel do not seem to be living in social , economic or class conflict of the village towards development and openness .

2-3 Examples of conflicts :

1. Conflict of Man Versus self :

Zein's inner conflict appears in this quotation Zein himself was at the well in the center of the village, filling the women's pitchers for them and indulging in his usual antics .The children gathered around him began chanting .

"Zein's getting married –Zein's getting married," while he hurled stones at them , tugged a girls dress , prodded another's thigh ; children laughed , the women shrieked and laughed, and above all this laughter could be heard the laugh that had become part of the village since Zein was born '^(P32)'.

Zein is characterized by laughter :"no sooner did he come into this world than he burst out laughing " . This laughter is transgressive .Zein's behavior at the village well- throwing stones at children , pinching and prodding the women – run contrary to the most basic rules of decorum . (Sofia Ph.D. thesis 2013; P33)

2. Conflict of Man Versus society:

Zein's behavior makes his people egg him , do not respect him , and -disdain him .

"MahJoub would again egg him on : and what did you go off to steal you scoundrel ?"^(P34)

"And those present would presume that he had come by that particular scar entering some house to steal food , for he was well – known for his insatiable greed.

At wedding feasts , when the tray of food were brought in and the people formed themselves into circles around the , each group tried to avoid having Zein sitting with them , as he would dispose of every .thing in the dish in a flash , leaving nothing for anyone else ^(P35)

2.Conflict of Man Versus supernatural and man :

The researcher explains the conflict of a Man versus supernatural and Man through this quotation.

"There flowed into Zein's lean body an immensely .terrifying strength with which no one could deal .all the inhabitants of the village knew of this fearful strength and stood in awe of it, and Zein's family did all they could to see he did not use it against anyone . They all knew that this emaciated body concealed an extraordinary, super-human strength and that seif El-Din the prey upon whom Zein swooped - was doomed for a while their various voices were intertwined ."The he -donkey , I 'll kill him"Zein was repeating angrily" .

Abdul Hafeez's voice was raised , tense and afraid : 'by the prophet , Zein- for God's sake , let him be; seif El-Din's strength , through , was nothing in comparison .^(P62)

2.4 Characterization and types of characters

Characterization is the way an author or an actor describes or shows what a character is like. Characterization in a story is the way that people are represented in a film, play, or book so that they seem real and natural.

Fiction's writers employ a variety of character while weaving their tales.

2.4.1 confidante :someone in whom the central character confides, thus revealing the main character's personality, thoughts, and intentions. The confidante does not need to be a person.

2.4.2 Dynamic character :a character which changes during the course of a story or novel. The change in outlook or character is permanent. Sometimes a dynamic character is called a developing character.

2.4.3 Flat character : a character who reveals only one, or be two, personality traits in a story or novel.

2.4.4 Foil character: a character that is used to enhance another character through contrast. Cinderella's grace and beauty as opposed to her nasty, self-centered stepsisters is one clear illustration of a foil many recall from childhood.

2.4.5 Round character : a well developed character who demonstrates varied and sometimes contradictory traits. Round characters are usually dynamic change in some way over the course of a story.

2.4.6 Static character : a character that remains primarily the same throughout a story or novel .Events in the story do not alter a static character's outlook , personality motivation , perception , habits, ect.

2.4.7 stock character: a special kind flat character who is instantly recognizable to most readers .Possible examples include the "ruthless businessman" "shushing old librarian " or " dumb jock" .They are not the focus nor developed in the story .

Although the character types are listed separately , characters may be "and often are " a combination . A foil , for example , could also be a round , flat or even a stock character. While most protagonists in novels are dynamic (change over the course of the novel)and round , they don't have to be, especially if the novel is plot driven as opposed to character driven .

It's not unheard of for short story to feature a static protagonist .As a writer , it's all about understanding the character as you create and bring life to them for the reader.

Previous studies

In this part studies will be illustrated to show that critic have investigated many Salih's work with the exception of explain conflicts in accordance to time, place, and characters.

In the novella "The Wedding of Zein" by Tayb Salih , A-Shoosh describes the surprise that held the people who heard about the news of Zein getting married and take it as a chance to escape these problems. The marriage of any one in the village is not questioned or seen as a source of any kind of astonishment. He explains that this is the secret of the success of the writer in telling the story. He believes that the writer create from these small separated parts a special atmosphere that make the reader yearn and want to hear more about what is going to(happen, inciting the reader's curiosity to unravel the mysteries.

The analysis of A-Shoosh reflects the immature character of Zein, in spite of his merciful heart that embraces the disabled in the village. Zein in both worlds is strange and not belonging to any: them, but there is one person in each of these worlds that regards him as a human being. In the world of the village, Ni 'ma, his cousin, the smartest in the village has the strongest character, used to watch him and views him as a human being not a clown (A-Shoosh, 1973).

In the other world, that of dervishes: Al-Haneen regards and talks to him as a human being and Zein is totally aware of this. Because of Zein's relation with the latter, Al-Haneen, Zein became a legendary character. A-Shoosh explains this relationship by illustrating incidents of Seif Ad-Din which changes the life of the village as there is a change in Seif Ad-Din's character. The invitation of Haneen covers the village with its blessings, but the strangest is the acceptance of Ni'ma to Zein as a

husband. The Zenith of these exotic incidents was the choice of Ni'ma to Zein as a husband. She rejected all who proposed to her before). Thus A-Shoosh argues that all these images and incidents to flow in one delta and that is the wedding of Zein. He says that in spite of its realistic events and people, it is a symbolic story and that the wedding of Zein is its symbol.

The marriage of Zein was the main axis for this symbol and it was a must for the explanation of this symbol and clarification of its features, to recall that the village joined different worlds filled with sharp raging contradicting elements from the inside and among its relations.

But -Zein has his own world as A-Shoosh explains Among all of these contradictory worlds in the village, Al-Zein had his own world, his shadows falling upon all.

He continues explaining that the wedding of Zein at the end becomes the point of intersection of all these contradictory worlds and in the wedding celebration all meet, intermingles, melts in serenity and joy. He regards this wedding as a symbol of unity; it is a call for love, to live together and to share responsibilities for one another. He sees it as an invitation for reconciliation and forgiveness in a society packed with contradictions and diversities, a reflection of the Sudanese society with all its difference.

To conclude the Wedding of Zein is the reason for the gathering of these people. In the wedding of Zein, the big heart that embraced the entire village, all came to share with him his happiness and joy .A-Shoosh says

With love, loyalty, and forgiveness we could remove all contradictions in the nation .It was not worldly or materialistic

power, or materialistic, spiritual pressure to remove contradictions, but through love it was possible for the nation to fuse and remove filth, spite and trouble. The Wedding of Zein was an invitation for love, loyalty, and forgiveness in a society plagued by differences and schism

In the Wedding of Zein all barriers come crashing down. A- Shoosh's analysis shows that all incidents are based on one fact and that is the wedding of Zein, which is a symbol of harmony and unity.

