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Politeness and Ideology in Al Tayyeb Salih's *Season of Migration to the North*:

A Critical Pragmatic Study

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Dedication

This thesis is dedicated to:

My husband for being my soul mate, and such a great source of encouragement.

My family for being supportive and helpful.

My supervisor Dr. Mahmoud Eshreteh for his insightful remarks and continuous

motivation.

My instructors at Hebron University for their precious knowledge they offer us.

For all my friends and colleagues.

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Many thanks to every single member of my family and my husband's family, who helped me in making this dream a reality.

Last but not least, my greetings to my lovely children, Sama, Yasir and Asir, who shared with me every single moment of working on this thesis.

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Abstract

This research is an attempt to study politeness and ideology in AL Tayyeb Salih's *Season of Migration to the North*. In order to do so, the researcher adopted two theoretical and analytical frameworks for the purpose of data analysis. The first one is Brown and Levinson's (1987) politeness theory, and the second is van Dijk's (2000) ideological discourse structure.

The study has four purposes. First, it attempts to investigate which politeness strategies are the most used by Mustafa Sa'eed and the other characters throughout the novel. The second purpose is to find the impact of some factors including power and distance on preferring one strategy over another. Moreover, the study aims to find the ideological structures which are used throughout the novel, and the reasons behind each use. The study also attempts to find the relation between Al Tayyeb Salih's ideology throughout the novel from one hand, and the use of one politeness strategy over another from the other hand.

After applying Brown and Levinson's (1987) politeness theory and Van Dijk's (2000) ideological discourse structures on *Season of Migration to the North*, the results show that the use of positive and negative politeness strategies throughout *Season of Migration to the North* vary according to different factors, including distance, power and place where the characters live. For Mustafa Sa'eed, the two main places in the novel (London and the Sudanese village) directly affect the use of one politeness strategy over another.

Al Tayyeb Salih uses different ideological discourse structures to show us the real personality of each character. Finally, the researcher finds a strong relation

between the use of politeness strategies on one hand, and the use of certain

ideological structures on the other.

Abstract in Arabic

الملخص باللغة العربية

تهدف هذه الدراسة الى الى دراسة التأدب والأيديولوجية في رواية الطيب صالح: موسم الهجرة الى الشمال. ولتحقيق هذا الهدف، اتبع الباحث اطاران نظريان: نظرية براون وليفنسون (١٩٨٧) في التأدب، ونظرية بان دخ (٢٠٠٠) في التركيب الأيديولوجي للخطاب.

تتضمن الدراسة أربعة أهداف. الهدف الأول هو معرفة الاستراتيجيات الأكثر استخداما من قبل مصطفى سعيد وشخصيات الرواية الأخرى. ويتمثل الهدف الثاني في ايجاد تأثير بعض العوامل مثل القوة والفروق الاجتماعية على تفضيل استخدام استراتيجية دون غيرها. كما وتهدف الدراسة الى ايجاد التركيبات الأيديولوجية التي تم استخدامها في الرواية، والسبب وراء كل استخدام. ومن أهداف الدراسة أيضا ايجاد العلاقة بين أيديولوجية الطيب صالح في الرواية من جهة، واستخدام استراتيجية تأدب معينة من جهة أخرى.

بعد أن تم تطبيق نظرية براون وليفنسون (١٩٨٧) في التأدب، ونظرية بان دخ (٢٠٠٠) في التركيب الأيديولوجي للخطاب على موسم الهجرة الى الشمال، أظهرت النتائج أن استخدام استراتيجيات التأدب الايجابية والسلبية قد تنوع بسبب عدة عوامل. هذه العوامل تتضمن المسافة الاجتماعية والقوة ومكان تواجد الشخصيات. وبالنسبة لمصطفى سعيد. فقد كان للمكانان الرئيسيان في الرواية (لندن والقرية السودانية) تأثيرا مباشرا على استخدامه لاستراتيجية معينة دون غيرها.

ولغاية اظهار الصفات الحقيقية لكل شخصية، قام الطيب صالح باستخدام تركيبات ايديولوجية مختلفة. وفي النهاية، وجد الباحث أن هناك علاقة قوية تربط بين استخدام استراتيجيات التأدب معينة من ناحية، وبين استخدام تركيبات ايديولوجية معينة من ناحية أخرى.

Chapter One

Introduction and Background

1.1. Overview

The ability to communicate to others is truly a remarkable skill. Language influences our self- concept and identity. Also, cultural influences are reflected in our language and affect how we conceptualize who we are and where we come from. The main function of spoken language is to "socialize individuals to integrate people in social nets by enabling them to communicate in a quick and direct way with immediate feedback from the addressee" (Dontcheva-Navratilovak, 2005, p.66).

Throughout speech, one can simplify complicated ideas into a wide range of simple meanings. However, the function of speech is not only to convey information of certain meanings, but it is also connected to interaction between people. This interaction is supposed to be polite. Cultures all over the world suggest enabling the participants of any conversation to feel comfortable, and to enjoy social interaction in general.

Linguists and scholars try to connect politeness with other linguistics theories and terms. Also, they apply such theories on literary works in order to seek inside the hidden meanings and indications of these works. This study is an attempt to apply politeness theory on Al Tayyeb Salih's ideology throughout *Season of Migration to the North.*

Brown and Levinson's (1987) politeness theory can be applied on any spoken/written material. This study is an attempt to apply the theory on Al Tayyeb Saleh's *Season of Migration to the North*. Throughout this qualitative study, the

researcher is going to explore some politeness strategies and the factors that affect the employment of one strategy over another.

Throughout the process of writing, especially when writing literary works, writers have to follow certain ideologies in order to give their works special and different identities. The ideological structures which are followed by Al Tayyeb Salih in *Season of Migration to the North* present a good example on the use of ideologies in literary works. Salih tries to reflect the ideology of every character throughout their actions as well as their speech.

Al Tayyeb Saleh was a Sudanese writer who is often described as the genius of the modern Arabs novel[1]. He was born on July 12th, 1929 in Karmalal, Sudan for a family of farmers and religious teachers. In 1953, Salih moved to London as part of the first generation of Sudanese educated in Britain in preparation for independence. He worked for The British Broadcasting Corporation (BBC) Arabic service, and studied economics and political science at the University of London[2]. Then in 1961, he published his first collection of short stories. In 1965, he married Julia Maclean, and settled in south west London. *Season of Migration to the North* is his most famous literary work. It was first published in The Beirut Journal *Hiwar* in 1966[3]. The novel has been translated into more than thirty languages. Denys Johnson Davis translated it into English in 1969. Al Tayyeb Salih died on February 17th, 2009.

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[1] https://www.goodreads.com/author/show/70692/Tayeb_Salih
[2] http://jpellegrino.com/teaching/salih.html
[3] https://www.goodreads.com/author/show/70692/Tayeb_Salih

1.2. Statement of the Problem

Once literary works are produced (language in use), they become a kind of discourse. A text cannot be separated from its social formation. Any literary work involves, consciously or unconsciously, the fighting of ideologies. Ideology of a literary work must be understood in its social formation within a whole field of practices. It must be integrated with the actual actions. A literary work might be an object of experience, selected by the author from his/ her own life and feelings. Therefore, the relationship between the writer and the text should be looked for in these contexts.

Eagleton (1996) states that "our analysis of ideology depends on our understanding of the literary work itself." It is a great significance to know the concrete process and the working mechanism of ideology in a literary text. This study is an attempt to apply politeness theory on one *Season of Migration to the North*. Moreover, the researcher tries to connect Politeness theory with another important term: Ideology. Van Dijk's (2000) theory about ideology and discourse is the main source for this discussion.

In other words, the researcher adopts the following theoretical and analytical frameworks in order to conduct this study:

1 . Brown and Levinson's (1987) politeness theory.

2 .Van Dijk's (2000) theory about ideology and discourse.

The resear cher depends on the Arabic version of the novel "*Mawsim al Hijra Ila al Shamal* (1981)". Also, quotations from Davies Jones's English translated version "*Season of Migration to the North* (1997)" are used for more clarification.

1.3. Significance of the Study

Since it was published in 1966, *Season of Migration to the North* was and still a rich material for researchers who conducted several studies to analyze and discuss the different themes and issues of this novel. During my research, the researcher found that there is literary gap concerning the written materials about *Season of Migration to the North*. Researchers wrote and still write about this novel as an example of post colonial literature, for example (Shaheen, M (1985), Arpa. (2017) and Azmi, M. et al (2017). They talk a lot about Mustafa Sa'eed as a symbol of the character that shows internal and external conflict. Also, they discuss the ideas of East vs. West, and differences and the similarities (if there are some) between the two cultures.

Despite this huge amount of studies about the novel, the researcher has not found any research which applies the politeness theory on Al Tayyeb Salih's ideology in *Season of Migration to the North*. Moreover, up to my knowledge, there are no previous studies which discuss the relation between politeness theory from one hand, and Al Tayyeb Salih's ideology in the novel *Season of Migration to the North* on the other. I think it is a worthy subject to be discussed throughout this work. This study will fulfill a gap in literature. It will provide the reader with some ideas about the relation between the writer's ideology and the use of some politeness strategies throughout the novel.

1.4. Purpose of the Study

The current study explores the use of positive politeness strategies and negative politeness strategies in *Season of Migration to the North*. Also, it discusses

Al Tayyeb Salih's ideology and how it affects the use of one politeness strategy over another. In other words, the study has four purposes:

1 . To investigate which strategies are the most used by Mostafa Sa'eed and the other characters throughout the novel.

2 . To find the impact of some factors including power and distance on preferring one strategy over another.

3. To study the ideological structures which are used throughout the novel, and the reasons behind each use.

4. To study the relation between Al Tayyeb Salih's ideology throughout the novel from one hand, and the use of one politeness strategy over another from the other hand.

1.5. Research Questions

The researcher raises the following questions to be answered throughout this study:

1 . What are the most used politeness strategies used in al Tayyeb Salih's *Season of Migration to the North*?

2 . What factors may affect the use of one politeness strategy over another throughout the novel?

3. What are the basic ideological structures used by Al Tayyeb Salih in *Season of Migration to the North*? And for what reasons?

4 . What is the relation between Al Tayeeb Salih's ideology throughout the novel from one hand, and the use of one politeness strategy over another from the other hand?

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1.6. Research Hypotheses

This research examines the following hypotheses:

Hypothesis One: The use of positive and negative politeness strategies throughout Al Tayyeb Salih's *Season of Migration to the North* vary according to different factors, including distance, power and the place where the characters live.

Hypothesis Two: Al Tayyeb Salih uses different ideological discourse structures to show us the real personality of each character. Also, each ideological structure is used for a purpose.

Hypothesis Three: There is a strong relation between the use of politeness strategies on one hand, and the use of certain ideologies on the other.

1.7. Limitation of the Study

In order to conduct this research, the researcher adopts two of the most famous theories in the field of applied linguistics: Brown and Levinson's (1987) politeness theory, and van Dijk (2000) taxonomy about ideological structures. Although there are a huge amount of previous studied on politeness from one hand, and ideology on the other, the studies that discuss the relation between the use of politeness strategies and its relation with ideology are very rare. The lack of such studies makes it a little bit harder to conduct this research. In order to go over this obstacle, the analysis part of this research is divided into three parts: The first part discusses positive and negative politeness strategies in *Season of Migration to the North*, and then the second part deals with the ideological discourse structures in the novel. The last part of the analysis studies the relation between politeness and ideology throughout *Season of Migration to the North*. This study is a qualitative

study. It does not attempt to show the percentages of strategies used by characters, but it attempts to find out why each strategy is used.

Chapter Two

Theoretical Background and Literature Review

2.1. Introduction

Throughout this chapter the researcher is going to define some technical concepts which will be used to analyze Al Tayyeb Salih's *Season of Migration to the North*. Politeness and ideology are the main two terms to be discussed. Then in the second part of this chapter, the researcher reviews some previous studies in order to know more about the theories and the terms that are mentioned in this research. This chapter is very important because it is the fundamental base of the research.

2.2. Theoretical Background

2.2.1. Politeness

Politeness theory is one of the most common theories in the field of applied linguistics, and the term "face" is one of the common terms when talking about politeness theory. Goffman (1967) defines face as "the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact" (p. 213). He uses the term "face work" to describe the actions people take to save their own face (defensive orientation), and that of others (protective orientation). According to Goffman, there are two face- saving processes involved in face work: The avoidance process, that is avoiding threat to face, and the corrective process that is resolving the threat to face by participants. In other words, people want to be seen as having value to others. They claim to have value by presenting themselves in a certain way to others.

Domenici and Littlejohn (2006) emphasize the values reflected in the original Chinese use when they define face as "a desire to present oneself with dignity and honor" (p.10). Dignity and honor are also part of the foundation of politeness theory in the sense that we honor others by being polite and respectful. Another definition of face is presented by Craig, Tracy and Spisk (1986). They define face as "the self image one presents to others" (p. 440). Cupach and Metts (1994) define face as "the conception of self that each person displays in particular interactions with others" (p.3). Both definitions show people's attempts to help each other maintain their faces.

Leech (1983) deals with politeness in another way. He uses his "six maxims" to differentiate between the ways in which language is constrained by different social factors. Politeness according to Leech is the polite social behavior within a certain culture. Gu (1990) explains the "conversational maxims approach". Gu's maxims are a worthy source for cross cultural studies.

According to Jucker (2016), the fictional texts constitute complex communicative acts between an author and an audience, and they regularly depict interactions between characters. Both levels are susceptible to an analysis of politeness.

Watts (1989) talks about a "complementary" relationship between Brown and Levinson's face needs, Gu's (1990) six maxims and Fraster and Nolan's conversational rights and obligations. Culpeper (1998) states that there is no specific definition or meaning of politeness. He adds that politeness can be recognized by the linguistic strategies. After these different explanations for the notion of "politeness", different studies adopt these explanations in order to analyze literary works.

2.2.1.1. Brown and Levinson's (1987) politeness Theory

Brown and Levinson's politeness theory was originally published in 1978 and revised in 1987. It has given an enormous amount of analysis methods. Without this theory, we would not be in a position to consider the phenomenon of politeness as a fundamental aspect of human socio- communicative interaction. It provides several presentations of insights into human behavior. Also, it has been saved as a touchstone for other researchers who felt the need to go beyond it. But it is clearly a class of its own in terms of its comprehensiveness, organization and level of argumentation. (Al Adaileh, 2007). In fact, according to Aydinoglu (2013), the notion of politeness and impoliteness has been one of the controversial issues and has been defined in many different ways since politeness theory was first introduced by Brown and Levinson.

Brown and Levinson (1978) conceptualize face as something that we desire from others. They define face as "the want to be unimpeded and the want to be approved of in certain respects" (p.63). They argue that when people interact, they recognize each other desire to have their face supported, and provide such confirmation.

Brown and Levinson's (1987) model consists of two parts: The first part is the fundamental theory about the nature of politeness and how it functions in interaction. The second part is a list of positive and negative politeness strategies from three languages: Tamil, Tzeltal and English. Brown and Levinson use the term "face" which is derived from that of Goffman (1967), and from the English folk term, which ties face up with motions of being embarrassed, humiliated or losing face. Brown and Levinson (1987) use Goffman's (1967) face theory as a foundation for explaining human interactions that revolved around being polite. Thus, face, the public self

image consists of two related aspects: The first one is the "positive face" which is the positive aspect self image or personality (including the desire that this self –image be appreciated and approved of), or as Brown and Levinson (1987) define positive face "the want of every member that his/ her wants be desirable to at least some others" (p. 62). The second aspect is the "negative face", the basic claim to territories, personal preserves, and rights to non-distraction, the freedom of action and the freedom of imposition. Negative face is defined by Brown and Levinson (1987) as "the want of every competent adult member that his actions be unimpeded by others" (p. 62). Therefore, positive politeness is the reduction of a person's public self- image or personality. It also represents similarities among the speaker and the hearer. Then comes the negative politeness, which is the politeness of non- imposition or the "formal politeness".

According to politeness theory, the interlocutors use particular strategies in order to achieve successful communication. In their book "Politeness: *Some Universals in Language Usage*", Brown and Levinson (1987) explain the different positive and negative politeness strategies which enable to create maximality comfortable environment for communication. Therefore, politeness is understood as the ability of people to use interactive strategies depending on the communicative situation. In other words, the speaker is able of making a good impression on the interlocutor and creating positive self image or, on the contrary, expanding his/ her personal space (Holmes J. 2006).

2.2.1.1.1. Positive Politeness Strategies

In their book "*Politeness*: *Some Universals in Language Usage*", Brown and Levinson (1987) give a list of positive and negative politeness strategies. In this

section, the researcher will make a list of the fifteen positive politeness strategies as they are mentioned in Brown and Levinson's (1987) book, and an example for each strategy. Some of the examples were taken from Brown and Levinson's (1987) samples, and the other examples were written by the researcher for more clarification:

Strategy One: Notice, attend to hearer (his interests, wants, needs, goods). This strategy suggests that the speaker should take notice of aspects of hearer's conditions.

Example: *You must be hungry; it's a long time since breakfast. How about some lunch?* (Brown & Levinson, 1987, p. 103).

Strategy Two: Exaggerate (interest, approval, sympathy with hearer). This is often done with exaggerated intonation and stress.

Example: *What a fantastic garden you have!* (Brown & Levinson, 1987, p.104).

Strategy Three: Intensify interest to hearer. This happens when the speaker shares his/her own interests with the hearer, by making a good story sometimes.

Example: *I come down the stairs, and what do you think I see? A huge mess all over the place……* (Brown & Levinson, 1987, p.106).

Strategy Four: Use in group identity markers. The speaker here shows in group membership with the hearer. This includes in group usage of address forms, the use of a certain language or dialect, the use of jargon or slang.   .

Example: *Bring me your dirty clothes to wash, honey*. (Brown & levinson, 1987, p.108).

Strategy Five: Seek agreement. This appears when the speaker raises "safe topics". These safe topics allow the speaker to stress his agreement with hearer, and therefore to satisfy hearer desire to be right, or to be corroborated in his opinions.

Example*: If your neighbor comes home with a new car and you think its hideously huge and pollution- producing, you might still be able to say: isn't your new car a beautiful color!* (Brown & Levinson, 1987, p.112).

Strategy Six: Avoid Disagreement. The desire to agree or appear to agree with hearer leads also to mechanism for pretending to agree, instances of "token agreement". This also happens when speakers twist their answers so as to appear to agree or to hide disagreement.

Example: A: that's where you live, Florida?

B: that's where I was born. (Brown & Levinson, 1987, p.114).

Strategy Seven: Presuppose/ raise/ assert common ground. This happens when the speaker spends time and effort on being with hearer, as a mark of friendship or interest in him/her.

Example: *A is describing the library location to B: ok. It's at the far end of the street, the last house on the left. If you don't find it call me, and I will take you in my car to show you the place.*

Strategy Eight: Joke. Since jokes are based on mutual shared background knowkedge and values, they may be used to stress that shared background or those shared values.

Example: *How about lending me this old heap of junk? (Hearer's new Cadillac).* (Brown & Levinson, 1987, p.124)

Strategy Nine: Assert or presuppose speaker's knowledge of and concern for hearer's wants. To indicate that the speaker and the hearer cooperators, and thus potentially to put pressure on hearer to cooperate with speaker, is to assert or to imply knowledge of hearer's wants to fit one own wants in with them.

Example: *I know you can't bear parties, but this one will really be good.* (Brown & Levinson, 1987, p.125).

Strategy Ten: Offer and promise. Speaker can indicate that whatever the hearer wants, speaker wants for him and will help to obtain. Offers and promises are the natural outcome of this strategy.

Example*: I will visit you next week. I promise.*

Strategy Eleven: Be Optimistic. Some optimistic expressions seem to work by minimizing the size of the face threat. In other words, the cooperation between speaker and hearer means that such small things can be taken for granted.

Example: *You don't have any objections to me helping myself to a bit of cake, do you?* (Brown & Levinson, 1987, p.127).

Strategy Twelve: Include both speaker and hearer in the activity. By using an inclusive "we" or "us" forms.

Example: *Let's get on with dinner*. (Brown & Levinson, 1987, p.127).

Strategy Thirteen: Give or ask for reasons. Another aspect of including hearer in the activity is for speaker to give reasons as to why he wants what he wants.

Example: *Why don't I help you with that suitcase? I know how to make it more comfortable*. (Brown & Levinson, 1987, p.128).

Strategy Fourteen: Assume or assert reciprocity. The existence of cooperation between speaker and hearer may also be claimed or argued by giving evidence or reciprocal rights between speaker and hearer.

Example: *I did X for you last week, do you do Y for me this week*. (Brown & Levinson, 1987, p.129).

Strategy Fifteen: Give gifts to hearer (goods, sympathy, understanding, cooperation). This is the classic positive politeness action, which demonstrates that speaker knows some of hearer's wants and wants them to be fulfilled.

Example: *A gives B a certain gift in his birthday.*

2.2.1.1.2. Negative Politeness Strategies

Brown and Levinson (1987) mention ten negative politeness strategies. A negative politeness strategy is a redressive action addresses to the addressee's negative face: his/her wants to have his/her freedom of action. Negative politeness is the heart of respect behavior; just as positive politeness is the kernel of familiar and joking behavior. According to Brown and Levinson (1987), the ten negative politeness strategies are:

Strategy One: Be conventionally indirect. This happens when the speaker is faced with opposing tensions: the desire to give hearer an "out" by being indirect, and the desire to be somehow polite. This case is solved by the compromise of conventional indirectness.

Example: *You could perhaps pass the salt?* (Brown & Levinson, 1987, p.133).

Strategy Two: Question, Hedge. This derives from the want not to presume and the want not to coerce hearer. A hedge is a word or a phrase that modifies the degree of membership of a predicate or noun phrase in a set.

Example: *Won't you open the door? (Which could be glossed as: I hedgedly request that you open the door).* (Brown & Levinson, 1987, p.145).

Strategy Three: Be pessimistic. This strategy gives redress to hearer's negative face by explicitly expressing doubt that conditions for the appropriateness of speaker's speech act obtain.

Example: *You could possibly by any chance lend me your car?*

Strategy Four: Minimize the imposition. Here, power and distance are treated as possible weight factors, so indirectly this may pay hearer deference.

Example: *I just want to ask you if you could lend me a single sheet of paper.* (Brown & Levinson, 1987, p.177).

Strategy Five: Give deference. This strategy serves to defuse potential face threatening acts by indicating that the addressee's rights to relative immunity from imposition are recognized, and moreover that speaker is certainly not in a position to coerce hearer's compliance in any way. Also, honorific system is an example for this strategy.

Example: *We will be very pleased if you agree to have your dinner with us.*

Strategy Six: Apologize. By apologizing, the speaker can indicate his reluctance to impinge on hearer's negative face and thereby partially redress that impingement.

Example: *It was very late yesterday when I called you. I apologize.*

Strategy Seven: Impersonalize speaker and hearer. This results in a variety of ways of avoiding the pronouns "I" and "you".

Example: *Do this for me.* (Brown & Levinson, 1987, p.190).

Strategy Eight: State the face threatening act as a general rule. One way of disassociating speaker and hearer from the particular imposition in the face threatening act, and hence a way of communicating that speaker doesn't want to impinge but is merely forces to by circumstances.

Example: *Passengers will please refrain from flushing toilets on the train.* (Brown & Levinson, 1987, p.206).

Strategy Nine: Nominalize: to use adjective or noun forms instead of verb form. This may increase the degree of formality.

Example: *Your good performance on the examinations impressed us favorably.* (Brown & Levinson, 1987, p.207).

Strategy Ten: Go on record as incurring a debt, or as not indebting hearer. Speaker can redress a face threatening act by explicitly claiming his indebtedness to hearer, or by disclaiming any indebtedness of hearer, by some expressions such as: I'd be eternally grateful if you would……..

Example*: It wouldn't be any trouble; I have to go right by there anyway*. (Brown & Levinson, 1987, p.210)

2.2.1.2. Politeness Across Cultures

Every human society is a special case. Each society has its own norms, rules and values. Language is one of the variables which differentiates one society from

another. Also, culture is a cornerstone when talking between differences among societies.

Politeness is one of the common values which is shared by all humans regardless of time and place. The important point here is how each society applies politeness, and how each individual receives the concept of politeness while connecting with other members; these members may come from the same society or from different societies. Vidal (1996) as cited in Ogiermann (2009) has stated that "while it is certainly true that politeness does not reside within linguistic structures, every language has at its disposal a range of culture- specific routine formula which carries politeness default values." In other words, the concept politeness is found in every language, but what is accepted in one culture may be prohibited in other cultures. Mainly, politeness is associated with certain expressions and grammatical constructions of a given language and this makes it a cultural specific aspect.

There is a relation between politeness and indirectness. For some cultures, talking in the most direct way is more polite than giving hints. Ogiermann (2009) has studied the use of requests in Polish, Russian, English and German. He finds that "direct requests are the most frequently used in Polish and Russian, while indirect requests are often used in English and German."

Culture is one of the most important factors to be considered when analyzing interaction. Researchers provide many definitions for the word culture. Verschueren (1999) has argued that culture correlates to linguistic choices along with norms and values, and that such values and norms are expressed in utterances, and these aspects constitute the greater part of culture. Another definition is presented by Spencer-Oatey (2000). He defines culture as "a fuzzy set of attitudes, beliefs, behavioral

conventions, and basic assumptions and values that are shared by a group of people, and that influence each other's behavior and each member's interpretation of the meaning of other people's behavior" (p. 4). It can be concluded that whether culture is acquired or learned, it influences the verbal and non- verbal behavior of individuals in a certain society

Every culture presents different norms and values. This means that in cross-cultural interactions (the use of politeness for example), it is possible that interactants may misunderstand each other, or accuse each other of being inappropriate. If two persons from two different cultural backgrounds are met for the first time, and start a conversation, the topics that every participant tends to share will be different.

The case of Mustafa Saeed, the main character *in Season of Migration to the North* is a good example for those individuals who live the experience of dealing with two different cultures. The Sudanese culture and the British culture are totally different. Each culture has its own norms. What may be accepted in one culture may be rejected in the other and vise versa.

The second part of the analysis of this research deals with what van Dijk (2000) calls "ideological conflict". The life of Mustafa Saeed presents the main example for this term.

2.2.2. Ideology

Many scholars discuss the term "ideology" throughout their articles and books. According to Clazada (2003), recent definitions of ideology are linked with the concepts of power relation and domination. She quoted from Eagleton (1967) that

"ideology is idea and beliefs which help to legitimate the interest of a ruling group by distortion or dissimulation"(p. 4).

Lane (1973) has assumed that if ideology is separable from some political beliefs or opinions, it is because ideology is intrinsically normative and generative. Higgs (1987) has understood ideology as the concept which "facilitates our taking a stand on a particular issue". Other scholars try to connect ideology with what is going on around us. It seems that "ideology provides knowledge about the world indirectly" (Lau et al. 1991).

Simpson (1993) has defined ideology as "assumptions, beliefs, value- systems which are shared collectively by social groups" (p.3). Simpson's definition deals with ideology as a milestone in any community or any social group. Moreover, ideology plays a critical role in shaping and forming the language because language is a main part of any community.

Each society has its own characteristics which shape the whole image of human communities. Ideology is one of these characteristics. It can be said that ideology is one of the social specific features which makes one society differs from other societies. Fairclough (1995) as cited in Ghaderinezhad (2015) believes that if ideologies are acquired, expressed, enacted and reproduced by language, this must happen through a number of discursive structures and strategies. Fairclough has given the pronoun *we* as an example. *We* is one of these structures, typically used to deictically refer to the in-group of the current speaker. In theory, and depending on context, any variable structure of language may be ideologically marked.

It's true that ideology can be found in the meanings of words, but this is not enough as Chen and Li (2011) have stated "ideology not only can be found in the

meaning of words, but also in the presuppositions, coherence and figures of speech of a text."

The previous definition illustrates that ideology is the final product when people try to explain what they think into actions.

Ghaderinezhad (2015) has stated that ideology is a systematic and purposeful process which is controlled by virtue of man's vigilance and mentality, which finds certain tracks that determine how humans look at things, consider things, judge things and draw their ambivalence attitudes in life. In other words, people perceive and view things differently depending on their ideas, which determine how they treat things. So, if something is accepted in some communities as good may not be so in others, or it may be rejected at all in a certain culture.

Eagleton (1976) has dealt with ideology in his book *Criticism and Ideology*. He has examined the relationship between the literary text and ideology. He argued that the literary text is not an expression of ideology, but it is rather a certain production of ideology. He stated that "a dramatic production does not express or reflect the dramatic text of which it is based, but it produces the text and transforms it into a unique and irreducible entity."

Then in 1991, Eagleton has stated that "the word ideology is a text woven of a whole tissue of different conceptual strands." He has added that "just like literature, ideology can't be separated from its context either" (p. 28). Eagleton (1996) has explained the previous point. He has stated that "it is in literature above all that we observe in a peculiarly complex, coherent, intensive and immediate fashion the working of ideology in the texture of lived experience of class societies" (p.16).

2.2.2.1. Van Dijk's (2000) Ideological Theory

Van Dijk is considered to be one of the most famous discourse analysts who write about ideology and its relation to discourse analysis. He defines ideology as "a system of beliefs which are shared by numbers of social groups" (van Dijk, 1998). He talked about ideologies as the most important organizing basic beliefs of social representations. Moreover, social groups don't only have their ideologically based knowledge, but also share this knowledge. This may be called cultural common ground. Also, ideologies and their structures may be seen as the cognitive core of the identity of a group and its members.

Another important point is that social representations, such as group beliefs, attitudes and ideologies are by definition general and fairly abstract. They need to be used by group members in different situations. In other words, we cannot study the practical side of ideology and beliefs unless they are applied on a certain social group. Then, we easily can notice and study their social behavior. Van Dijk (2000) discussed what he called "ideological conflict". He states that "people may be confronted by ideological conflict and confusion. We may identify with several social groups or formations at the same time, and this may lead to different ideological positions". This theoretical framework can be applied on the character of Mustafa Sa'eed in Al Tayyeb Salih's *Season of Migration to the North.*

This character lives in two different places, and according to this he might have two different ideologies. These contradictions lead to what van Dijk (2000) called internal conflict: Two different ideologies, two different thoughts and two different places, but one character at the end.

Therefore, this hypothesis can be applied on Al Tayyeb Salih's novel, especially on the main character Mustafa Sa'eed. Throughout his life in England and then in Sudan, Sa'eed faced this ideological conflict, especially when he contacted with the different social groups in England as well as in Sudan. Even when he returned to his homeland, Sa'eed still has some difficulties to be part of this community again. He spent the rest of his life as a disguised person who did not have that specific and clear identity. He preferred to hide his past, and to live his present as another man from another class. All these contradictions lead to his tragic end.