Abd Ar-Rahim has another vision in Criticism on Ashoosh's essay about Symbolism in the Wedding of Zein. 1979. . Abd-Rahim comments on the essay of A-Shoosh about The Wedding of Zein. A-Shoosh sees that the story is symbolic and the marriage of Zein is the main axis for the symbol. A-Shoosh says it was an invitation for the different worlds to mold in an atmosphere of forgiveness and understanding (A-Shoosh, 1973).

Abd Ar-Rahim agrees with A-Shoosh in the notion of symbolism, but the former sees that this notion of symbolism is embodied in Al-Haneen as he is a symbol of the metaphysical world. Al-Zein and his marriage are only tools created to serve this symbol and prove its presence and the marriage of Zein is only a tool to shed light on Al-Haneen. He adds that Al-Haneen controls the events and the atmosphere of the story Al-Haneen was the main theme that incidents evolved around in the story (Abd Ar-Rahim 1979).

He presents the hidden, spiritual world. He proves this by saying change and evolution of characters or their attitudes were carried out through Al-Haneen (ibid: 86). Not only that but Zein gains a legendary

character in the presence of Al-Haneen; adopting A Shoosh's words Suddenly Al-Zein changed into a legendary character. The change that happened to Zein is because of Al-Haneen. This consolidates his view that Haneen is the main axis in which the novel rotates. Moreover, Abd Ar-Rahim visualizes Al-H-aneen as an unrealistic character because his appearance is made only through the actions, incidents, or talks that pass between villagers. So it is as he says it is a mentalist situation that controlled the whole village .

He puts forward a question about the choice of Zein and the Wedding of Zein. He explains that Zein is a character who is easy to interact with. He the bridge between Al-Haneen and village people.

He describes Zein as hollow, empty, spontaneous, and innocent character but because of his relation with Al-Haneen, he becomes a legendary character. Also he regards this relation as a miracle. Az-Zein is also a miracle because he portrays the prophecies of Al-Haneen.

It is called the Wedding of Zein because the marriage of Zein to Ni'ma is the greatest prophecy by Al- Haneen. Abd Ar-Rahim concludes that the marriage is the major tool for the understanding of other questions, which gains its connection from metaphysical power symbolized by Al-Haneen. Thus, Abd Ar-Rahim has his own interpretation of the Wedding of Zein.

As it was not an invitation for reconciliation, forgiveness, or understanding, but a transmission of a social picture filled with contradictory elements but met at a central point that harmonized between its contradictions which gave it circular continuity.

Another explanation he provides

The spiritual part in human beings had its significant importance in human lives but the question was to what extent was this importance.

Abd Ar -Rahim agrees with A-Shoosh that the Wedding of Zein is built on Symbolism but the only difference is that the latter bases his analyses on Zein as the major symbol while the former sees that Haneen is the major factor in which incidents evolve. Abd Ar- Rahim wants to pinpoint the idea that it is not an invitation for reconciliation but a transmission of a social picture which at the end meets at a certain point.

Another study by A-Shoosh from /Dirasat Nagd'iya/, Critical Studies is /AL-A‘thar A-Deeni A-Sufi fee A‘maal At-Tayeb Salih/ the Sufi -Religious Influence in the works of At-Tayeb Salih 2001. He discusses the powerful influence of the Sufism in Sudanese literature. He says it is impossible for a Sudanese writer who truly expresses his environment not to be over whelmed by this notion. He says that the religious feelings in all its pictures and reflections are deeply rooted in Sudanese hearts and minds 2001. He points out that this influence is very apparent in the Salih’s novels and stories. He makes this notion apparent by illustrating examples from the Wedding of Zein. He says that the religious-sufi influence is apparent in the character of Al-Haneen and in a way in the character of Zein.

Al-Haneen had a complete spiritual control on the events of the story because he appeared suddenly when no one expected, in a critical and dangerous moment .

He gives the incident of Seif Ad-Din as an example. Also the prophecy of Zein marrying that most beautiful girl in the village, and Al-Haneen prays for the village and gives it his blessings and the year was

called the Year of Haneen. He also points out that Zein is also given a mystical picture, in the way he is born, laughing. Thus the weakness of Zein and his deformation was transformed because of this spiritual power that impressed the village. Hence, there is a Sufi relation that grew between Zein and Al- Haneen in the Wedding of Zein. The study depicts the religious influence and its employment in the makeup of the novel.

From /Dirasat Nagd'iya/ Critical Studies /A- Turas wa A Ta 'geer/ Heritage and Evolution, Allan illustrates.

The Wedding of Zein pointed to a celebration and to a human being's character. The wedding celebration, in all situations in most of the societies, is an announcement and an occasion (celebration) for the wedding, meeting

He explains that it is hope for the continuity of humanity. He believes that the upper hand is given to the description of the wedding itself; the songs and dances. He explains that it is a chance to forget all problems and difficulties in life. He analyzes the strange character of Zein. The way in which this special wedding is described is to reveal Zein and to mirror his abilities and attitudes. He draws a complete picture of his personality and attitude (character); his physical appearance, playful manners, sarcastic habits and talents as he has an eye for beauty despite his attitudes. He is of benefit. He also comments on the structure of the novel and the time.

The marriage of Zein to Ni 'ma was an end to Salih 's novel. The step taken by Zein for the marriage was astonishing news which shocked some people in the village when heard. But the development of these

feelings and repeated flashbacks to the past completed the background for the incidents which guided us to the wedding incident .

Allan points to two parallel lines moving together at the same time, the description of characters that carries symbolic functions and the picturing of the one society as a series of different groups. He also depicts the notion of climax, the turning point of incidents that changes the novel and that is the incident of Seif Ad-Din and Zein. The presence of Haneen is later described as a miracle. The period that follows is likewise a series of miracles. At the end all the people of the village view this celebration as a sign and proof that hope, in the continuation of fertility and goodness, never ends.

Allan concludes that is how At-Tayeb Salih succeeds in this short novel in interpreting and explaining the consequences of struggle between heritage and power of change which is a fixed essential feature of human existence. Allan presents again the usage of the pictures and characters as one element of the work tools, not separating anything between them. Thus he explains the complete mastering of Salih's literary genre on one side and what culture demands on the other. This study is a general view as inillustrates social relations, analysis of characters and most important the struggle between tradition and the series of changer in which Allan describes as an essential aspect for human beings t exist.

In /Kiraat Gadeeda fee Adab At-Tayeb Salih/Readings on At. Tayeb Salih 's Literary (1980), Alkhangi tracts Salih's novek starting with the Wedding of Zein which is our primary concern His studies deal and focus on ideas, thoughts and situations. The study traced characters in situations and characters' interactions wit) incidents (A1-Khangi, 1980).

The study is also concerned with language and time phenomena because of their uniqueness in Salih's novels, which is considered a true addition to the modern Arabic novel . Al khangi explains the change that occurs in peoples' lives. This change represents the dramatic struggle in which the village is affected. This change occurs through the stranger .In the wedding of Zein, the stranger is Ni'ma. He believes that the notion of a stranger creates a movement of at apparent and complete change throughout the village which connects the past and influences the future. He also explains that stranger has metaphysical power which gives its bearer the power to create a positive change like Zein.

The character of Ni'ma is further analyzed by some examples from texts. He describes the marriage of Ni'ma to be in harmony with the nature of things just as the Nile flows. He also describes Ni'ma' s love for her cousin. It was love which was a mixture of brotherhood and blood relation with mother hood, love that floods, (over flows) with merciful sympathy . Ni'ma's love is an overwhelming one and embodies many types of love. The marriage is more like a miracle, adopting notions from the holy Quran; first patience, which is symbolized by Jacob. She also wants to call herself Mercy, a woman who dedicates herself in serving her husband. Not only that but she feels that she is in this world for a certain purpose. There is a sacrifice she has to make. The sadness of Ni'ma was that of an exceptional one and it was found in Sura of Mariam as her heart was wrung by sadness.

Al-Badawi moves from Ni'ma to Zein and explains that Zein lives the same experience of sadness. On his wedding day, the greatest happiness of joy suddenly disappeared next to the grave of the pious man Al-Haneen. Al-Badawi finds in Zein, a picture of a pious Sufi and artist who adores and loves beauty and justice.

He goes on to explain the structure of the novel that it is more like cinematic technique and the notion of time. It is not a traditional story, did not abide to historical chronology in which time overlapped .He also reveals the beauty of aesthetic devices which are employed impressively by Salih, like the similes and the personification of objects giving it life. He says all the senses participated .

He also reflects social injustice by giving examples such as deaf Ashmana and Mousa the Lame whom Zein help build a home and feel compassion for. At the end he sums up as he explains that all come together in The Wedding of Zein under the umbrella of equality and brother hood. It is a utopia that At-Tayeb had built in the Wedding of Zein .

He goes on to explain the character of Zein in The Wedding of Zein that the character of Zein was one of the characters who was not forgotten easily . He describes that his life is without problems or spite. It is a happy life. His laugh was pure and its source was the heart . He lived his life naturally. Al-Zein is all heart, passion, love, and life.

The beautiful life, as the writer hopes for, is the world in Zein's wedding. A society in which there was a kind of beautiful harmony and the novel The Wedding of Zein was a happy novel based on characters .

He sees that each character symbolizes a stage or idea. He gives examples like Wad Rayyes in the Wedding of Zein who is concerned with women's sexual aspects and this is transmitted with him to Season of Migration to the North. Al-Haneen reflects the depth of faith in pious men and the extent to which the society is tied to the Sufi- phenomena.

Because of his prayers, the village produces bounties in agriculture and fruits of date palms.

Here the writer, At-Tayeb Salih, is influenced by the religious culture which lived in human lives in Sudan and this sufi- spiritual touch that appeared in his work was an influence from his religious culture and his connection with the Sudanese society in which he derived lots of his sufi ideas and feelings and especially in the folkloric environment .

He points out Salih's great ability mixing reality with legend and myth, and folkloric tales. He adds to Zein dimensions, imaginary and legendary shadows which he finds engraved in our feelings.

An-Nasaj also explains At-Tayeb Salih's view towards women. A woman in At-Tayeb Salih is an essential, active element. She is strong with a powerful will, capable of choosing and she is advanced. She is the one who accepted the element of change and understood it more than man

He gives examples from other stories by At-Tayeb Salih and points to Ni'ma in the Wedding of Zein.

In this study, the focus is on characters and how At-Tayeb Salih draws them with accurate precision so as to stand for a stage or an idea.

In IA ‘-Sard Alu’gawee bayn Al-Waki wa Kurafa/Language Narration between Reality and Legend 1966, Ar-Rayhaee chooses this novel because of its historical, cultural, and ideological era in which At-Tayeb Salih writes the Wedding of Zein. She explains that the main reasons for its popularity are:

1-The title and the artistic structure of the story, which places the reader in front of the problem and its solution at the same time, as a result, the reader is deprived the joy of tracking incidents and events.

2-The second reason is that the main incident in the novel is simple and familiar, thus the novel is devoid of a situation or dramatic movement.

3-The third reason is that the novel appears in an era in which Realism in Arabic Literature prevails. It seems that the Wedding of Zein is a novel that is packed with myth and legends and news of miracle.

The study of the writer concentrates on the narrative structure in relation to time. She says that the novel the Wedding of Zein is a novel of time. She divides time as follows: a deep rooted past in which the village knows its identity and experiences all its .

constituents ; tranquil, secure, and safe. There is a future time in which the village is ambitious for a better position that keeps or safeguards its body or entity and ensures its harmony. A present civilized modern period or time in which the village stands, invaded by development on a step of a new era in which is to some extent, ambiguous. The recent time presented the significant line in the novel and was a moment in which all different times united, entangled, and were in harmony 1966. She explains that this intersection between times in the Wedding of Zein is a humorous combination between reality and legend.

The writer mentions the usage of flashbacks in narration, the usage of analepse in large quantities and prolepses in transmitting events and actions.

This is the way in which At-Tayeb Salih employed his narration game to express the reality of Sudanese village and how its life was built on belief of legends, myths, and superstitions .

This study combines between a technical research and semantic research, it is closer to a socio- narrative study . This is why the writer gives a detailed account for the Wedding of Zein in order to reveal the main narration movement. She describes this time line as fragmented, curving, and has many periodical transitions. The writer concludes that At-Tayeb Salih in the Wedding of Zein balances between his story of the characters and the village, that is why we consider his story a story about Zein and a story of the Sudanese village, both stories are built on similar narrative series in its logical, reasonable connection. The legend in Zein's wedding is pointed to a concrete action that can influence and be influenced.

All this created a narrative discourse, its events are legendary .The writer summarizes them in Haneen's miracle, wedding miracle and the development phenomena.

Also she mentions that the narrative discourse is expressive in its intrigue, structure, genre, and style which make it more like a narration game. She says that the novel exists on the level of form and content in apparent parallel dualities: the present! past/future, analepse/prolepses, realistic events! the supernatural unexpected events, fear of unexpected new, historical events, the acceptance of the new and its embodiment or evolutional the deep roots and preservation of identity. Because of all these facts, the writer feels that the novel is important.