This study is an attempt to apply brown and Levinson's (1987) politeness theory on Al Tayyeb Salih's ideology in *Season of Migration to the North*, focusing mainly on the mysterious life of Mustafa Sa'eed

2.2.2.1.1. Ideological Discourse Structures

Ideology can be realized by different discourse structures. Van Dijk (2000) has stated that "ideology may exhibit in virtually all structures of text or talk; but on the other hand, we also believe that this may be more typical for some than for other structures" (p.42). For example, semantic meaning can be affected by a certain ideology more than morphology (word formation), or syntax (sentence formation). In English and Arabic for example, the article (the) precedes the noun, and no ideological influence will change that, but if we call someone a fighter, a rebel or a terrorist, this depends on a certain ideological position. Seven ideological discourse structures were adopted by van Dijk (2000) as a tool to analyze ideology and its relation with discourse analysis:

1. Meaning: When analyzing any discourse (written or spoken), meaning is the first structure which differentiates between one discourse and another. There are many elements which can be analyzed by referring to meaning:

1 .1. Topics (semantic macrostructures).

1 .2. Level of description (to give many or few details about an event).

1.3. Implications and presuppositions (using the implied meaning of a discourse).

1.4. Local coherence (this coherence is controlled by the mental model on which it is based).

1.5. Synonym, paraphrase (different words give lexical and analysis).

1.6. Contrast (ideologies are represented in polarized terms like *we* and *they*, or designated in groups and out groups).

1.7. Examples and Illustrations (stories and examples may serve as premises in an argumentation).

1.8. Disclaimers (when the speaker uses a kind of apparent negation. For example, *I have nothing against X, but…….).*

1.9. Propositional structures (the predicates of propositions may be more or less positive or negative, depending on the underlying opinion).

1.10. Actors (actors may appear in many guises, collectively or individually, in group or out group members).

1.11. Modality (propositions may be modified by modalities such as *it is necessary that or it s possible that*).

1.12. Evidentiality (to give an evidence to support your speech. For example, I have seen it with my own eyes).

1.13. Hedging and Vagueness (people may hedge or be vague when they do not know a precise answer to a certain question).

1.14. Topio (topio are very similar to topics, but they have became standardized and publicized so that they are typically used as "ready – mades" in argumentations).

2. Formal Structures: Ideologies may affect the various formal structures of text and talk. For example, a certain ideology may affect the form of a clause or a sentence, the form of an argument, the order of news story and the size of a headline. Also, the ideological function of formal structures can be exercised together with meaning or interaction.

3. Sentence Syntax: There are many sentence structures which allow some variation, such as word order, nominalization and active/ passive sentences. When different sentence forms or different words order is used, this means that the speaker is following a certain ideology (to emphasize or deemphasize some words). Such emphasis or lack of emphasis has certain ideological indications of course.

4. Discourse Forms: If we talk about discourse forms from an ideological point of view, it will be noticed that there are several strategies used to differentiate between ideas. For example, sentences which express positive meanings about us and negative meanings about them will typically appear at the beginning. On the other hand, sentences which include bad ideas about us tend to appear at the end.

Van Dijk (2000) discussed the importance of word- order and its relation with ideology. He lists some places where the most important information may be written.

For example, the most important information may be included in headlines, abstracts, announcements and initial summaries of stories. Sometimes, the writer mentions the most important information at the end of his work. Such writing ideology aims to pay the reader attention and leads him/her to read the whole work, especially in literary works.

5. Argumentation: It is mostly used when writing argumentative discourse, like scholary articles and editorials in the press. The writer tries to approve his/ her point of view, and makes it stronger and more acceptable. Such kind of discourse may be divided into two main categories: Arguments and a conclusion. Of course, each writer can add any other parts to the work to make it more convincible.

According to van Dijk (2000) "Argumentation is controlled by a number of normative rules, interaction principles and efficient strategies of actual performance." On the other hand, there are some actions that may break the argumentation. For example, the use of irrelevant argument, play on people's emotions, argue that something must be true because everybody thinks so and when using overgeneralization.

6. Rhetoric: Rhetorical structures or "figures of speech" are widely used, especially in literary works. Metaphors, alliteration, similes and irony are used repeatedly in writing to give a deeper meaning to a certain structure. When talking about the relation between ideological structures and rhetorical structures: meaning is more important than form and content is more important than style. So, the researcher's job is to seek to reveal the hidden meanings behind such rhetorical structures.

7. Action and interaction: This is the most social dimension when talking about ideological structures. Van Dijk (2000) has stated that "the same speech acts differ by

speakers or social groups." As assertion, a question, accusation, promise or threat are all examples of speech acts.

All speech acts can be used by all people. But there are some factors which may affect the way each group used to use a certain speech act. For example, the relation between two social groups: a dominant group and a dominated group, determines the way that each group follows to deal with the other one.

2.2.3. Individualism vs. Collectivism

Individualism- collectivism dimension is considered as one of the most used dimensions in contemporary cross- cultural studies. It is used to describe, explain and predict differences in attitudes, values, behaviors, communication, socialization, attribution, cognition and self concepts.

According to Hofstede (1980) as cited in Kim (1995) "individualistic societies emphasize "I" consciousness, autonomy, emotional independence, individual initiative, right to privacy, pleasure seeking, financial security and need for specific friendship. Collectivistic societies, on the other hand, stress "we" consciousness, collective identity, emotional dependence, group solidarity, sharing and need for stable friendship."

Then, in 2011, Geert Hofstede wrote a paper titled "*Dimensionalizing Cultures: The Hofstede Model in Context*". In this paper, Hofstede has listed ten differences between collectivist and individualist societies.

Table 1: The Differences between Individualist and Collectivist Societies. (Hofstede, 2011).

Individualism	Collectivism
Everyone is supposed to take care of him-or herself and his or her immediate family only.	People are born into extended families or clans which protect them in exchange for loyalty.
"I" consciousness.	"We" consciousness.
Right of privacy.	Stress on belonging.
Speaking one's mind is healthy.	Harmony should always be maintained.
Others classified as individuals.	Others classified as in-group or out-group.
Personal opinion expected: One person one vote.	Opinions and votes predetermined by in-group.
Transgression of norms leads to guilt feelings.	Transgression of norms leads to shame feelings.
Language in which the word "I" is indispensable.	Language in which the word "I" is avoided.
Purpose of education is learning how to learn.	Purpose of education is learning how to do.
Take prevails over relationships.	Relationship prevails over task.

Individualism vs. collectivism was and still one of the most complicated issues to be studied. For example, Huntington (1996) has argued that the major world conflicts after the cold war world occur along the cultural fault line separating civilizations and suggested that the differences between individualist western cultures and collectivist non western cultures would constitute major cleavages.

Triandis (1995) as cited in Yoon (2010) has stated that 70 percent of the world population is collectivist, and many in these groups disagree with individualism of western civilization. Here, the researcher has concluded that there are two kinds of societies: individualist or collectivist. On the other hand, there are some researchers who deal with individualism and collectivism in different ways. Georgas (1989) has stated that "individualist and collectivist attitudes can coexist on the individual level."

In other words, any individual can use individualist or collectivist values depending on the situation. Hui (1988) has showed variation in individualist and collectivist attitudes in different types of relationships such as with one's spouse, parent, neighbor or coworker. Such studies suggest that individuals may follow specific combinations of individualist and collectivist values. Some people may be high on individualism and low on collectivism or vice versa.

Deschamps and Green (2005) have discussed individualism and collectivism in twenty countries. They have found that even in markedly homogenous student samples, within- country variation exists. Individuals endorsed different combinations of individualist and collectivist dimensions.

In another study, Kokila (2018) has studied the individualism and collectivism cultural dimension among the Indian people. He has cocluded that "the current people living in the Indian country come under the sort of individualistic dimension." He adds that "according to the people, solitude plays wide role than being in groups. For the individualistic person, isolation is a common thing and ultimate goal to be well- maintained."

Darwish and Huber (2003) have studied individualism and collectivism in European and Arab societies. They have found that the effect of cultural background causes dissimilarities between German and Egyptian subjects in individualism and collectivism. Also, they find differences between male and female subjects from both cultures."

It can be said that individualism and collectivism are values, because they describe and reflect something durable by the members of a specific group.

2.2.4. The Novel: *Season of Migration to the North*

Season of Migration to the North was selected by the panel of Arab writers as the most important Arab novel in the twentieth century. Moreover, Edward Sa'eed described it as one of the six great novels in Arabic literature.[4] Also, it was voted among the 100 greatest books in history by authors from 54 nations in writers' poll concerned in 2002. Despite this popularity across the world, the novel was banned in Sudan for many years before it was published again[5].

Season of Migration to the North contains one main character. All the others are secondary characters who serve only in the flowing of actions in Sa'eed's life. Throughout the novel, the Sudanese narrator tells us the story of another Sudanese: Mustafa Sa'eed who travels north to England from his Sudanese village. Later on, Sa'eed comes back to live in another village near Khartoum before committing suicide. *Season of Migration to the North* concerns the story of its protagonist's belonging. Mustafa's father comes from the northern region, and his slave mother comes from southern region. Sa'eed takes much of his sense of self from his father's sense of superiority: both as Arab and slave- owners. When Sa'eed comes back to his small village in Sudan, he marries a young northern Arab woman (Hosna Bint Mahmoud). Sa'eed considers the life in the village as simple, and people as good and easy to get along with. During his journey, Sa'eed meets different people from different countries. It seems to be that he lives two separate lives at the same time: one in England and the other is in his homeland.

The narrator and Mustafa Sa'eed deny the colonial culture and fight to reverse the central scene of describing them as immoral and savage as doubling characters.

https//www.google.com/amp/s/www.cbc.ca/amp/1.4158949 ٤
https://www.thefamouspeople.com/profiles/tayeb-salih-6117.php ٥

Both characters are the outcomes of the Western culture, since they attempt to remain and last between their old and new history. Tariha (2015) has stated that "we can say Mustafa Sa'eed is depicted as "evil, savage, exotic, and mysterious black god', bursting for his desire and pleasure just to reverse the colonial phase as a way of taking revenge on colonizers".

The connection between Mustafa Sa'eed and the other elements in his community is discussed by Santangelo (1999) who stated that "by challenging the connection between identity and landscape, the novel implies that instead of assuming an essential commonality based on place and race, it might be more fruitful to identify common interests as determined by struggle and oppression."

2.3. Literature Review

2.3.1. Previous Studies on Politeness and Ideology

Politeness is a useful device for studying literature linguistically. In addition to establishing and asserting and achieving goals, politeness is a tool to study social interaction to establish social, harmonious and friendly relationships among different individuals.

Abbas (2013) has studied the strategic politeness in Montgomery's *Anne of Green gables*. The researcher discussed Anne's directives according to her verbal behavior. Abbas (2013) has concluded that "Anne's use of the linguistic politeness strategies in this speech event shows some aspects of her relationships with the other people inside and outside the Green Gables. Anne as a character wishes to be defined by her role as a member of the Cuthbert Green Gables."

Some pragmatic studies (Akutsu, (2006) and Chandra, 2009) have showed the use of politeness strategies in different situations and contexts such as text books, TV advertisements, academic e- mails and letters. They concluded that in daily communication most speakers apply language politely to minimize the addressee's face threatening. In order to do so, speakers should consider the cultural norms, because a specific norm is acceptable in one culture but not in another one.

By using a modified version of Brown and Levinson's politeness theory (1978), Brown and Gilman (1987) have applied their theory on Shakespeare's four tragedies: *Hamlet, King Lear, Macbeth and Othello*. They have concluded that in Shakespeare's tragedies, politeness increases because of the power of the hearer more than the power of the speaker. They depend on the three dimensions which were used in Brown and Levinson's (1987) model: Power "(P), distance (D) and rank (R). Brown and Gilman (1989) have calculated the number of positive and negative politeness strategies, whose classification they adapted from the classification proposed by Brown and Levinson (1987). The results of their investigation are similar to those predicted by the theory for two of the three dimensions. The results for the dimensions power and ranking of imposition support the theory, but the results for the dimension social distance does not.

In a similar study, Bouchara (2009) has applied Brown and Gilman's method on Shakespeare's four comedies: *Measure of Measure, Twelfth Night, Taming of the Shrew and Much Ado about Nothing.* Bouchara has found minimal contrasts in power since it has the biggest effect on politeness in Shakespeare's comedies. Bouchara (2009) took into consideration only the most critically important instances of a given pair of characters. He has applied Brown and Gilman's (1989) analysis on 46 contrasts

in four plays. The findings reveal that 37 of the contrasts are congruent with the theory against 6 and 3 weakly contradictory ones.

The previous findings from Brown and Gilman (1989) and Bouchara (2009) have illustrated that Brown and Levinson's (1987) theory of politeness can be applied to Shakespeare's Early Modern English.

Clupeper (1998 as cited in Anderson, 2010) has applied his framework of politeness to another fictional text: To a film dialogue. He analyzed the interaction between the main characters, Charlie and the Colonel, in the film *Scent of a woman*. Clupeper (2010) has revealed that "there are interesting insights not only into the characters and their developing, but also to plot development." In other words, politeness theory is used by the different characters as a tool to serve the flowing of actions inside the fictional or the literary work.

Rossen-Knill (2011) has adopted Brown and Levinson's (1987) theory to analyze *Arthur and George*. She has found that politeness strategies in the dialogue can easily introduce the reader with the different characters in this work. Rossen Knill stated that Arthur's and George's particular ability to use language shapes their social situation. George's ability to make sense of implicature and recover interpersonal messages leads to social disaster, whereas Arthur's heightened sensitivity to language's creative possibilities leads to exceptional social success.

Murliati (2013) has conducted a qualitative research to analyze the directive utterances of George Milton, the main character in John Steinbeck's novel "*Of Mice and Men*". Murliati (2013) has found that "George Milton gives commands more than requests and suggestions. There are 35 commands, 20 requests and 5 suggestions. The usage of politeness strategies by George Milton varies. The choices of certain

strategies are influenced by George's consideration for the addressees" face, and the influences of the context of the situation of the addressees condition."

Chun and Yun (2010) have analyzed the apology strategy (negative politeness strategy) in the Chinese novel *The Dream of the Red Chamber.* They have explained the different variables which determine one's choice of apology. Depending on Brown and Levinson's politeness theory, Chikogu (2009) has analyzed the linguistic aspects of politeness in *The Beautification of Area Boy*. He has found that language is the most chosen way to struggle for power. In other words, one can show his power throughout language.

Eshreteh and Draweesh (2018) have applied Brown and Levinson's politeness theory on Lady Macbeth speech in Shakespeare's *Macbeth*. They concluded that "characters, especially Lady Macbeth, use each politeness strategy for a purpose. For Lady Macbeth, she uses a constant ideology from the very beginning of the play. She applies her words to fit up with her ambition". The researchers went deeply to analyze the character of Lady Macbeth, and how she tried everything in order to achieve her goals. She insists to use certain terms and expressions. She knows when to speak directly, and when to speak indirectly. She knows when to be formal, and when to be informal. Even though she does not follow the common rules, she believes that her strategy will lead to success.

Fictional texts depict communicative interactions between fictional characters, and, in fact, it is this level of fictional interactions which has received most attention from politeness scholars. This is true not only for Brown and Gilman (1989)'s early application of Brown and Levinson's (1987) conception of positive and negative politeness strategies. It is also true for subsequent scholars who extended the

investigations to other theoretical politeness frameworks, to aspects of impoliteness and to other fictional genres, including even film (e.g., Jucker , 2016).

Ghozail and Supriyanta (2017) have analyzed politeness strategies used by Claire Peterson in *The Boy Next Door* movie. They found that "there are 37 utterances containing politeness strategies used by Claire Peterson." Ghozail and Supriyanta (2017) have concluded that Peterson uses each strategy for a purpose. They wrote that "Claire Peterson uses politeness strategies when she wants someone to do something, satisfies someone else, or minimize the face threatening act that may threaten the hearers' faces. In other words, she uses politeness strategies to maintain good relationship with others in her daily life."

Moussa (2011) has analyzed the language of dialogues in Albeer's play *"Who's Afraid of Virginia Wolf*?" by referring to Brown and Levinson (1987) Politeness theory. Moussa (2011) has talked about the importance of using a certain politeness strategy over another. He stated that "analyzing the play through this discourse model has also highlighted the shifting nature of the power structures and games that govern human relationships. Language embodies these structures; and the choice of certain politeness strategies is not arbitrary, it is rather governed by well-defined context, the type of the relationship between the two interlocutors, their psychological motivations, and the goals that each interlocutor tries to achieve through communication."

Hedayati (2016) has conducted a contrastive analysis study to analyze the politeness strategies used in a book named "The *Thorn Birds*", and the two Persian translations of it by two different translators: A man and a woman. He concludes that " in different cultures and languages around the world, people make use of some

principles in conversations to avoid being impolite. However, because of different ideologies and social norms, different social groups, and more importantly, members of different gender groups in different countries, may give priority to diverse norms of politeness." For example, the translators transmit their own cultural perspective in the process of translation, and confirm the politeness strategies to those that are acceptable for the target language.

2.3.2. Previous Studies on *Season of Migration to the North*

Different articles and research were conducted to analyze Al Tayyeb Salih's masterpiece since it was published in 1966. Researchers tried to discover the mysterious world of Mustafa Sa'eed, and how he balances between his life in England, and then his life in Sudan. Idriss (2012) has written a review on *Season of Migration to the North*. He discussed what things that *Season of migration to the north* had added to literature in general, and Sudanese literature in particular. Idrisi (2012) has stated that "*Season of migration to the north* introduces a new theme in Sudanese literature that of family and family continuity in a history that is making such continuity impossible." Idrisi (2012) has focused on belonging to a certain nation, and how this appears throughout the novel. He states that "Although Mustafa Sa'eed looks the same as every other Northerner, but he is not accepted as northerner." Mahjoub (one character) says that Mustafa Sa'eed was a man of different clay; he was not a local man. He is the son of a slave, Arab looking but not fully Arab.

Zeidanin (2015) has discussed the novel from a psychological and cultural point of view. He concluded that "*Season of Migration to the North* psychologically examines the conflict between consciousness and unconsciousness which is respectively personified by the characters of the narrator and Sa'eed". Both Sa'eed and

the unnamed narrator leave Sudan to England for seven years, speak English and study English poetry. Both interact with western culture. Moreover, both undergo the prison experience in England, which the narrator portrays as a physical prison for Sa'eed and a metaphorical prison for him when he suffers loneliness and darkness. As cited in Zeidanin (2015), Patricia Geesay (1997) has considered Sa'eed as the narrator alter ego or double in her argument that "the narrator is so obsessed with Sa'eed's past and distracted by Sa'eed's legacy that he can barely distinguish between his own identity and that of Sa'eed". Most studies focus on contradictions concerning time and place of the novel. The difference between South and North is a rich topic which is repeatedly raised when analyzing this novel. Some writers (Makdisi ,1992) and Idriss ,2012), have gone beyond this and write about *Season of Migration to the North* as an example of postcolonial texts. They stated that Salih is writing to investigate how the formation and the understanding of the colonial ideology were influenced by the cultural history and the international politics.

Hanno (2016) has conducted a study about the ideological expressions in religious discourse in *Season of Migration to the North*. He concluded that" ideological and religious discourses have played an inescapable role in Salih's *Season of migration to the North*, when reflecting both religious and cultural clashes or namely the inevitable clash between the two groups: Mustafa Sa'eed on one hand, and his village community on the other" (p. 38).

"Beckett's *Waiting for Godot* and Salih's *Season of Migration to the North*" is an article by Nassaar (1998). The article analyzed some of the similarities between the different characters in the two novels. Nassaar (1998) has written that "at the end of Salih's novel, the unnamed narrator needs to decide between permitting the stream Nile to suffocate him and attempting to save his life. Mustafa's situation was similar

to that of Beckett's two main characters who think about suicide repeatedly but reject it. Moreover, the narrator rejects suicide for the most trifling of reasons: the yearning to smoke a cigarette."

In a similar study, El Hussari (2010) has examined Al Tayyeb Salih's *Season of Migration to the North* as it mimics Joseph Conrad *Heart of Darkness*. The studied looks at the North- South dynamics in terms of colonial- post colonial asymmetrical power relations underlying these two representative literary narratives. El Hussari (2010) concluded that:

"As each of the two novels resolves itself in a self - challenging manner, it also addresses a more challenging public issue. Salih's Afro- Arab, Sudanese narrative moves from the egocentric to the polyphonic, from the dominance of a monolithic culture to the subordination of convergent cultures, and back to the starting point in the Sudan. Conrad's Euro- English narrative moves from the polyphonic to the egocentric, and back to the starting point in Europe."

2.4. Conclusion

This chapter gives an idea about the theoretical framework of the research. Different linguistics theories were discussed and explored. The researcher tried to explain the main parts of politeness theory in general, and Brown and Levinson's (1987) politeness theory in particular. Also, the term ideology was discussed throughout this chapter, especially van Dijk (2000) ideological discourse structure. Moreover, the researcher provided the reader with an adequate number of previous studies about these linguistics theories and about *Season of Migration to the North*. These previous studies are very essential because they are the linking line between the current research and other previous ones.

Chapter Three

Methodology

3.1. Introduction

This section aims to describe the design of this project. It gives more details about the research questions, the study material, and the participants. Also, it presents the research instruments, and how these instruments are going to be used throughout the analysis section of this research.

3.2. Research Questions

The researcher raises the following questions to be answered throughout this study:

1. What are the basic politeness strategies used in al Tayyeb Salih's *Season of Migration to the North*?

2. What factors may affect the use of one politeness strategy over another throughout the novel?

3. What are the basic ideological structures used by Al Tayyeb Salih in *Season of Migration to the North*? And for what reasons?

4. What is the relation between Al Tayeeb Salih's ideology throughout the novel from one hand, and the use of one politeness strategy over another from the other hand?

3.3. Material

Al Tayeb Saleh's *Season of Migration to the North* is the basic material of this study. The researcher tries to apply Brown and Levinson's (1987) politeness theory on different parts of this literary work. Also, Al Tayyeb Salih's ideology throughout the novel will be discussed depending on van Dijk's (2000) theory which discusses ideology and discourse.

3.4. Participants

The different characters in Al Tayyeb saleh's *Season of Migration to the North* are the participants. More specifically, the researcher is going to apply Brown and Levinson's (1987) Politeness theory on actions, dialogues, and relations throughout the novel. The following are the main characters in the novel. These characters are the source of actions. They will be used as the main tool when analyzing ideology and politeness throughout the novel:

Mustafa Sa'eed, the narrator, Jean Morris, Sheila Grenwood, Ann Hammond, Mahjoub, Bint Mahjoub (Hosna), Bint Majzoob, the narrator's wife, the narrator's father, Hajj Ahmad (the narrator grandfather), the narrator's mother, Wad Rayyes, Isabella Seymour, Mrs. Robinson, Mr. Robinson.

3.5. Research Instrument

This research provides a qualitative analysis of *Season of Migration to the North*. The researcher will apply Brown and Levinson's (1987) politeness theory and van Dijk's (2000) ideological discourse structures in order to study politeness and ideology in Al Tayyeb Salih's novel.

3.5.1. Brown and Levinson's (1987) Politeness Theory

As it was mentioned in the previous chapters, Brown and Levinson's (1987) politeness theory is considered to be one of the most important theories in the field of applied linguistics. Huge amount of research papers and linguistic studies use this theory as the cornerstone for analysis and comparison. Here, the researcher is going to apply Brown and Levinson's (1987) positive and negative politeness strategies on Al Tayyeb Salih's *Season of Migration to the North. Moreover,* the use of each strategy will be clarified according to the general atmosphere of Salih's novel. Throughout the last part of the analysis, the researcher is going to find the relation between Al Tatteb Salih's ideology on one hand, and the use of positive/ negative politeness strategies on the other.

3.5.2. Van Dijk's (2000) Ideological Discourse Structure

Van Dijk (2000) discusses the term "ideology", and many other related subjects like ideology and knowledge, ideology and social cognition, and ideology and power. In the second part of the book, he presents what he calls "Ideological discourse structures". Seven ideological discourse structures are explained in van Dijk's (2000) book. These structures are: meaning, formal structures, sentence syntax, discourse forms, argumentation and rhetoric. The researcher is going to use these structures when analyzing Al Tayyeb Salih's ideology throughout *Season of Migration to the North.*

3.6. Conclusion

After reading this chapter, the reader will be able to create a general overview about the whole research. It gives details about the materials which will be used, and

how these materials will be analyzed. Also, the given information about the participants is very useful, since participants are the main source of the actions of any literary work. The last part of the methodology chapter deals with the research instruments. The researcher explains the two theories that will be adopted throughout this research in order to analyze the chosen literary work.

Chapter Four

Analysis and Discussion

4.1. Introduction

Since it was derived in 1978, politeness theory was and still one of the basic theories in the field of applied linguistics. As it was mentioned in chapter 2, researchers from all over the world use Brown and Levinson's politeness theory (first used in 1978, and revised in 1987) as the theoretical framework of their studies.

During this chapter, the researcher is going to apply Brown and Levinson's (1987) positive and negative politeness strategies on Al Tayyeb Salih's *Season of Migration to the North*. This section deals with the most used politeness strategies in an attempt to reveal the reasons behind the use of one strategy over another.

Although Mustafa Sa'eed is the main character in the novel, but we cannot ignore the other characters, especially the unnamed narrator. All characters use different politeness strategies throughout their speech. The following section is an attempt to clarify the use of each strategy.

Then the researcher will discuss van Dijk's (2000) ideological discourse structures in *Season of Migration to the North.* Salih uses various ideological structures throughout the conversations between the different characters, especially conversations between Mustafa Sa'eed and the narrator.

The last section of this chapter connects the previous two sections. It studies the relation between politeness and ideology in *Season of Migration to the North*. The

researcher will discuss the common features between politeness and ideology which are used by Al Tayyeb Salih in *Season of Migration to the North.*

The researcher adds some quotations from *Season of Migration to the North* throughout this chapter. The quotations are somehow long. The important point here is that it was difficult to use shorter quotations, because the reader will not be able to receive the whole intended meaning.

4.2. Politeness Strategies in *Season of Migration to the North*

Although *Season of Migration to the North* is mainly a novel about the mysterious life of Mustafa Sa'eed, but Al Tayyeb Salih prefers to start it by talking about another character: The unnamed narrator. Mustafa Sa'eed and the unnamed narrator share more than one common feature. It can be said that Salih presents some parts of the narrator's life in order to make the reader ready to meet the main character, Mustafa Sa'eed and his more complicated life story.

The main theme of *Season of Migration to the North* is about one person, Mustafa Sa'eed, who lives two lives. The beginning is in Sudan, then he moves to England, and finally he returns to Sudan to spend the rest of his life. So, if we apply politeness theory on *Season of Migration to the North,* we must take into consideration that even if there is one main character, there are two different places. As a result, there are two atmospheres, two cultures and two societies, which all play roles in the life of Mustafa Sa'eed.

"عدت الى أهلي يا سادتي بعد غيبة طويلة، سبعة أعوام على وجه التحديد، كنت خلالها أتعلم في أوروبا."

(Salih, 1981, p.1).

"It was, gentlemen, after a long absence- seven years to be exact, during which time I was studying in Europe- that I returned to my people." (Davies, 1997, p.1). The previous words are the first words in *Season of Migration to the North*. The unnamed narrator is describing his return to Sudan after seven years in London. The use of positive and negative politeness strategies is very clear here. The words "gentlemen"   and "my people "indicate two different politeness strategies. By using the word "gentlemen", the unnamed narrator increases the distance variable between him and his audience. This is considered as a direct application of negative politeness strategies. On the other hand, the use of "my people" decreases the distance between the narrator and his family, which is an example of positive politeness strategies.

Brown and Levinson (1987) discuss three factors which may affect the use of one politeness strategy over another. These three factors are: The social distance (D) of speaker and hearer, the relative power of speaker and hearer (P), and the absolute ranking of imposition in a particular culture (R). Depending on these factors, Brown and Levinson (1987) create a formula to calculate the level of face threatening act (FTA) and to know which politeness strategy may be used by the speaker.

$$X= D (S,H)+ P (S, H)+ R$$

X= The numerical value that measures the weightiness of FTA and politeness as well.

D= The value that measures the social distance between speaker and hearer.

P= The value that measures the power that speaker has over hearer.

R= The value that measures the degree to which the FTA is rated an imposition in that culture.

This formula assumes that the three social parameters (D, P and R) which determine the type and the level of politeness which will be used by speakers. Brown and Levinson (1987) call it "the weightiness of FTA". In other words, when W is

high, then it's more possible for the speaker to use negative politeness strategies in his/ her speech, and when W is low, the speaker here is more likely to follow some positive politeness strategies.

4.2.1. Negative Politeness Strategies in *Season of Migration to the North*

Mustafa Sa'eed appears for the first time in the novel when the unnamed narrator asks his grandfather about that strange man. The grandfather tells him that the strange man's name is Mustafa Sa'eed, and he came to their village five years ago.

The narrator's first impression about Mustafa Sa'eed is that Mustafa is "very polite". Throughout the first pages of the novel, the narrator uses the word "politeness" twice when he talks about Mustafa Sa'eed.

"لم يغب عني أدبه الجم. فأهل بلدنا لا يبالون بعبارات المجاملة. يدخلون في الموضوع دفعة واحدة، يزورونك ظهرا كان أو عصرا، لا يهمهم أن يقدموا المعاذير."

(Salih, 1981, p. 11).

"His excessive politeness was not lost on me, for the people of our village don't trouble themselves with expressions of courtesy. They enter upon a subject at one fell swoop, visit you at noon or evening, and don't trouble to apologize." (Davies, 1997, p. 7).

Then, the narrator adds:

"لماذا لايترك هذا الأدب، ونحن في بلد اذا غضب فيها الرجال، قال بعضهم لبعض: يا ابن الكلب."

(Salih, 1981, p. 12).

"Why doesn't he discard this formal politeness, being as we are in a village where a men when roused to anger address one another as "you son of a bitch"? (Davies, 1997, p.8).

The previous two quotations indicate that Mustafa Sa'eed is a little bit different. In a way or another he is not as the same as other people who live in that Sudanese village. The narrator is wondering why Mustafa Sa'eed is different. Actually, the different thing is Mustafa's way of dealing with other villagers.

By referring to Brown and Levinson's (1987) politeness theory, we will find that Mustafa Sa'eed prefers to use negative politeness strategies when he deals with other villagers. The common characteristic between all negative politeness strategies is that all of them aim to increase the distance between the speaker and the hearer. In fact, Mustafa Sa'eed feels that there is a distance between him and the other villagers. After thirty years in England he has acquired a whole new culture. As a result, he comes to Sudan as if he is another person, a new person who is completely different.

The narrator compares the politeness strategies which are used by the villagers with that of Mustafa Sa'eed. Positive politeness strategies are nearly used all the time by the villagers. They don't care about courtesy expressions; they visit each other all times without previous permissions. They are very close to each other to the extent that makes them curse whenever they feel angry.

Mustafa Sa'eed, on the other hand, is completely the opposite. He tries to be more formal and more polite, especially when he contacts with the villagers in public meetings. "Impersonalize speaker and hearer" is the seventh negative politeness strategy in Brown and Levinson's (1987) politeness theory. In other words, Mustafa

Saee'd follows a way to contact with villagers, and this way reflects a direct application of the previous negative politeness strategy.