The novel is important for an artistic reason because of its artistic technique and for its humorous narrative structure and its time. It is also important because of a historical reason and it was written after Sudan's independence expressing a modern stand .

Bushra explains why Zein is able to break down barriers. He is a life given force that has the ability to make people come together .

Zein embodies a life giving force. He worships the divine essence by breaking down barriers and making it possible for people to come together. Haneen knows this.

So the writer focuses on Zein's character, attitudes, his relation with Haneen and Ni'ma, and the different institutions and groups presented in the story in which Zein is able to unify in his wedding. The writer believes the wedding to be the scheme of the novel and all differences and opinions melt at that moment to give way to unity.

It is a human feast in which everyone is included even the untouchable . The whole life of the community finds expression in the wedding .

The writer focuses on the techniques used by At-Tayeb Salih, the cinematic technique, rapid shifting of scenes, flashbacks and social commentaries concerning the village and life style of the people.

Al-Ashri describes in IA1-Bahs an Az-Zat Al-Ifrikiya/ The Search for the African Identity 1981, the painful wonderful end of Season of Migration to the North as a start journey to the outside, where there is the western culture and The Wedding of Zein as a return journey to the

inside, to the African identity. He portrays Zein's character as heavily structured but not complicated.

To him, the news of Zein's wedding is more like a phenomenon, like storms and floods. He considers Zein himself a natural phenomenon. He also cites the action that indicates happiness and joy; the joy of women, the laughing children, and the picture of Zein born laughing. One of most important features of African life is happiness and joy. The writer stresses a significant feature in the African character (identity) and that is happiness for life. The African identity is united with life an organic unity (AlA shri, 1981).

He also writes about culture struggle and the meaning of love as he describes love in the Wedding of Zein is life to live and not only a song to be sung. He explains that this is exactly what Zein believes in, the belief in his people and loyalty to life. Zein does not care about a thing but at the same time cares about everything .

His analysis is that Al-Tayeb Salih wants to connect between the idea of love and that of marriage through Zein's character. He says that love in itself is not the goal like in some western cultures, but it is a means to a far deeper goal and that is life and continuity.

Thus if harmonizing with nature is a feature of the African identity, also loyalty for one's people is one of its features, the family unity is the source of African culture, and one's family is the main social cell for this culture.

He also explains that Al-Tayeb Salih places us face to face with three facts: Zein, Ni'ma, and Haneen.

These three facts are symbols for further deep meanings, they are the human beings, the concealed universal power, the Sudanese ideology which is a sufi - ideology in its essence, it is a rush of a human being towards nature to unite with the universal power and beyond, I mean Allah .

Each of these characters is special, each in its unique way. There is a power beyond which moves them.

He concludes that the Wedding of Zein is a journey that starts where Season of Migration to the North ends. It is an internal journey reflecting African identity. Al-Ashri focuses on essence and value of unity and coming together as one family or village. This is the feature of the African culture which the reason for its continuity and source of happiness.

In */Zagrooda Taweela Lil'hayaa/ A Long Ululation for life* 1981, Ar-Rai stresses the relationship between At-Tayeb Salih and his characters. He pictures himself down to earth as he is one of his people. There is an element of understanding and communication.

In the Wedding of Zein, Al-Tayeb sits with his people on the ground, talks to them, not only that, but with all the meaning that a word can embody, is one of them; knows their customs, secrets, sympathizes with their grieves, and understands their hopes (Ar-Rai, 1981).

Ar-Rai sees Al-Tayeb Salih's ability in handling his characters, portraying them with accurate precision, reflecting their goodness or evil.

He gives examples of devilish attitudes reflected in Omda, as he takes advantage of Zein by promising marriage from his daughter, thus

makes use of his efforts like an animal which works in a field .The Imam, who despises and looks down on farmers, and lives at their expenses, loves life secretly and calls for death openly .They are evil because they are impediments in life . At the end Ar-Rai explains that Al-Tayeb Salih is merciful. Al-Tayeb views them with an artistic vision filled with mercy and avoids judgment as he invites them to participate in Zein 's wedding at the end of the novel .

Goodness is life, which is why Al-Tayeb Salih chooses Al-Zein as his hero. He is a character who celebrates life and loves weddings which is an indication for life. Al-Zein possesses which embraces everyone a heart. Ar-Rai describes him as a flowing cataract for life.

The excellence of Zein is in his unrevealed internal characteristics, in his continuous happiness for life and his ability to influence others with this happiness .He is instinctively attracted to weddings in every place . Also his excellence is in his wide merciful heart which embraces all who surrounds regardless of the view of the society .

He clarifies this notion by illustrating relationships between Al-Zein and who are considered abnormal in the village. He continues to analyze the sufi-view of Al-Tayeb Salih towards things and how he makes use of everything surrounding him. With this sufi advanced vision, Al-Tayeb views people, land, plantation and every living thing. He extracts from.

them all his ethical values, artistic, creative work, and his ideological stand .

He concludes by saying that the Wedding of Zein is a long ululation for life, a love song sung with a voice of a big-hearted artist.

May be his greatest and most important capacity is reflected in the complete removal of that unviewed obstacle that separates between the artist and his people . Al-Tayeb knows his people, and loves them with natural loyalty, sat with them on the ground as one of them, this is truly and honestly a great thing .

In his analysis Ar-Rai makes a social commentary, about relations, true brotherhood and Salih's ability to transmit these sincere emotions which he celebrates in the Wedding of Zein Nour illustrates in 1At-Tayeb Salih fee Man'door A 'nagd AlB inya'wee/ At-Tayeb Salih in Critical Structuralism Perspective , different studies dealing with the schools of structuralism as a kind of introduction and background to his work. He explains that the wedding is not an aim in itself but means to study other sections of the society presented in different groups.

If we follow the novel in its minimal details, we will find that The Wedding of Zein is just an incident among many other incidents happening in the village, and Zein 's wedding is the background in which incidents revolved, it is without doubt not the most important incident in the novel. The writer took Zein as just a background to reflect transition .

Nour's study is based on the structure of the novel. For him, each character has its function, each is a representative for a group in the society and are all reflected through Zein.

Zein was just the background on which the writer presented through him many characters, each one of them exposing an important part in the society. There was the character of Al-Haneen who presented

the religious, traditional reality in the society of Domat Wad Hamid. Also the character of Imam was an example of a religious man in a modern society. There was Se'f Ad- Din who was swinging between good and evil and there were many other characters like Wad Rawasi Mahjoub, and all the other intellects in society; in addition to all the different women characters with their differences and who present an important section in society which is exposed to a dangerous stage in cultural development .

Nour finds that Salih's techniques in presenting the novel are very artistic; especially that of the wedding as it makes the work alive.