During his life in London, Mustafa Sa'eed makes relations with people from different classes, different ethnicities, and different cultures as well. He works hard to prove himself as a successful man, a man from the East who tries to find a suitable place in that Western society. By applying Brown and Levinson's (1987) politeness strategies on the period when Mustafa Sa'eed lives in London, we will find that he prefers to use negative politeness strategies most times and with most people there. Here are some examples of the negative politeness strategies which are used by Mustafa Sa'eed during his life in London:

1 . The use of indirect speech acts. At the age of twenty four, Mustafa Sa'eed becomes a lecturer in economics at the University of London. Moreover, Sa'eed knows many women during his life there. Despite this, he does not make real or true relations with anyone there, even with Jean Morris, the woman who becomes his wife later on. Indirectness is one of the characteristics which is followed all the time by Mustafa Sa'eed during his life in London. His replies are very short, and he doesn't give details about what is going on around him. When Sir Arthur Higgins, the Public Prosecutor, starts asking Mustafa Sa'eed in the courtroom, Sa'eed's answers are very short, with no details at all.

"هل تسببت في انتحار ان همند؟"

"لا أدري"

"وشيلا جرينود؟"

"لا أدري"

"وايزابيلا سيمور؟"

"لا أدري"

"هل قتلت جين هل مورس؟"

"نعم"

"قتلتها عمدا؟"

"نعم"

(Salih, 1981, p. 35).

"Were you the cause of Ann Hammond's suicide?"

"I don't know."

"And Sheila Greenwood?"

"I don't know."

"And Isabella Seymour?"

"I don't know."

"Did you kill Jean Morris?"

"Yes."

"Did you kill her intentionally?"

"Yes." (Davies, 1997, p. 32).

The previous conversation is an example of how negative politeness strategies can be used throughout speech. Even the questions are Yes/No questions, but the

hearer is expected to give details while he is answering such questions. For Sa'eed, he tries to be as formal as possible. He gives the shortest answers without any explanation at all. Three decades in London was not enough to make Mustafa Sa'eed feel that he is a real part of that Western society. Actually, he contacts with others because it is a necessity, and not because any other reasons. Even for the women that he knows, he deals with them to fulfill a desire, but not to create a certain social relation.

2 . Minimize the imposition. By applying this strategy, the speaker tends to increase the social distance and power as well. Mustafa Sa'eed's actions present direct application on this negative politeness strategy. Sometimes, he means to show his power, and to appear like the strong man who can do anything he wants. In some other cases, he tries to be very formal by not imposing himself in any real relations. Mustafa Sa'eed goes to the extreme and beyond. Sometimes, his strategy of minimizing the imposition leads him to other strange actions. For example, when Isabella Seymour asks about his name, he replies: "I'm- Amin. Amin Hassan.". (Davies, 1997, p. 40). Here, the first thing that comes to your mind when you know that his real name is Mustafa Sa'eed not Amin Hassan, is that he wants to hide his name, and that's it. But if you search for something deeper, the answer will be different. Sa'eed doesn't want to reveal his real personality because he wants to keep the distance with Isabella Seymour. In fact, he knows that his relation with Isabella will not be longer than his previous relations with the other women. So, he prefers to use this negative politeness strategy to serve his plans.

3 . Give deference. This negative politeness strategy is somehow the opposite of the positive politeness strategy (seeking agreement). Give deference is one of the most negative politeness strategies which are used by Mustafa Sa'eed, especially with

female characters who meet him in London. Sa'eed intends to talk about differences when he meets every new woman. Sometimes, he creates imaginary differences just to fit his desire to keep distance with the other person. For example, when Mustafa Sa'eed describes his relation with Ann Hammond, he says:

"رأتني فرأت شفقا داكنا كفجر كاذب. كانت عكسي تحن الى مناخات استوائية، وشموس قاسية، وافاق أرجوانية. كنت في عينيها رمزا لكل هذا الحنين. وأنا جنوب يحن الى الشمال والصقيع."

(Salih, 1981, p. 34).

"When she saw me, she saw dark twilight like a false dawn. Unlike me, she yearned for tropical climes, cruel suns, and purple horizons. In her eyes I was a symbol of all her hankerings. I am South that yearns for the North and the eyes." (Davies, 1997, p. 30).

Here, Mustafa Sa'eed is very interested in the differences between Ann Hammond and himself. In fact, he exaggerates the existent differences and works on finding new ones. By following this negative strategy, Sa'eed means to keep a certain distance with the other characters. Actually, he takes advantage of their little knowledge about the East, and seduces them with his fairly tales about the imaginary East. It can be said that "give differences" as a negative politeness strategy is the main reason which leads Ann Hammond to follow her curiosity. Mustafa Sa'eed keeps telling her more and more differences about her world and his world. She likes these differences, and thinks about them in a very romantic way.

The same negative politeness strategy is followed with another female character. Mrs. Robinson once asks Mustafa Sa'eed about his homeland. He answers:

"رويت لها حكايات ملفقة عن صحاري ذهبية الرمال، وأدغال تتصايح فيها حيوانات لا وجود لها. قلت لها ان شوارع عاصمة بلادي تعج بالأفيال والأسود، وتزحف عليها التماسيح عند القيلولة."

(Salih, 1981, p. 41).

"I related to her fabricated stories about deserts of golden sands and jungles where non– existent animals called out to one another. I told her that the streets of my country teemed with elephants and lions and that during siesta time crocodiles crawled through it" (Davies, 1997, p. 38).

Sometimes, differences might be more attractive than similarities, and Mustafa Sa'eed knows this for sure. In the previous example, he creates an imaginary image of his homeland to meet Mrs. Robinson wishes. He is certain about what she wants to hear. So, Sa'eed, as he says, fabricated stories about his homeland in order to achieve his goals.

4 . State the face threatening act (FTA) as a general rule. According to Brown and Levinson (1987), this strategy is used when the speaker does not want to impinge, but he/ she is forced to by circumstances. In other words, the speaker does not want to impose himself/ herself, but the surrounding environment leads him/ her to such behavior. By following Mustafa Sa'eed's technique to make new relations, it will be found that this strategy is used widely, especially with the female characters.

From his inside, Mustafa Sa'eed knows that he wants to begin a new relation, but he tries to deliver a completely different idea to his interlocutor. Most times, he acts in a very strange way. Actually, Mustafa Sa'eed remains acting strangely until his death. He deals with his life as a secret which must be hidden from the others. Mainly, the same scenario is repeated every time he meets a new woman. Mustafa Sa'eed

makes them feel that he is not serious, and does not care at all. At the same time, he keeps following them and asking about what is going on with them. By applying this negative politeness strategy, Sa'eed reaches his goals with no real involvement in the others' lives. Mustafa Sa'eed relationship with Jean Morris is an example of this strategy. He keeps following her for three years.

5 . Apologize. By following this strategy, the speaker can indicate his reluctance to impinge on hearer's negative face, and partly redress that impingement. (Brown and Levinson. 1987). In other words, a person may apologize because he/ she wants to stay formal and to keep the distance with others.

By analyzing the behaviors Mustafa Sa'eed, the researcher finds some other reasons of why Mustafa Sa'eed doesn't use the apology strategy, even when it is very essential to apologize. Mainly, Mustafa Sa'eed does not think about apology as a negative politeness strategy. In fact, he considers apology as a way to be closer to others. He refuses to apologize even when he was guilty.

Mustafa Sa'eed experiences the cultural gap and all other contradictions between East and West from his arrival to London until his last moments there. By the time, Mustafa Sa'eed tells the narrators all his secrets. Sa'eed writes his life story from the beginning and tells his Sudanese wife to give the letter to the narrator after his death. The moment when Sa'eed realizes that his whole life will be an open book for the narrator, is the moment which can be considered as "the shifting point" in Sa'eed's life. This happens when Sa'eed decides to tell the narrator everything about his mysterious life. There are more than one shifting point in Mustafa Sa'eed's life. The first change in Sa'eed's life was when he moved to London. Later on, other changes happened when he married Jane Morris. Another shifting point was when he returned

to Sudan at the age of 45. But the researcher chooses the moment when Sa'eed starts telling the narrator his secrets as the shifting point because the talk here is about politeness strategies, and this point is the most suitable one to be adopted.

Sa'eed, after his decision, starts to use more positive politeness strategies, especially while he is talking with the narrator. Actually, the decision itself presents a direct application on Brown and Levinson's positive politeness strategies.

4.2.2. Positive Politeness Strategies in *Season of Migration to the North*

One day, Sa'eed invited the narrator to his house and told him everything. During their dialogue, Sa'eed appeared as a different person. He told the narrator about his life in details. By analyzing their conversation, the researcher finds that Mustafa Sa'eed used positive politeness strategies most times. Here are some examples of these strategies which are used by Mustafa Sa'eed throughout his contact with the narrator:

1. Intensify interest to hearer. This happens when Mustafa Sa'eed (the speaker) decides to share his own interests with the narrator (the hearer). Sa'eed not only shares some interests, instead he tells his entire life story to the narrator. According to Brown and Levinson (1987), the main function of this positive strategy is to "pull the hearer into the middle of the events being discussed." This is exactly what Mustafa Sa'eed wants from the narrator. Sa'eed wants the narrator to know everything. More importantly, Sa'eed wants the narrator to believe him.

Mustafa Sa'eed used to hide almost everything concerning his life, but when he decided to tell the narrator the true story, he told him everything. For example, Mustafa Sa'eed gave the narrator his birth certificate and his passport. These two

documents included the real information about Mustafa Sa'eed like his birth and to which countries he used to travel. This was the beginning of Mustafa Sa'eed's relationship with the narrator.

2. Use in-group identity markers. This happens when the speaker shows in group membership with the hearer. Also, the use of a certain language or dialect is an example of in group identity markers. For Mustafa Sa'eed, he insists on using the pronoun "we "instead of "I" when talking with the narrator. Mustafa Sa'eed says:

"نحن هنا لا حاجة لنا بالشعر. لو أنك درست علم الزراعة أو الهندسة أو الطب، لكان خيرا."

(Salih, 1981, p. 13).

"We have no need of poetry here. It would have been better if you had studied agriculture, engineering or medicine." (Davies, 1997, p.9). Mustafa Sa'eed adds:

"لكن نحن مزارعون نفكر فيما يعنينا."

(Salih, 1981, p. 13).

"But we are farmers, and think only of what concerns us." (Davies, 1997, p. 9).

The previous two quotations illustrate that Sa'eed means to consider himself as a villager, and an active member of that society. Although he arrived to the village only five years ago, he tells the narrator that he doesn't prefer poetry. Moreover, Sa'eed describes himself as a farmer who shares the same values with the other villagers. By using such in group markers, Sa'eed tends to decrease the social distance between him and the narrator. He aims to remove all the borders and to make the narrator feels comfortable with him.

The narrator himself wonders why Sa'eed keeps using these in group markers. The narrator:

"أنظر كيف يقول "نحن" ولا يشملني بها، مع العلم بأن البلد بلدي، وهو _لا أنا_ الغريب."

(Salih, 1981, p. 13).

"Look at the way he says "we", and doesn't include me, though he knows that this is my village and that it is he- not I- is the stranger." (Davies, 1997, p. 9).

At the beginning, the narrator sees Sa'eed as a stranger who comes to live and work in their village. Sa'eed, on the other hand, works to be an active member who has various social relations with others and shares their interests and problems as well.

During his life in Sudan, Mustafa Sa'eed speaks Arabic all the time, although he lived in London more than thirty years. After his return to Sudan, Sa'eed speaks English only one time: when he was drunk and unconscious. The narrator, who lived in London for seven years, is the only villager who notices that Sa'eed can speak English fluently.

There could be more than one reason for Musfafa Sa'eed that makes him speaks Arabic but not English. One of these reasons is that Arabic is his first language, but the other reason, which is more related to our analysis, is that Sa'eed sticks to Arabic because he strongly wants to decrease the social distance between him and the other villagers. Actually, speaking English may increase the gap between Sa'eed and the villagers. Also, it could build some social borders which decrease the possibility of making new relationships with each other. According to Brown and Levinson (1987), the use of a certain language or dialect is a direct example on in group identity markers.

A very important point here is that the vast majority of the villagers do not speak English at all. But even with those individuals who may be able to speak English, Mustafa Sa'eed does not want to make them know that he can speak English.

3. Seek agreement. Mustafa Sa'eed stresses his agreement with the narrator, and therefore, he satisfies the narrator's desire to be right or to be corroborated in his opinions. When he decides to tell the narrator about his life, Mustafa Sa'eed goes to the narrator's house and says:

"هل تحضر الى بيتي مساء غد؟ أريد أن أتحدث اليك."

(Salih, 1981, p. 20).

"Will you come to my house tomorrow evening? I'd like to talk with you." (Davies, 1997, p. 17). Then, when they meet at Sa'eed's house, Sa'eed says:

"سأقول لك كلاما لم أقله لأحد من قبل."

(Salih, 1981, p. 21).

"I shall say things to you I have said to no one before." (Davies, 1997, p.17).

Sa'eed tries all the possible ways to become a close friend to the narrator before he tells him what he wants him to know. In fact, seeking agreement is one of the strongest positive politeness strategies. The speaker needs to know what is going on with the hearer. Also, the hearer's reaction should be predicted by the speaker in order to go along with his wants.

4. Avoid disagreement. This strategy is in a way or another very similar to the previous strategy (seek agreement), but here the speaker is responding to something

which is previously said by the hearer. At the same time, the speaker does not want to disagree with the hearer's speech or action.

An example of this positive politeness strategy is when the narrator asks Mustafga Sa'eed "Is it true you are from Khartoum?" Mustafa Sa'eed answers:

"من ضواحي الخرطوم في الواقع. قل الخرطوم."

(Salih, 1981, p.14).

"From the outskirts of Khartoum in actual fact. Call it Khartoum." (Davies, 1997, p. 10). Here, Sa'eed doesn't want to respond negatively to the narrator's question. He finds that the previous answer may be the most positive answer to such a question.

5. Give or ask for reasons. Another aspect of including the hearer in the activity is for the speaker to give reasons as to why he wants what he wants. Actually, Mustafa Sa'eed keeps searching for someone to confess in front of him. When he finds the narrator, Sa'eed explains everything to him. He gives reasons for all his behaviors. Sa'eed justifies all his actions to the narrator. This positive politeness strategy decreases the social distance between Sa'eed and the narrator in a very short time.

Before he told the narrator his life story, Mustafa Sa'eed said:

"انني أقسم لك بأن شيئا مما سأقوله لك لن يؤثر على وجودي في هذا البلد. انني رجل في كامل عقلي، مسالم، لا أحب لهذا البلد وأهله الا الخير."

(Salih, 1981, p. 21)

"I swear to you that nothing of what I shall tell you will affect my presence in this village. Im a man in full position of my faculties, peaceful, and wanting good for this village and its people." (Davies, 1997, p. 18). Here, Sa'eed is trying to gain the

narrator's sympathy. Sa'eed stated that in spite of all what he had done, but he still loves this country. Even if some of his behaviors were somehow different and odd. Sa'eed insisted on keeping the social distance very low with the narrator.

6. Give gifts to hearer. This positive politeness strategy can be considered as one of the most effective strategies at all. With no words, A can decreases social distance with B by giving gifts. This is like telling the other person that you are very close to him/ her. This strategy is the "classic positive politeness action" as called by Brown and Levinson (1987) have called it. Here, the speaker knows some of the hearer's wants, and tries to fulfill them. This is exactly what is done by Mustafa Sa'eed. The narrator says:

"سمعت نحنحة خارج البيت، فقمت فاذا هو مصطفى، يحمل بطيخة كبيرة، وزنبيلا مملوءا برتقالا."

(Salih, 1981, p. 11).

"I heard a faint cough coming from outside the house, and on getting up I found it was Mustafa carrying a large water melon and a basketful of oranges." (Davies, 1997, p. 7). So, Sa'eed is trying to establish a friendship relation with the narrator, not only by speech, but also by actions. In fact, giving gifts can be the key to other positive politeness strategies. Usually, giving gifts makes the process of starting a new topic with the other person easier and more flexible.

7. Joke. Throughout *Season of Migration to the North*, the use of joking as a positive politeness strategy varies according to different factors. Mustafa Sa'eed, for example, does not use this strategy at all. Seriousness is one of the main characteristics of Sa'eed's personality. During his life, he deals with others in a very restrictive way. Al-Tayyeb Salih presents Mustafa Sa'eed as the sharp character, who cares only about what he wants. At the same time, Sa'eed does not care of the way that he may follow

to in order to gain that wants. Actually, Mustafa Sa'eed follows "ends justify the means" as a main strategy during his life.

Joking can be considered as a very intimate positive politeness strategy. When you are joking with someone, this is because you are very close to each other. In other words, joking means that the social distance is very low because the speaker and the hearer both have mutual background knowledge (Brown and Levinson 1987).

Actually, Mustafa Sa'eed does not feel that he belongs to anyone or any place since his early childhood. When he describes his relation with his mother, Mustafa Sa'eed tells the narrator:

"لا أدري. لم نكن نتحدث كثيرا، وكنت، ولعلك تعجب، أحس احساسا دافئا بأنني حر، ليس ثمة مخلوق أب أو أم، يربطني كالوتد الى قطقة معينة ومحيط معين."

(Salih, 1981, p. 23).

"I do not know. We used not to talk much. I used to have- you may be surprised- a warm feeling of being free, that there was not a human being , by father or mother, to tie me down as a tent peg to a particular spot, a particular domain." (Davies, 1997, p. 19).

These words indicate that Mustafa Sa'eed, from his early life, doesn't experience the feeling of close and intimate social relationships, even with his mother. Mustafa Sa'eed keeps telling the narrator about his childhood. He adds:

"كنت أحس بأني مختلف. أفصد أنني لست كبقية الأطفال في سني، لا أتأثر بشيء، لا أبكي اذا ضربت، لا أفرح اذا أثنى علي المدرس في الفصل، لا أتألم لما يتألم له الباقون."

(Salih, 1981, p. 24).

"I felt I was different- I meant I was not like other children of my age: I was not affected by anything, I didn't cry when hit, wasn't glad if the teacher praised me in class, didn't suffer from the things the rest did." (Davies, 1997, p. 20). This feeling grows year by year. Mustafa Sa'eed becomes that strange man. A man who thinks and acts in a different and unusual way.

The previous discussion explains why joking is not used by Mustafa Sa'eed as a positive politeness strategy.

The villagers, on the contrary, use joking repeatedly throughout their speech. Al Tayyeb Salih introduces the reader to the life of the Sudanese villagers in the fifth chapter of *Season of Migration to the North*. The entire chapter is a long conversation between three old men and one old woman from the village. The narrator hears these old people and decides to join them. They all discuss many general subjects and many private subjects at the same time. They ask each other about their pervious adventures in love, why some of them keep living with the same partner, and why the others have different relations with different women. Also, they discuss polygamy. Some of them agree and the others disagree with this kind of marriage.

During their conversation, the villagers they keep laughing all the time. They mention very small details about each other. The narrator's grandfather is one of these old people, with whom he shares all his childhood adventures. The narrator tells us about how deeply his grandfather laughs:

"مسح جدي بطرف ثوبه الدمع الذي سال على وجهه من شدة الضحك."

(Salih, 1981, p. 78).

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"My grandfather used the edge of his gown to wipe away the tears that had run down his face from laughing so much." (Davies, 1997, p. 74)

The three old men and the old woman keep laughing. The narrator adds:

"وارتفع ضحكهم جميعا، حتى بكري الذي كان من قبل يضحك بهدوء. وتوقف جدي عن الطقطقة بمسبحته تماما، وضحك ضحكته النحيلة الخبيثة المنطلقة. وضحكت بنت مجذوب بصوتها الرجالي المبحوح. وضحك ود الريس ضحكا أقرب الى الشخير منه الى الضحك. ومسحوا الدموع من أعينهم."

(Salih, 1981, p. 88).

"Their voices were all raised in laughter, even that of Bakri who had previously laughed quietly. My grandfather ceased altogether clicking his prayer- beads and gave his thin, shrill, mischievous laugh. Bint Majzoub laughed in her hoarse, manly voice, while Wad Rayyes's laugh more of a snort than a laugh" (Davies, 1997, p. 84).

By applying Brown and Levinson's (1987) politeness formula on the the pervious villagers' conversation, it will be found that the weight (W) of the three variables: Distance (D), Power (P) and rank (R), is very low. Most times, these villagers use positive politeness strategies while communicating with each other. Actually, laughing loudly with another person means that both speaker and hearer share common values. As a result, positive politeness strategies are more likely to be used in such cases.

Back to Mustafa Sa'eed, it can be concluded that such long conversations do not attract him at all. Rather, he uses to join some official meetings which discuss the general situation in the village, and what plans can be followed to develop commercial and agricultural activities.

4.3. The Ideological Discourse Structures in *Season of Migration to the North*

This section will discuss the ideological discourse structures which are followed by Al Tayyeb Salih in *Season of Migration to the North*. According to van Dijk (2000), there are seven main ideological discourse structures. Throughout the following pages, the researcher is going to analyze the use of each ideological structure, and the reason behind choosing one structure over another:

1. Meaning: Actually, meaning is the first structure which differentiates between one discourse and another. Through *Season of Migration to the North*, Al Tayyeb Salih concentrates on meaning in order to deliver a clear image about each character, especially the character of Mustafa Sa'eed. Here are some examples about the elements which can be analyzed by referring to meaning:

1.1. Level of description: Writers, as well as speakers, are free to choose the appropriate way to describe certain events. The choice depends on the situation since each circumstance has its own conditions. Throughout *Season of Migration to the North*, Al Tayyeb Salih does not follow the same method when telling details. In fact, there are two ideologies which are adopted by Salih regarding this point: the first strategy is to tell very few details about an event, while the other one is to tell many details and to give a full description about a certain event.

The noticeable thing is that the first strategy (giving few details) is adopted when the writer is describing the social life of Mustafa Sa'eed, and his relationships with others (either in Sudan or in England). Even though he has relations with different people from different social backgrounds, Mustafa Sa'eed acts the same with all others (except with the narrator). He tends to be mysterious and ambiguous. Sa'eed

prefers to hide most details about his life. If Mustafa Sa'eed's life is compared with an iceberg, then the floating part is the only part which can be seen by others.

Giving few details about Sa'eed's life is clear from the very beginning of the novel. When the narrator sees Mustafa Sa'eed at the first time, he goes to his father, and asks who that man is. The narrator's father answers:

"هذا مصطفى. انه ليس من أهل البلد. لكنه غريب جاء منذ خمسة أعوام، اشترى مزرعة وبنى بيتا وتزوج بنت محمود. رجل في حاله، لا يعلمون عنه الكثير."

(Salih, 1981, p. 6).

"That would be Mustafa. Mustafa was not a local man but a srtangervwho had come here five years ago, had bought himself a farm, built a house and married Mahmoud's daughter- a man who kept himself to himself and about whom not much was known." (Davies, 1997, p. 2).

Knowing very little things about Mustafa Sa'eed is a common feature between all villagers. They only know the basic information about this man. By following this ideology, Al Tayeb Salih adds another characteristic to the character of Mustafa Sa'eed. Most times, when you know little information about someone, this leads you to be more curious. Also, the person who lets others know very little about him/ her, such person usually uses to hide some details from others, as secrets for example.

In England, exactly like in Sudan, Mustafa Sa'eed keeps hiding many details about his life, even from very close people. Isabella Seymour, who meets Mustafa Sa'eed in London, describes the situation before she goes with Mustafa to his house:

"هذا لقاء عجيب. رجل غريب لا أعرفه يدعوني. هذا لا يجوز."

(Salih, 1981, p. 44).

"This is an extraordinary meeting. A man I don't know invites me out. It's not right."
(Davies, 1997, p. 40). Usually, in similar cases, the two parts should, at least, know
basic information about each other. But Mustafa Sa'eed doesn't tell Isabella Seymour
any details. Actually, he follows this strategy with all women, including Hasna Bint
Mahmoud, his Sudanese wife.

The second strategy is to give many details about an event. Al Tayyeb Salih
follows this ideology in two different places. The first place is when the writer
describes the personal life of Mustafa Sa'eed: his internal thoughts, his dreams, his
plans, even the description of his house in London and his farm in the Sudanese
village. Such details are introduced to the reader rather than to the characters of the
novel.

The writer gives all these details to introduce the reader with Sa'eed's complex
character. For example, the writer describes Mustafa Sa'eed's house in London many
times throughout the novel. Al Tayyeb Salih mentions very small details about that
small house in London. Mustafa Sa'eed describes his bedroom as:

"غرفة نومي مقبرة تطل على حديقة، ستائرها وردية منتقاة بعناية، وسجاد سندسي دافئ، والسرير
رحب مخداته من ريش النعام. وأضواء كهربائية صغيرة، حمراء وزرقاء وبنفسجية موضوعة في
زوايا معينة. وعلى الجدران مرايا كبيرة، حتى اذا ضاجعت امراة، بدا كأنني أضاجع حريما كاملا في
ان واحد، تعبق في الغرفة رائحة الصندل المحروق والند، وفي الحمام عطور شرقية نفاذة، وعقاقير
كيماوية، ودهون ومساحيق وحبوب."

(Salih, 1981, p. 34).

"My bedroom was a graveyard that looked on to a garden; its curtains were pink and
had been chosen with care, the carpeting was of a warm greenness, the bed spacious,
with swansdown cushions. There were small electric lights, red, blue and violet,

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placed in certain corners; on the walls were large mirrors, so that when I slept with a woman it was if I slept with a whole harem simultaneously. The room was heavy with the smell of burning sandalwood and incense, and in the bathroom were pungent Eastern perfumes, lotions, unguents, powders and pills." (Davies, 1997, p. 30).

The previous description is enough for the reader to imagine the room as if he/she has seen it before. In any literary work, giving many details makes the work looks like a real story.

The other place where Al Tayyeb Salih repeatedly mentions all details is when talking about the villagers. The social life in the Sudanese village reflects the collectivistic theory (see section 2.2.3 on individualism and collectivism). It seems to be that every villager knows everything about all others. Moreover, all villagers strongly care about what is going on with each other. So, giving details is normal when describing their daily life. Al Tayyeb Salih gives enough information about each villager. Even the dialogues between villagers are full of details too. The villagers play a primary role in the flowing of actions in *Season of Migration to the North.* They represent the Sudanese culture (the eastern culture). It's the culture which hosts Mustafa Sa'eed after he leaves London (the western culture).

Directly or indirectly, the villages appear most times throughout the novel, but chapter five is the place where Al Tayyeb Salih talks only about them. The whole chapter is a long conversation between four old villagers. They talk about everything. The three old men and the old woman go back fifty or more years and remember their childhood as well as their adulthood. During this chapter, Salih focuses on every detail. In the following example the writer is describing Bint Mahjoub, the old woman who shares the other three old men their conversation:

"كانت بنت مجذوب امرأة طويلة لونها فاحم مثل القطيفة السوداء، ما يزال فيها الى الان وهي تقارب السبعين بقايا جمال. وقد كانت مشهورة في البلد، يتسابق الرجال والنساء على السواء لسماع حديثها لما فيه من جرأة وعدم تحرج، وكانت تدخن السيجار وتشرب الخمر وتحلف بالطلاق كأنها رجل. ويقال ان أمها كانت ابنة أحد سلاطين الفور. وقد تزوجت عددا من خيرة رجال البلد، ماتوا كلهم عنها وتركوا لها ثروة ليست قليلة. وقد أنجبت ولدا واحدا وعددا لا يحصى من البنات، اشتهرن بجمالهن وعدم تحرجهن في الحديث، مثل أمهن."

(Salih, 1981, p. 80).

"Bint Majzoub was a tall woman of a charcoal complexion like black velvet who, despite the fact she was approaching seventy, still retained vestiges of beauty. She was famous in the village, and men and women alike were eager to listen to her conversation which was darting and uninhibited. She used to smoke, drink and swear on oath of divorce like a man. It was said that her mother was the daughter of one of the Fur sultans in Darfur. She had been married to a number of the leading men of the village; all of whom had died and left her a considerable fortune. She had born one son and a countless number of daughters who were famous of their beauty and for being as uninhabited in their conversations as their mother." (Davies, 1997, p. 76).

The previous example proves that all villagers share common details about each other. Actually, this type of social relations is the most common among villagers. By giving all these details to describe a secondary character, Al Tayyeb Salih proves that the villagers know very much about each other, and it's uncommon to have a stranger like Mustafa Sa'eed, who comes to live with them, but insists on keeping his personal life as a secret.

Later on, this way of thinking (the need to know everything about others) makes the villagers start raising questions about Mustafa Sa'eed. After five years of

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living with him, the villagers start wondering who this man is. Then, when Mustafa Sa'eed dies (or suicides), the villagers keep asking about his death. Even after his death, they keep following his widow and two children in order to know any possible detail about their life.

The narrator is the only villager who knows the complete life story of Mustafa Sa'eed. After his death, Sa'eed's wife gives the key of the secret room to the narrator. After a long time of hesitation, the narrator goes to that room, opens it, and discovers by himself the secrets of Mustafa Sa'eed's Life.

It can be said that the description of Mustafa Sa'eed secret room is the longest one in *Season of Migration to the North*. The narrator spends about twelve hours inside the room. Al Tayyeb Salih provides the reader with a very detailed description about every inch of the room. He describes the furniture, the photos, the story behind each photo, the magazines, the newspapers and the books which were left there. The following paragraph is a small piece of the whole description of Mustafa Sa'eed's secret room:

"ورأيت أن الحائط المقابل للباب ينتهي بفراغ. ذهبت اليه والمصباح في يدي، فاذا هو....يا للحماقة، مدفأة. تصوروا ، مدفأة انكليزية بكامل هيئتها وعدتها، فوقها مظلة من النحاس وأمامها مربع مبلط بالرخام الأخضر، ورف المدفأة من رخام أزرق، وعلى جانبي المدفأة كرسيان فكتوريان مكسوان بقماش من الحرير المشجر بينهما منضدة مستديرة عليها كتب ودفاتر. ورأيت وجه المرأة التي ابتسمت لي قبل لحظات. لوحة زيتية كبيرة في اطار مذهب على رف المدفأة، والتوقيع في الركن الأيمن (م.سعيد)."

(Salih, 1981, p. 137).

"I saw the wall opposite the door ended in an empty space. Lamp in hand, I went up to it. How ridiculous! A fireplace- imagine it! A real English fireplace with all bits

and pieces, above it a brass cowl and in front of it a quadrangular area tiled in green marble, with the mantelpiece of blue marble; on either sides of the fireplace were tow Victorian chairs covered in a figured silk material, while between them stood around table with books and notebooks on it. I saw the face of the woman who had smiled at me moments before- a large oil portrait in a gilt frame over the mantelpiece; it was signed in the right-hand corner (M. Sa'eed)". (Davies, 1997, p. 136).

By following the ideology of giving details about a certain event, person or object, Al Tayyeb Salih makes the reader, consciously or unconsciously, feels with the characters, and shares these descriptive settings with them.

1.2. Implications and presuppositions: *Season of Migration to the North* is not only a novel about the life of Mustafa Sa'eed, even though he is the main character of the whole novel. Al Tayyeb Salih uses many implications throughout the novel to describe differences between individuals, societies and cultures.