I believe that his live imagination made At-Tayeb Salih photographic pictures and the angles in which he took his shots, give his work its high artistic values, especially, his picturing of the scene of the wedding at the end of the novel .

He concludes that Salih's work is structured by a collection of caricaturist and photographic bits and pieces in which Salih is able to put together for a complete picture.

I tried to discover the style that the writer used in constructing his novel structure and it appeared to me that the work was a collection of caricaturist and photographic, intellectual and inherited bits which caused it to be of special value, not in the field of the history of narratology in Sudan but also in the field of the social history for Shaygiya society in North of Sudan .

He analyzes the Wedding of Zein by pointing to the cine-graphic technique. He explains the quick shifting of the scenes. He also clarifies the picture by describing Zein's character and attitude among the women and children, Al-Tayeb Salih presents two types of pictures.

The writer depended on two basic elements and that is the element of caricature and photography in which he combined to present a piece of work pumping with life in all its stages .

Also he explains the contradictions that exist in Zein in appearance and character. He says that Zein is given a personality of a nerd so that he can move freely among the different groups in the society as to expose every hidden aspect. The writer prepares the reader for a shock; Zein the imbecile marries the most beautiful, intelligent girl in the village.

There is no reason for the contradictions in the formation of Zein's character except that the writer wanted to keep the logical content to the narration and, it is the logic that provides a chance for Zein to move among the different groups of society exposing all their characteristics and ways of thinking, or maybe he wanted, with these, to complete the caricaturist elements in the character so that we are shocked when Ni'ma, the most beautiful in the village agrees to marry him .

Nour explains that Al-Tayeb Salih presents the work through a structure and adopts parts to help shaping a whole structure, as each part alone is not enough to create a major work. The Wedding of Zein is not an essence in itself but just a background to portray other characters and themes as Nour considers the narrative to be a record for minute details of life and incidents.

Chapter Three

Analysis of Zein's Conflicts In The Novella

" The Wedding of Zein"

Tayeb salih's novella The Wedding of Zein operates between the microcosm and the macrocosm : it's setting is doubled , consisting of a Sudanese village and also entire cosmos .The test strives to bring these worlds –one very small , the other very large–into creative union .The unification of opposites is the work of Zein , who combines contradictions of appearance and behavior in his own body , and who unites the opposing bodies of the village , whether these are individual bodies of different genders , or "bodies" in the sense of groups with opposing viewpoints . In what follows , an exploration of the unifying function of Zein and its relationship to a sufi conception of unity will show that Sufism which has been addressed in terms of how it is depicted in the novel , can also be read as informing its structure at the deepest level .The use of paradox as a means toward unity sufi literature informs my reading of the paradoxical character of Zein . Zein's physical body , though limited ,enables access to the internal , this notion of the enternal , and the effort to unite it with the present moment , will lead into a discussion of the utopian impulse in the text , and the extent to which the idea of utopia is it self a paradox .

Zein is apparently utopian, he devotes his own philosophy and view to the world to idealization of humanity , in the away that , he aspires to realize purity , sincerity , and simplicity of his village folk , or at least he imagines or hopes that the case should certainly be like this .(Zuheir Maghrebi -2015)

Zein's soul , which is refined and praise worthy , is muffled by an inward struggle manifested by his unequaled ideas , values and maxims that he is determined never to abandon . This profane attitude that looks heavenly rather than worldly is immediately transformed into a mature and perfect conduct towards those around him, appraising good and virtuous people and scorning the bad and vicious ones without mercy .

The hinge of Zein's internal struggle as a utopian is the search for ideal society under the leadership of obscure , humble and ordinary person.

Out worldly , Zein's attitudes , ideals and life views , through he is denied them all by his village folk except sheikh El- Haneen and Ni'ma , are the mirror of his actual conduct based his conception of the antagonists Imam and seif El – Din it seems obvious that Ni'ma consent to have Zein as a life partner is a reward for both Zein and herself in a community where purity and sincerity seems almost a rarity in the village .This ultimately concludes that Ni'mas also appears utopian .

The researcher explains Zein's conflict versus nature through this text .

Zein unites contradictory elements .He is both at the center of the village , and at the margins .As a habitual crosser of socially – imposed borders , he belongs to the edge of the circle as much as the center : a luminal being . His association with the luminal is signaled by the contradictions he encompasses in his body. He is both adult and child :even after he grows up, he has no beard .

The lack of beard suggests feminity as well as child hood , and is not Zein's only feminine quality , for he ululates with joy like a woman . He is both puny and strong : his "emaciated body concealed an extraordinary , super-human strength".

In addition he combines human and the animal attributes .The description of Zein is crowded with imagery from the animal world :he has the meek of a giraffe, the arms of a monkey , claw -like unpared nails , and the leg of a crane , and his "strange and singular laughterresembled a donkey's braying " His eyes are "mouse -like", and under the influence of his passion for a beautiful girl he runs a bout "like a bitch that has lost her pups, his tongue continually singing the girl's "^(P43)

for Zein , the inner struggle is played out through an outward , physical maker: his teeth .The story of Zein's teeth unites two moments in his life ,each of which comment is on the other . The first moment occurred in his child hood :(Sofia Ph.D. thesis 2013; P64)

"his mother Says that his mouth was once filled with pearly white teeth , but that when he was six she took him one day to visit some relatives of hers ; at sun set , passing by a deserted ruin rumored to be haunted , Zein had suddenly become nailed to the ground and had begun shivering as with a fever . Then he let out a scream . After that he took his bed for several days , and on recovering from his illness it was found that all his teeth had fallen put – except for one in his upper jaw and one in the lower "^(P33)"

This episode links the child Zein to hidden powers : the powers of jinn . Zein's illness is a physical manifestation of his evil spirits .

"have you heard the news ? Zein is getting married , said Haleema, the seller of milk , to Amna , who had an usual called before sunrise , as she measured her out a piaster's worth "

The message travels through the village in spoken form passed from one body to another . This is the most mundane and ordinary way for information to travel , and in a village , it is also the most common . But the news of Zein's wedding astonishes , because Zein , the village fool , is the last person one would expected to be getting married . The incredible nature of the news works magic. Shielded by the outrageous story , a milk seller short changes a customer , a boy is late school escapes punishment , and a tobacco dealer .Gets by without paying a debt^(P31). All these three events are instances of social conflicts , of the give - and - take of life in community . Yet they are also , in their own way , outrageous :each violates a social contract. The milk seller is a cheat ; the school boy deserves punishment ; the tobacco dealer ought to pay what he owes . (Sofia Ph.D. thesis 2013; P64)

The magical action of Zein's news is emblem antic of Zein's function is the village . He brings people together , enabling exchange and communal life in the way that laws do, but he is not in law. He is a necessary outlaw, the generator of a type of social energy that is unpredictable , mischievous , and out-of- bounds , and without which life in the village would going to a halt . while the news of his

wedding flashes through the village , Zein continues to play his ridiculous and crucial role:

"Zein himself was at the well in the center of the village , filling the women pitchers for them and indulging in his usual antics . The children gatherers round him began chanting , Zien's getting married , while he hurled stores at them , tugged a girl's dress , prodded a woman in her middle , or pinched another's thigh ; children laughed , the women shrieked and laughed , and above all this laughter could be heard the laugh that had become part of the village ever since Zein was born (P32) "

Zein is characterized by laughter :

"no sooner did he come into this world than he burst out laughing (P33)"

This is transgression .Zein's behavior at the village well – store throwing stores at children , pinching and prodding the women – runs contrary to the most basic rules of decorum .The laughter of Zein crosses boundaries , and it is in factious . like the news of his wedding . We will see , how he inspires others to do so ; then , how this action of border crossing is shown to be both a dangerous opening for the infraction of rules ,as in the events that open the novella , though he appears ridiculous , he in fact fundamental :he is the true center of the village . (Sofia Ph.D. thesis 2013; P64)

This role is maintained throughout the text . Zein at the well , where the tale opens , is Zein "at the heart of the circle" of dancers at his wedding , where it closes ^(P120) .The action of this test , then , does not consist in moving the protagonist from.

"one place or stage to another . It consists rather in uncovering a new way of reading Zein's place in the village , in transposing the expression of hid role to a different key . At the well , he laughs ; at the wedding , his face is "wet with tears"^(P120)

Zein's habit of acting in accordance with his emotions , as discussed earlier , is part of his unification of inner and outside conflict . It causes the villagers to regard him as a "dervish".

Zein the "dervish" unites opposites , a living paradox . He is a constant reminder that the world is more than one .in sufi writings , the two elements which most urgently require to be made one are the present moment , in which humanity exists , and eternity , which belongs to be divine. Every (out ward appearance) has its (inner reality).

This concept is given expression through Zein, who is both the greedy wedding – crasher and , according to the mystic , Sheikh Haneen "said in a more gentle and tender voice .All the after you , blessed one of good ; tomorrow you , "be marrying the best girl in the village ^(P64).

Zein's unification of the profane and sacred is under scored by his relations with his two enemies, the hedonist seif Al –Din and the village Imam . Each of these characters is truncated , missing a piece .seif al-Din , a gambler and frequenter of the senses; the Imam , a rigid religious leader , in habits only the intellectual realm . Like Zein , these characters are both inside and outside village life , but in ways that limit exchange rather than expand its possibilities .Seif al –Din is the son of Badawi the Jeweller , a respected member of the village and its wealthiest citizen .

In this sense , he is of the village . But he is also outside of it , a stranger ; he spends most of his time at place .

"on the perimeter of life in the village , a place of call for those bent on pleasure and sensual enjoyment "(P68)

Known as the "oasis" this area on the outskirts of the village is inhabited by former sane women who brew liquor and work as prostitutes . Seif al -Din habit of frequenting the "oasis" his antisocial behaviors , such as his cruelty to his father's former slaver , and his roving . unsettled lifestyle , make him an outsider , both physically and in terms of social integration:

" He was a type of person the inhabitants of the village had never in their lives known and they shunned him as they would a leper ; even those closest to him on both sides of his family did not feel safe having him in their homes and would shut the door in his face lest he corrupt their sons or seduce their daughters "(P72)"

Through Zein's conflict with Seif al-Din - a battle that releases powerful , mystical energy – Seif al -Din and Imam are brought together . (Sofia Ph.D. thesis 2013; P59)

The fight is caused by Zein's usual practice of wandering into weddings looking for entertainment and food. When he begins his antics at the wedding of seif al- Din's sister seif al -Din takes offense and strikes Zein on the head with an axe ^(P72) .This is not the only event to trouble this wedding , where seif al-Din spreads conflict and division in the same way that Zein spreads unity and love . Zein brings young men and women together , but sief al -Din quarrels with his sister's bridegroom so that the marriage almost fails to take place at all ^(P73) . At Zein's wedding , "the oasis , sang and

dances in the hearing and under the very eyes of the Imam , without ill effect ^(P113);in contrast , the troop of "brazen women , with lascivious glances , vagabonds and insolent boors " who accompany seif al-Din himself ^(P73).The beating fiats to reform seif al – Din .He does not change until after his conflict with Zein , which takes place some days after his sister's wedding , when Zein , seeing seif al-Din pass is suddenly over whelmed with rage , and attempts to throttle his enemy . during the conflict , seif al- Din perceives Zein as a crocodile - the full expression of the dangerous side of Zein's animal nature ^(P66). The fight a more than a physical battle :it is also a spiritual struggle. Seif al-Din believes , as do many of the villagers , that he died during the conflict , and experienced , as a spirit , a brief moment outside of life :

"He saw a vast crocodile the size of a large ox with its mouth agape; the crocodile's jaws closed upon him , then came aware so large it seemed like a mountain , which bore off the crocodile with seif al-Din between its jaws into the valley that was the trough of the ware , and the crocodile plunged down into a vast bottomless pit . it was then , seif al – Din says , that he saw Death face to face^(P66)"

Upon awakening seif al-Din recites :

"I bear witness that there is no god but god, and I bear witness that Mohammed is the messenger of god "^(P66-67). This words , uttered with the first breath he takes after his "death" are a sign of spiritual renewal and conversion seif al –Din is completely transformed by this experience :he clears up, devotes himself to prayer, begs for giveness of his father's former slave , and is seeing walking arm in arm with

the Imam^(P95). One of the villagers , observing the pair , remarks :"Badawi's son has switched his allegiance from the slave - girls to the Imam^(P95)"

Seif al-Din may have reformed , but the Imam has not . Throughout the text he maintains his cold nature , seif al-Din's new piety increases the Imam's prestige and strengthens his power , but the Imam can only benefit from the change after it has taken place :he lacks the power to institute change .The role of the creative , transforming force , sheikh Haneen :

"The Imam , who represented the mystical side of the spiritual world - aside he did not recognize -was the direct cause of seif al- Din's repentance^(P94)"

The opposition between the Imam and sheikh Haneen reflects a popular view of the opposition between the outward forms of spiritual practice , and knowledge of god. Between religious law ,and Sufism . Haneen and the Imam , as representatives of different element of Islam , "are not antagonists " but address different aspects of life^(P70). Their opposition in the text works to reassert the unbounded, unstructured and naturally -occurring quality of Zein's power, a power confirmed by Haneen , Zein's spiritual teacher .The opposition between Haneen and the Imam marks the mystical realm shared by Zein and beyond the power of conventional religious authority .