Some sentences come as indications of what is going to happen with Mustafa Sa'eed. These presuppositions are like hints about the surprising actions that will happen soon in Sa'eed's life. For example,the judge in the Old Bailey tells Mustafa Sa'eed that :

"انك يا مستر مصطفى سعيد، رغم تفوقك العلمي، رجل غبي. ان في تكوينك الروحي بقعة مظلمة،
لذلك فانك قد بددت أنبا طاقة يمنحها اله للناس: طاقة الحب."

(Salih, 1981, p. 58).

"Mr. Sa'eed, despite your academic prowes you are a stupid man. In your spiritual make- up there is a dark spot, and thus it was that you squandered the noblest gift that God has bestowed upon people- the gift of love." (Davies, 1997, p. 54).

These words imply that Mustafa Sa'eed's life is going to be changed soon. In other words, Sa'eed's inappropriate use of power and love leads him to lose many things, including the lost of his life at the end.

Some other sentences present presuppositions about cultural differences, especially eastern vs. western cultures. When Esabella Seymour tells Mustafa Sa'eed that he is "her God", Tl Tayyeb Salih writes:

"يا للسخرية. الانسان لمجرد أنه خلق عند خط الاستواء، بعض المجانين يعتبرونه عبدا وبعضهم يعتبرونه الها. أين الاعتدال؟ أين الاستواء؟"

(Salih, 1981, p.111).

"How ironic! Just because a man has been created on the Equator some mad people regard him as a slave, others as a god. Where lies the mean? Where is the middle way?" (Davies, 1997, p. 108).

The previous lines prove the existence of more than one opinion about one single situation. Al Tayyeb Salih is wondering how people think about Africans. Esabella Seymour considers Mustafa Sa'eed her god, while some others may deal with other Africans as slaves.

1.3. Local coherence: When analyzing the meaning of any literary work, usually coherence is one of the main items to be analyzed. According to van Dijk(2000), there are two kinds of coherence: Global coherence and local coherence. Global coherence occurs when the whole literary work has certain and clear topic/ topics. Local coherence, on the other hand, appears when there is a sequence of actions, events or situations that are mutually related.

Depending on the previous definition, *Season of Migration to the North* is globally and locally coherent. The novel has clear topics. These topics appear one after another while discovering the characters. Then there is local coherence. The whole novel is told by one person, the unnamed narrator. Even there are some dialogues, but all what we know is told by the narrator himself.

1.4. Examples and illustrations: Al Tayeb Salih uses examples and illustrations a lot in *Season of Migration to the North*. Examples present additional evidence. Moreover, giving examples can simplify the meaning, and make it easy for the reader to understand what is going on. According to van Dijk (2000), examples and illustrations often come in the form of stories about our good deeds and their bad behaviors. In fact, this ideological structure is used when the speaker wants to strengthen his point of view.

Mostly, all the characters of *Season of Migration to the North* follow this strategy. Actually, giving examples and telling stories present Mustafa Sa'eed's preferable strategy, especially during his life in London. In some cases, Mustafa Sa'eed tells unreal stories about his life to gain others' sympathy. For example, he tells Mrs. Robinson:

"انني يتيم وليس لي لأهل.ثم عدت الى الكذب، فوصفت لها وصفا مهولا كيف فقدت والدي، حتى رأيت الدمع يطفر الى عينيها. قلت لها انني كنت في السادسة من عمري ، حين غرق والدي مع ثلاثين اخرين في مركب كان يعبر بهم النيل من شاطيء الى شاطيئ."

(Salih, 1981, p. 42).

"I had grown up without a father. Then, returning to my lies, I gave her suchterrifying descriptions of how I had lost my parents that I saw the tears well up in her eyes. I told her I was six years old at the time when my parents were drowned with thirty

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others prople in a boat taking them from one bank of the Nile to the other." (Davies, 1997, p. 38).

Mustafa Sa'eed is trying to prove his good deeds toward Mrs. Robinson. Sa'eed wants her to believe that he is that sad men who lost his family in a sudden accident in Sudan.

2. Formal structures: Al Tayyeb Salih applies some formal structures in order to strengthen his ideas. The size of sentences and clauses is an example of formal structures. Throughout *Season of Migration to the North*, the use of very short sentences and very long descriptions is a noticeable characteristic. In fact, Al Tayyeb Salih depends on long detailed descriptions rather than dialogues. The novel is full of that kind of deep descriptions about everyone and everything. On the other hand, dialogues are very short, and the replies are even shorter. This doesn't mean that there are no long conversations. But the long conversations are long because of the descriptions inside, and not because of dialogues. In other words, the space in the novel is mainly given to the descriptive sentences and paragraphs, and not for questions and answers between characters.

By following this ideology, Al Tayyeb Salih makes the reader feel free to imagine the scenarios which suit his/ her thoughts. This is exactly as if the writer is giving the general setting of the novel headlines, then the readers can explain the details according to his understanding.

3. Sentence syntax: This ideology deals with some sentence structures such as words order and active/ passive sentences. For example, the use of different words order means that the speaker/ writer is following a certain ideology (to emphasize or deemphasize some words). *Season of Migration to the North* is a novel which is told

by one narrator. This narrator knows everything about all others. This is the reason behind the frequent use of active sentences. Al-Tayyeb Salih focuses on the use of active sentences because the narrator already knows who is the subject, and why the action is being done. Moreover, the narrator states from the very beginning of the novel that he wants to tell his story to the reader. So, it's more reasonable to use active sentences most of the time.

Although there are many conversations in *Season of Migration to the North*, but the novel is mainly a collection of long and detailed descriptions. When describing a person, a room or even a photo, the writer is focusing on giving the adequate amount of details in order to form a clear image about the descriptive object. Here, words order is not very important if we compare it with words order in some other kinds of writings. Examples of where it's important to follow a specific words order are headlines, abstracts, news, political speeches and argumentative papers.

While Mustafa Sa'eed is telling his life story to the narrator, Sa'eed remembers his first journey from Cairo to London. The following paragraph is a short piece of the long description of that journey:

"ولما ابتلعت اللجة الساحل، هاج الموج تحت السفينة، واستدار الأفق الأزرق حوالينا، أحسست توا بألفة غامرة للبحر. انني أعرف هذا العملاق الأخضر اللامنتهي، كأنه يمور بين ضلوعي. واستمرأت طيلة الرحلة ذلك الاحساس في أني في لا مكان، وحدي، أمامي وخلفي الأبد أو لا شيء، وصفحة البحر حين يهدأ سراب اخر، دائم التبدل والتحول، مثل القناع الذي على وجه أمي."

(Salih, 1981, p. 30).

"And when the sea swallowed up the shore and the waves heaved under the ship and the blue horizon encircled us, I immediately felt and overwhelming intimacy with the sea. I know this green, infinite giant, as though it were roving back and forth within

my ribs. The whole of the journey I savored that feeling of being nowhere, alone, before and behind me either eternity or nothingness. The surface of the sea when calm is another mirage, ever changing and shifting, like the mask on my mother's face." (Davies, 1997, p. 26).

Al Tayyeb Salih ideology is clear here. He focuses on the idea of giving details and introducing the reader with the descriptive object. Throughout such sentences, Salih doesn't show much care about word order, since the general meaning and the whole image is the most important component here.

4. Discourse forms: In general, writers follow different discourse forms which go along with their ideologies. Al Tayyeb Salih applies these discourse forms throughout *Season of migration to the North*. One form is to leave the most important ideas/ information to the end. This ideology is often followed in literary works, such as short stories and novels.

Actually, Al Tayyeb Salih's ideology concerning this point is a little bit different. He doesn't leave all important and surprising ideas till the end of the novel. Salih shows his ability in writing through *Season of Migration to the North* in order to attract the reader from the first line of the novel. Al Tayyeb Salih doesn't narrate all the surprising actions at once. As a result, the reader can't easily predict what is going to happen in the next page unless he/ she reads it.

In other words, if Al Tayyeb Salih wanted to be traditional, he would prefer to leave all the facts about who Mustafa Sa'eed is to the last few pages of the novel, and the reader has to read the whole novel without knowing enough information about the main character. But Salih's ideology leads him to tell the reader about Mustafa Sa'eed's life during the first third of the novel.

By following this ideology, the reader is introduced to the main character. At the same time, the reader will keep reading because he/ she wants to know more and more about that strange character.

5. Argumentation: Van Dijk (2000) lists argumentation as the fifth ideological discourse structure. Actually, argumentation is mostly used when writing argumentative discourse papers. This kind is used when the writer wants to prove his point of view, and to make it stronger.

Argumentation is rarely used in literary works. Of course, when writing *Season of Migration to the North*, Al Tayyeb Salih doesn't aim to set an argument, or to distinguish good characters and bad characters. *Season of Migration to the North* is mainly a life story. It's a full of detailed description about the mysterious life of Mustafa Sa'eed. In other words, no argument is needed in such cases. The reader can only judge each character according to his/ her thoughts and ideologies for sure.

6. Rhetorics: Or figures of speech are used repeatedly throughout *Season of Migration to the North*. Al Tayyeb Salih follows this ideology from the very beginning of the novel until the last lines. In addition to giving a deeper meaning to a certain structure, rhetorics adds another dimension to the action, which enables the reader to connect different situations at the same time. From an ideological point of view, rhetorics is used to "emphasize our good things and their bad things, and vice versa for our bad things and their good things." (Van Dijk, 2000). Here, rhetoric is used as a tool when comparing "we" with "them", especially when there is more than one group of people, more than one society or more than one culture at the same time.

Similes and metaphors are used widely throughout *Season of Migration to the North*, especially when Al Tayyeb Salih describes Mustafa SA'eed and his

characteristics. Some of these images reflect internal feelings of Mustafa Sa'eed, and why he is different from the others around him.

"كنت مثل شيء مكور من المطاط، تلقيه في الماء فلا يبتل."

(Salih, 1981, p. 24).

"وانطلقت بعد ذلا لا أوي على شيء. عقلي كأنه مدية حادة، تقطع في برود وفعالية."

(Salih, 1981, p.26).

"وكنت باردا كحقل جليد، لا يوجد في العالم شيء يهزني."

(Salih, 1981, p.26).

"كل سلاحي هذه المدية الحادة في جمجمتي، وفي صدري احساس بارد جامد، كأن جوف صدري مصبوب بالصخر."

(Salih, 1981, p.30).

"نعم. هذا أنا. وجهي عربي كصحراء الربع الخالي، ورأسي أفريقي يمور بطفولة شريرة."

(Salih., 1981, p. 42).

" I was like something rounded, made of rubber: you throw it in the water and it doesn't get wet." (Davies, 1997, p. 20).

"My mind was like a sharp knife, cutting with cold effectiveness." (Davies, 1997, p.22).

"I was cold as a field of ice, nothing in the world could shake me." (Davies, 1997, p. 22).

"My sole weapon being that sharp knife inside my skull, while within my breast was a hard, cold feeling- as if it had been cast in rock." (Davied, 1997, p. 26).

"Yes, that's me. My face is arab like the desert of the empty quarter, while my head is African and teems with a mischievous childhood." (Davies, 1997, p. 38).

Actually, the previous images reveal the cover from the hidden side of Mustafa Sa'eed, the side that he wants to keep for himself. Al Tayyeb Salih's ideology here is to describe the character of Mustafa Sa'eed indirectly. It's the reader's role to analyze these images in order to understand some sides of Sa'eed's character.

Moreover, the use of such rhetorics reflects the writer's ability in creating new characters. Al Tayyeb SAlih not only introduces the reader with the character of Mustafa Sa'eed, but also provides such detailed descriptions, full of images and ideas, about this character.

Irony is another rhetorical tool which is used frequently in literary works. Actually, Al Tayyeb Salih applies irony to criticize governments and cultures rather than individuals. For example, when Mustafa Sa'eed talks with Majzoub, his friend, about the African Conference, Mustafa Sa';eed says:

"لن يصدق محجوب أنهم تدارسوا تسعة أيام في مصير التعليم في افريقيا في "قاعة الاستقلال" التي بنيت لهذا الغرض، وكلفت أكثر من مليون جنيه، صرح من الاسمنت والحجر والرخام، والزجاج، مستديرة كاملة الاستدارة، وضع تصميمها في لندن، ردهتها من رخام أبيض جلب من ايطاليا......."

(Salih, 1981, p. 120).

"Mahjoub will not believe that for nine days they studied every aspect of the progress of education in Africa in the Independence Hall built for the purpose and costing more than a million pounds: as imposing edifice of stone, cement, marble and glass, constructed in the form of a complete circle and designed in london, its corridors of white marble brought from Italy…….." (Davies, 1997, p. 119).

The writer her is criticizing the conference and the way how the African governments deal with things. They spend millions to design the place where they are going to hold their meetings, even the details of that building are very important. On the other hand, Al Tayyeb Salih mentions the miserable life of millions of Africans, and he states that there is a corruption in governments and high authorities.

Another ironical image is when the narrator mentions the Sudanese minister. This minister says that all people have to stay in Sudan. They have to learn, and to fight the colonization. The same minister, according to the narrator:

"يهرب أشهر الصيف من افريقيا الى فيلته على بحيرة لوكارلو، وأن زوجته تشتري حاجياتها من هرودز في لندن، تجيئها في طائرة خاصة، وأنة أعضاء وفده أنفسهم يجاهرون بأنه فاسد مرتش......."

(Salih, 1981, p. 121).

"How can I say to Mahjoub that this very man escapes during the summer months from Africa to his villa on Lake Lucerne and that his wife does her shopping at Harrods in London, from where the articles are flown to her in a private plane, and what the members of his delegation themselves openly say that he is corrupt and takes bribes……." (Davies, 1997, p. 120).

Al Tayyeb Salih, while telling the story of an individual, discusses many issues concerning the Sudanese society in particular, and other similar societies in general.

7. Action and interaction: This structure is more related to social effects. Van Dijk (2000) describes action and interaction as "the most social dimension" if we compare it with meaning and form.

Al Tayyeb Salih focused on presenting the social life in *Season of Migration to the North*, especially in Sudan. He describes the villagers' daily life, and how they

contact with each other. Societies can be considered as one of the main factors which affect the behavior of individuals.

After the death of Mustafa Sa'eed's Sudanese wife (She killed Wad Al Rayyes then she killed herself), the narrator was shocked by the villagers' reactions toward this accident. The villagers didn't tell the police. All what they did was to bury the two bodies in the night. The narrator says:

"هؤلاء القوم لا يدهشهم شئ. حسبوا لكل شئ حسابه. لا يفرحون لمولد ولا يحزنون لموت."

(Salih, 1981, p. 131)

"Nothing astonishes these people. They take everything in their stride. They neither rejoice at a birth nor are saddened at a death."

(Davies, 1997, p. 130).

The narrator, like Mustafa Sa'eed, experienced the life in the other side of the world. He faced other cultures and other ways of dealing with things. He was very surprised when the villagers were silent. They didn't show any kind of anger. The accident was very strange. The villagers weren't used to hearing such news in their village. So they decided not to tell any other stranger, even the police, about what had happened.

Bint Majzoub is talking to the narrator after the accident. She says:

"بعض النساء بدأن مأتما. ولكن محجوب بارك الله فيه جاء ونهرهن وقال: التي تفتح فمها سأقطع رقبتها. أي مأتم يا ولدي يقام في هذه الحالة؟ هذه مصيبة كبيرة حصلت في البلد. طول حياتنا تحت ستر الله. اخر الزمن يحصل علينا مثل هذا، أساغفرك وأتوب اليك يا رب."

(Salih, 1981, p. 129)

"Some of the women started to hold a funeral ceremony but Mahjoub, God bless him, shut them up and said he'd break the neck of anyone who opened her mouth. What sort of funeral ceremony, my child, can be held in such circumstances? This is a great catastrophe that has befallen the village. All our lives we have enjoyed God's protection and now finally something like this happened to us! I ask forgiveness and repentance of thee, O Lord." (Davies, 1997, p. 128)

The narrator is the only one who thinks in a different way. Maybe there are other reasons for him, but the main reason is that he lived in another different society for 7 years. So, he is not fully persuaded by ideas and actions which are followed by all other villagers.