Haneen's role is sief al-Din reformation position Haneen as Zein's teacher and spiritual guide .While Zein , with his contradictions , expresses the relationship between the inner and outside behavior ,Haneen in all inner behaviors ,entirely absorbed in

the outside behaviors of the Imam's outwardly correct but unloving from religion .Haneen is marked as a sufe sheikh in several ways : he is wanderer and an ascetic , who leaves the village for six months at a time, carrying his ablutions pitcher and prayer –rug , and is said to "meet up with a group of those it inerrant holy men who wander about devoting themselves to service of god"^(P44).

These "itinerant holy men" are undoubtedly a sufi brotherhood , it is also suggested that Haneen has been graced with barakh , or the power to perform miracles .

Haneen has a special relationship with Zein :on his visits to the village he will only agree to eat in Zein'a home ^(P45) . treats Zein with affection , calling him" the blessed one of god "while Zein , for his part ,is clamed 'by Haneen's presence and abandons his "horse –play and idle talk"^(P45) . This description of their relationship , with gentleness on Haneen's side and humility on Zein's , suggests a teacher student bond which becomes clearer during Zein's conflict with seif al- Din .

Haneen appears miraculously out of nowhere just in time to keep the fight from becoming a tragedy. His Sudden appearance contributes to the "magical impresses ^(P66) . These witnesses – Mahjoub and his "gang" the secular authorities of the village – are unable to stop the "crocodile" that is the enraged Zein^(P66).Haneen by contrast , stops Zein with out even touching him . He stops him with words :" Zein the blessed , may god be pleased with you "^(P62)

Haneen is the later conflict .The most striking shared element between the two episodes ,however , is their effect on Zein's teeth . The conflict with seif al – Din reverses the result of the battle with

jinn :in the first battle , Zein loses all but two teeth , while after he is struck with an axe by seif al – Din he visits a hospital in Merowe , and returns sporting :a row of gleaming white teeth in his upper jaw and anther row of pearly dentures in his lower ^{"(P58)"} . "It was as thought" the narrator continues , "Zein has been transformed into another person and Ni'ma [his further bride] , as stood among the ranks of people come out to meet him , that Zein was not devoid of a certain handsomeness ^{"(P58)"} .

Zein's conflict with sief al.-Din takes place sometime after seif al – Din strikes him with an axe ; the precise amount of time between the two episode is not specified , though were told that "a long time" passes , during which Zein entertains his friends with tales of his visit to the hospital ^(P58) . Yet the time separating the two fights is deemphasized in the text , so that they seem to from a single conflict . The second fight takes place while Zein is talking about the aftermath of the first :he interrupts his own narrative to leap at seif al – Din , so that his recollection of his recovery at Merowe dovetails seamlessly into the moment of his revenge. The key elements of the conflict with seif al – Din are present in both episodes :the transformation of Zein , and the role of Ni'ma .In the first phase of the conflict , Zein undergoes a physical transformation , one that removes some of the grotesqueness of his body and endows him with "a certain handsomeness" which is noticed by Ni'mas .In the second phase , Zein engages in a spiritual battle , a battle against himself as much as seif al – Din . Haneen intervenes and enables Zein to win this battle by controlling his Frenzy and releasing seif al –Din . Zein is fully reconciled with seif al – Din :in obedience to Haneen "Zein got up , took hold of seif al –Din's head and kissed

him"^(P64) . Haneen then gives his blessing to the new attraction Zein hold for Ni'ma by prophesying their marriage.

Ni'ma , Zien's cousin a girl with a strong character and personality . Ni'ma for Zein is a blessing and favor from god because everybody thiks it is impossible for Zein to get married . what makes the situation more complicated is that he married one of the most beautiful girls and she is one of a kind . The marriage of Ni'ma to Zein brings prosperity to the whole village .

"The marriage of Ni'ma seems to be a picture of a heavenly gift , in harmony with things. As the Nile floods its banks , storms rage , the date palms produce their fruit each year , as the corn sprouts , the rain pours , the seasons change , so would her marriage be; a destiny fore - ordained by god for her form before she was born . (Al - Badawi , 2000)"

Ni'ma grew up a serious child the pivot of her personality having a sense of responsibility . She would share the house hold chores with her mother and would talk everything over with her ; with her father. She would have frank , grow-up discussion that would sometimes astonish him .

N'ima had a great influence on Zein's character . Ni'ma is the polar opposite of the women of the oasis . serious , well - mannered and devout , she is beautiful without being coquettish "her beauty meant nothing to her" , and her greatest joy is memorizing and reciting the Qur'an ^(P52). Like other heroines of salih's work ,Ni'ma insists on attending a Qur'anic school , where she is " a lone girl amongst boys "^(P52)

Ni'ma stops once she has learned to read and write , even though his brother encourages her to go on to become a doctor or a lawyer .Ni'ma reject "that type of education" it's quite enough , she tells her brother , "to read and write and know the Qur'an and the rituals of prayer"

She dreams "that one day she would make some great sacrifice though she did not know what form it would take , and then she would experience the same strange sensation that came over her "

This dream of Ni'ma' holds little potential for social change . it is also true that Ni'ma , far from challenging village norms ,fulfills the collective ideal of women hood . She is "the best girl in the village "not only according to Haneen , but according to every one : the headmasters, for example , repeats Haneen words , and adds : "what beauty ! what manners! What modesty!

Ni'ma can continue her usual life .In spite of the immature nature of Zein there are only two characters that have the ability to perpetrate through him and they are Ni'ma and Haneen .All three characters have some things in common and these are loneliness and the notion of spirituality.

"Zein on seeing Haneen approaching would leave of his horse play and idle talk and would hasten up to embrace him .Yet with all this , there was one girl in the district about who Zein did not speak and with whom he never played the fool. She was a girl who would observe him from a far with beautiful , sullen eyes and whenever he saw her approaching , he would fall silent and leave off his raillery and buffoonery . if he spotted her far presence , leaving the road to her (Salih,1970)"

Ni'ma is unique in character and has a strong personality . She sees herself as Mercy , and is preparing herself for sacrifice in which she does not know what it is . She put her life the hands of fate .She is very spiritual and giving . Haneen is a pious man not connected to a family . He is alone in this world , has nothing to do with anything or anyone in the village except Zein .The presence of Al- Haneen throughout the story is a spiritual one. He is also a giving character and because of him there is prosperity and happiness for the whole village .Zein is the only child in the family . Despite his vulgar , vicious behavior , he is presented as missionary for life , a horn for the unmarried ploughs the land till it yields and blows the horn until the symbol of life . Thus he is a giving character is goodness in Zein as his heart is pure and white . He is connected to the spiritual world .He is also described with great power which no one can control except Haneen . He is not taken seriously for his foolish acts but he has his good deeds .

Zein's character is considered to be the corner of the novel , he does not appear to be an element of contrast, confusion and estrangement . This appears in his relations with people around him in society for instance Mahjoub. He always disdains or scorns him .

"And Mahjoub egg him on with words ,and what story this be, you good . For nothing ? Did you go off to steal^(P34)"

"come a long, Mahjoub again asked him , why don't you tell us what you went off to steal you rogue?"

Amna did not believe what she heard, and she asked Haleema the milk maid for the tenth time ;;This boy is going to "marry"? .when the school master head about the news, the signs of surprise and puzzle appeared on his face :"the headmaster's jaw fell down of

surprise and al-Traifi was saved "He said that it was a great miracle , "and the head master arrived at the shop of sheikh Ali in the market , breathless and with a dry throat , and said to the headmaster: but the great miracle is Zein's wedding . The news of Zein's wedding astonishes , because Zein , the village fool and dervish, is last person one would expected to be getting married .

"Amna did not believe her ears ,She asked Haleema , the seller of milk , for tenth time : 'who did you say the lad was getting married to? And for the tenth time Haleema said : Ni'ma; Impossible"^{(P47)"}

The researcher notices that Amna's eyes widening in anger . because Ni'ma refused her son and agreed with Zein .

"Amna remembered all this , she remembered too how they had later refuses , giving as their excuse the fact that Ni'ma was still a minor and not of marriageable age .And here there they were marrying her to this boorish of a man - Zein of all people"^{(P49)"}

All these quotations show us how Zein suffers from outside conflict through the people of the village .

Through the village , the author introduces the society of the wedding of Zein with its various components , traditions , customs , beliefs, relations , conflicts , and cares of everyday life , and among its individuals and numerous strata .The characters of the novel do not seem to be living in social, economic or class conflicts , but the essential conflict is the conflict towards development and openness .

On the other hand, the other end of the Sudanese equation appears .The events accelerated stirring what had been silent , and what has to be done which is the contact with the city , and openness towards the outside. The wind of change started blowing on the Sudanese society as whole in that period of national

independence .What had been expected took place . The Sudanese village carried in its womb the seeds of change , whose idea soon crystallized , and the new birth has taken place and come out to life confirm that nobody can stand in the face of culture and civilization or stop it . Even Zein himself could not fascination after he had returned from the city of Merowe. This explain the conflict toward modernism .

Zein's marriage to his cousin Ni'ma was happy and blessed occasion , and a grace that heals the wounds of the village and society , as the signs of disagreements and separation disappeared . Zein's wedding was a message of love , tolerance , peace and harmony among the members of the same people , and the wedding of acceptance of one without fanaticism , hatred or prejudice .it is an ideal wonderful artistic painting that describes the Sudanese society in its integration and harmony that emphasizes the society and national texture of the members of the same people and the same society .

The end of the novel of the wedding of Zein constitutes a wonderful festival of national compromise taking into consideration the uniqueness of the social. Sudanese texture where the spirit of tolerance , love and solidarity overcome the spirit of hatred , separation and conflict .

Chapter four

4-1 Conclusion :

The conflicts of wedding of Zein is characteristic of universal aspect that has accompanied mankind from his evolution up to now; the struggle between the forth of good against the forth of evil .

In the novella wedding of Zein the conflict plays a major role in the plot , action and events and falls between internal or mental conflict , undergone by individual character either major or minor , the opposite extreme is external or physical conflict which is a clash and purposes of character versus objects in the outwardly surrounding world . In the novella wedding of Zein the two types of conflict maybe traced within both round and flat character , however , such being the case more attention should be given to the conflict experience by the protagonist as a representative of good and advocate of sublimity and loftiness.

In some novels the protagonist gains victory over his antagonist , however , in other novels the protagonist maybe defeated heroically ; tragic hero , stills remain a defendant of right and truth and he is usually promised a worthy compensation that he never expected at all, for instant Zein was rewarded with the most beautiful bride in the village who was denied to all gentlemen of her people for the mere reason that Zein was pure , clear , and sincere.

Altayeb Salih is witty enough to create his character , design the novels plot along with other elements like setting , theme, and most importantly irony , he more over is much informed about life style ,

habits and customs of the Sudanese village and its folk people in a way that enable him to fabricate complex and intermingling relationships amongst the novel's character in a brilliant play .

So to speak it is true what we now say about the conflict of the novel's characters and real person in real life of real village and maybe elsewhere novels with all their elements are nothing but a portrait of real life .

4-2 Recommendations :

The novella "The wedding of Zein" by Tayeb Salih revolves around the figure of Zein who lives in Sudanese village .

The researcher is recommends the following .

- Teachers should reinvestigate the novella "The wedding of Zein" .
- Students should be aware about Sudanese culture , customs and traditions which the writer represented in the novella "The wedding of Zein" .
- Teachers should portray and explain for their students the life of the villagers in the north of Sudan , which is influenced by Islamic heritage and Sudanese culture .

4-3 Suggestions for further studies :

The researcher suggests the following for further studies :-

- The researcher suggests that literary interested circles should attach more care to reinvestigate the novels of Tayeb Salih in general .
- The researcher suggests that the fiction of Tayeb Salih , and particularly Season Of Migration To the North .must be searched in universities around the world .

Bibliography

Abd -Ar'Rahim , Musadak -Criticism on A-Shoosh's Essays about symbolism in the Wedding of Zein . Sudanese Culture Magazine , August 1979 , p.85-92.

Al-Badawi , Ahmed Mohommed – At –Tayeb Salih seera Zatiya WaNus (At –Tayeb Salih Auto – biography and text)A-Dar Al-Thakafiyya lil An-Nashr Cairo , 2000-1421 (h).

Al-Nasaj . Ahmed – *Panorama Ar-Ri'waya Al-Arab'iyya Al-Hadeetha (Panorama of the Modern Arabic Novel)* Arabic Center for Culture and Science . Beirut , 1982.

Ar-Rai, Ali -Zagrooda Taweela Lil'hayaa(A Long Ululation for Life) from At-Tayeb Salih Ab'karee Ar-Ri'waya Al-Arab'iyya (*Genius of the Arabic Novel*). Al-Awda Dar –Beirut,1981.

Nonstandard space : **Tayeb Salih , Fanstasy and world Literature by sofia samaster at the university of Wisconsin - MADison 2013.**

Web site :

seven common character Types by terry [www.Ervin11.](http://www.Ervin11)

www.story board that .com /.../types of teaching types of literary conflict.

character (arts)Wikipedia ,the free encyclopedia.

[https://en.wikipedia.org/.../chacter-\(art...](https://en.wikipedia.org/.../chacter-(art...)

The wedding of Zein -New York Review Books

www.nyrb.com/.../the-wedding of - zein .

Appendix

Bibliography