4.4. The Relation between Politeness and Ideology throughout *Season of Migration to the North*

This section connects the previous two sections together. The researcher is going to discuss the relation between the use of a certain politeness strategy from one hand, and Al Tayyeb Salih's ideology throughout *Season of Migration to the North* from the other.

If we deal with *Season of Migration to the North* from another perspective, we can say that the writer (Al Tayyeb Salih), the unnamed narrator, and the main character (Mustafa Sa'eed), all had experienced similar lives in a way or another. Or at least, they shared some common features according to their life stories.

Al Tayyeb Salih was born in Sudan, and then he moved to London to continue his education. Throughout his life, he lived in many countries: he lived in Sudan,

England, Qatar and France.[6] The unnamed narrator also lived in Sudan, and then he went to England for seven years. Finally, he came back to Sudan. Also, Mustafa Sa'eed was born in Sudan, then at the age of 15 he went to England, and finally at the age of 45, he returned to Sudan, and stayed there until his death.

Sometimes, a literary work may be affected by the personal life of its writer. *Season of Migration to the North* is like a triangle which deals with three different lives of three persons. At the same time, these lives have many common features.

It can be said that the three men are somehow similar because they all lived that kind of contradiction through their lives. They spent time in Eastern societies (Sudan and Qatar) and Western societies (England and France) as well.

As readers, we don't know everything about Al Tayyeb Salih's life, or about the narrator's life. The reader is not familiar with the specific details about their lives. On the contrary, the life story of Mustafa Sa'eed is told from his birth until his death. After reading *Season of Migration to the North*, the reader becomes familiar with Mustafa Sa'eed's whole life story.

Van Dijk (2000) considers action and interaction as the seventh ideological structure. He describes action and interaction as "the most social dimension" (compared to meaning and form). Van Dijk (2000) talks about speech acts and interaction resources such as self presentation, laughing and closing conversations. He states that "children learn to use them (speech acts) even before any ideological group affiliation. On the other hand, in some contexts, some ideological groups may engage in specific acts more often than others."

In other words, different societies have different effects on a certain group of people. The three men, (Al Tayyeb Salih, the unnamed narrator and Mustafa Sa'eed), experienced the life with other ideological groups in addition to liveing as parts of the Sudanese society. Dealing with more than one ideological group makes these three characters different from others, especially the others who didn't experience any other kinds of social differences.

Al Tayyeb Salih followed a different way of thinking, and a unique style in writing. *Season of Migration to the North* is an evidence of Salih's ability in writing a different discourse in general, and writing about social issues in particular. Salih had experienced the life in two societies. As a result, he dealt with two different social groups.

The unnamed narrator and Mustafa Sa'eed both experienced the life in Sudan, then they moved to England, and finally they returned to Sudan. This is the reason why they are somehow different from other villagers. Many times, the narrator was surprised and even shocked of what is going on around him in the village. After seven years in London, the narrator says about his first meeting with the villagers:

"سألوني عن أوروبا. هل الناس مثلنا ام يختلفون عنا؟ هل المعيشة غالية أم رخيصة؟ ماذا يفعل الناس في الشتاء؟ يقولون أن النساء سافرات يرقصن علانية مع الرجال. وسألني ود الريس: هل صحيح أنهم لا يتزوجون ولكن الرجل منهم يعيش مع المرأة بالحرام؟"

(Salih, 1981, p. 7).

"They had asked me about Europe. Were the people there like us or were they different? Was life expensive or cheap? What did people do in winter? They say that

the women are unveiled and dance openly with men. "is it true , Wad Rayyes asked me, that they don't marry but that a man lives with a woman in sin?"

(Davies, 1997, p. 3).

The previous quotation is an example of the "ideological conflict" as van Dijk (2000) calls it. People in one society have wrong and sometimes extremist presuppositions about other social groups, especially if the other groups differ in their religions, thoughts, ethnicities and so on.

When the narrator answered their questions, the villagers became shocked. They didn't expect a similar answer. They used to maximize differences with others, especially if we know that most, if not all of them, didn't leave the village, and they didn't meet other individuals from different cultures.

"دهشوا حين قلت لهم أن الأوروبيين، اذا استثنينا فوارق ضئيلة، مثلنا تماما، يتزوجون ويربون أولادهم حسب التقاليد والأصول، ولهم أخلاق حسنة، وهم عموما قوم طيبون."

(Salih, 1981, p. 7).

"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."

(Davies, 1997, p. 3).

Mustafa Sa'eed also was familiar with that kind of "ideological conflict". He experienced the life in Sudan. Also, he lived in london and made relations with different people from different ideological groups.

The different between Mustafa Sa'eed and the narrator is that the narrator was able to get along with the new life when he returned to Sudan. The case of Mustafa Sa'eed was more complicated. He didn't find himself neither in London nor in the Sudanese village.

For the narrator, he lived only seven years outside Sudan. So, when he returned, he was feeling the same as if he didn't leave the village at all. The narrator describes his feelings when he reached his home in the Sudanese village. He says:

"أحس أنني لست ريشة في مهب الريح، ولكني مثل تلك النخلة، مخلوق له أصل، له جذور له هدف."

(Salih, 1981, p. 6).

"I felt not like a storm- swept feather but like that palm tree, a being with a background, with roots, with a purpose."

(Davies, 1997, p. 3).

If we compared the previous words with what Mustafa Sa'eed once told the narrator, we will find that Sa'eed didn't feel that he belongs to any social group. Once Sa'eed told the narrator that :

"وكنت، ولعلك تعجب، أحس احساسا دافئا بأني حر، بأنه ليس ثمة مخلوق أب أو أم، يربطني كالوتد الى بقعة معينة ومحيط معين."

(Salih, 1981, p. 23).

"I used to have- you may be surprised- a warm feeling of being free, that there was not a human being, by father or mother, to tie me down as a tent peg to a particular spot, a particular domain."

(Davies, 1997, p. 19).

Despite the fact that every individual has his/ her own characteristics and thoughts, but at the end, the social effects and the surrounding environment usually play obvious roles in shaping one's ideology.

It can be said that Al Tayyeb Salih, the unnamed narrator and Mustafa Sa'eed all share a kind of common ideology. This ideology appears throughout their action and interaction toward what is going on around them.

The first section of this chapter discussed the use of positive and negative politeness strategies in *Season of Migration to the North*. The researcher found that both positive and negative politeness strategies were used throughout the novel. At the same time, there are many reasons which affect the use of one politeness strategy over another.

The villagers, for example, depended more on positive politeness strategies through their conversations. Al Tayyeb Salih represents the Sudanese society as an example of the collectivistic society. The villagers appeared to be very close to each other. They didn't take social distance into consideration while they were contacting with each other. In fact, their long- informal conversations decreased the social distance to the maximum.

The use of in-group identity markers is a common feature regarding the villagers' life. All villagers have to participate in all events and ceremonies. Each one of them is responsible in a way or another. Each individual is represented as a part of the whole.

The point here is that the use of positive politeness has a strong relation with the idea of collectivism, and the image of in-group "*we*" as van Dijk (2000) describes

it. For Mustafa Sa'eed, the researcher found that he used positive politeness mainly with one character: the unnamed narrator. Moreover, the few times when Mustafa Sa'eed used the "in- group we" are during his conversations with the narrator. Sa'eed here wants to be in the same group with the narrator. He uses this pronoun in order to decrease distance. This ideology of using the in- group we is followed by Sa'eed's use of positive politeness throughout his conversations with the unnamed narrator.

On the other hand, the use of negative politeness appeared through Mustafa Sa'eed conversations with others in London and in the Sudanese village as well. The English society is an example of the individualistic societies. According to the *Independent* newspaper, "Britain is the most individualistic country in the European Union".[7] Individualistic societies emphasize on the individual over the entire group. The focus here is on the self or the" *I*" rather than "*we*".

When he went to London, Al Tayyeb Salih was 15 years old only, and he lived there for 30 years. This long period of his life shaped his way of dealing with others. It's noticed that he depended on individualistic features more than collectivistic ones. He kept the distance between himself and the others. Also, he preferred to be formal almost all the time. Moreover, Sa'eed didn't tell others about what was going on around him. Even with Jane Morris, who became his wife later on, Mustafa Sa'eed was very formal. All his conversations with her were short, very restricted and limited.

After thirty years, Mustafa Sa'eed returned to Sudan, but nothing changed. Spending three decades in a western society such as the English society made it very hard for him to involve completely in the eastern Sudanese culture.

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https://www.google.com/amps/s/www.independent.co.uk/news/uk/politics/brexit-britain-[v] eurobarometer-individualism-solidarity-eu-politics-a81185810.html

As it was mentioned in the first section of this chapter, Mustafa Sa'eed used negative politeness in Sudan as well as in England. In fact, Mustafa Sa'eed tried to be part of the Sudanese collective society, but his attempts were limited. He appeared to informal and very close only with the narrator.

In the light of Mustafa Sa'eed use of politeness, the researcher found that Al Tayyeb Salih's use of negative politeness strategies, mainly by the character of Mustafa Sa'eed, has a strong relation with individualistic societies. In other words, the more the individual feels the distance and being formal with others, the more he/ she tends to use negative politeness.

4.5. Conclusion

In this chapter, the analysis of politeness and ideology in *Season of Migration to the North* has revealed a number of findings. The researcher, throughout the previous discussion, tried to find answers for the research four questions. By applying Brown and Levinson's (1987) politeness strategy, the researcher found a strong relation between the use of each politeness strategy (positive or negative), and the other surrounding factors like power, distance and place where the characters live. Also, Al-Tayyeb Salih's used van Dijk's (2000) ideological structures repeatedly throughout the novel. The use of each structure was affected by different reasons, especially social reasons. The last section of this chapter studied the relation between Al Tayyeb Salih's ideology throughout the novel from one hand, and the use of one politeness strategy over another from the other hand. The researcher stated that there are different factors which play role in determining the relation between the use of a certain ideological structure, and the use on one politeness strategy over another. For

example, cultural background was one of the main factors in creating such a relation

between ideology and politeness.

Chapter Five

Conclusion and Recommendations

1. Conclusion

The current research is an attempt to study politeness and ideology in Al Tayyeb Salih's *Season of Migration to the North.* In the following paragraphs the researcher is going to summarize the findings of this research.

The first research question was about the basic politeness strategies that were used in *Season of Migration to the North.* The researcher found that both positive and negative politeness strategies were used by Mustafa Sa'eed and the other characters throughout the novel. When he was in London, Mustafa Sa'eed used negative politeness strategies almost all the time. Also, when he returned to Sudan, he kept using negative politeness strategies with most villagers. Mustafa Sa'eed used positive politeness mainly with one character: The unnamed narrator. On the other hand, the Sudanese villagers used positive politeness strategies throughout most of their conversations. The use of negative politeness was not greatly noticeable between villagers.

The second research question was about the factors that may affect the use of one politeness strategy over another. The researcher found that there are more than one reason which affected the use of politeness strategies. Social distance and power are two main reasons which played a primary role in preferring one politeness strategy over another. Also, the place where the characters live is another reason behind the use of a certain politeness strategy.

The third question was about the basic ideological discourse structures that were used by Al Tayyeb Salih in *Season of Migration to the North*, and reasons behind their use. Throughout the novel, Al Tayyeb Salih used Van Dijk's seven ideological structures. The use of each structure was for a purpose. Salih applied these structures to introduce the reader with the hidden sides of each character, especially Mustafa Sa'eed.

The last question was about the relation between Al Tayyeb Salih's ideology throughout the novel from one hand, and the use of one politeness strategy over another from the other hand. Generally speaking, there is a strong relation between Salih's ideology and the use of politeness in *Season of Migration to the North.*

One of the main ideologies was the use of in-group markers such as *"we"* . The use of such markers is connected with the use of positive politeness, whether by Mustafa Sa'eed or by the Sudanese villagers. The relation between ideology and politeness is also related to some other concepts like collectivism. On the other hand, when the characters used the pronoun *"I"*, they were more likely to use negative politeness, especially Mustafa Sa'eed. Negative politeness is connected with some aspects of individualism.

At the end, Mustafa Sa'eed decided to end his life by committing suicide. He couldn't live any more with all these contradictions. It can be concluded that Mustafa Sa'eed didn't like his life, or the way that he followed to make relations with others. He didn't want his two sons to face a similar life. So, throughout his last letter to the narrator, Mustafa Sa'eed asked the narrator to take care of his two sons. The narrator said:

<div dir="rtl">

"قال: جنبهما مشقة السفر."

</div>

(Salih, 1981, p. 91)

"He had told me to spare them the pangs of wanderlust" (Davies, 1997, p. 88).

Mustafa Sa'eed didn't want his sons to travel and experience a totally different life. Mustafa Sa'eed's life was full of mystery and contradiction. When he was in England, all of his relations caused many problems (problems with both sides Mustafa Sa'eed and the others). In the court, Mustafa Sa'eed admitted that he killed Jane Morris (his wife) and leaded other two women to commit suicide.

After applying Brown and Levinson's (1987) politeness theory, and van Dijk's (2000) ideological discourse structures on *Season of Migration to the North*, mainly on Mustafa Sa'eed's speech and behavior throughout the novel, it can be said that it is very hard or even impossible for us, as human beings to live such kind of that contradictory life.

The point here is that it is very difficult for an individual to follow two ideologies, or to apply two opposite politeness strategies, or to deal with two different groups of people, especially if that individual, like Mustafa Sa'eed, used to experience the maxims of everything. When he was in London, Mustafa Sa'eed acted like a western man or as "an extremist eastern in the West". On the contrary, when he returned to the Sudanese village, he started to act as an original Sudanese villager. Mustafa Sa'eed's tragic end tells that he didn't succeed to be part neither in the English Western society nor in the Sudanese Eastern society.

5.2. Research Recommendations

This research is an example of qualitative research which studied politeness and ideology in Al Tayyeb Salih's *Season of Migration to the North*. In this section the

researcher is going to suggest some recommendations for other researchers to be followed in the future.

Although there are a huge number of previous studies on *Season of Migration to the North*, but, as it was mentioned in chapter one, the researcher didn't find any previous study about politeness in *Season of Migration to the North*. So, the first recommendation is to conduct more studies about politeness and its relation with the series of actions in *Season of Migration to the North.*

Since this research is a qualitative one, the researcher recommends for some quantitative studies which analyze politeness in *Season of Migration to the North*. The coming studies may discuss the percentages of using one politeness strategy over another. Such studies can give numbers concerning the use of positive and negative politeness strategies as well.

Throughout this research, the researcher studied the relation between politeness and ideology in *Season of Migration to the North*. Some new studies may discuss the notion of politeness in *Season of Migration to the North*, and how it is related to other terms. For example, further studies about the relation between politeness and cultural differences, or the relation between politeness and Collectivism/ individualism.

Throughout the time of collecting data for this research, the researcher found that one of the most preferable topics when studying *Season of Migration to the North* is East vs. West. The notion of East and West is a rich topic for many researchers. Here, the researcher recommends connecting the use of politeness in *Season of Migration to the North* with the relation between East and West as two different social environments.

The analysis of this research based on the original Arabic version of *Season of Migratrion to the North*. The researcher studied politeness and ideology by referring to Al Tayyeb Salih's Arabic text. Since there is an English translated version (the researcher used examples from the English version for more clarification), the researcher recommends for more studies depending on the English version in order to find differences and similarities between the two texts. Moreover, cultural differences may be discussed throughout translated texts. By comparing the use of politeness strategies in the two versions of *Season of Migration to the North*, researchers can study the impact of different languages on the same literary text.

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