

**THE CONCEPT OF TRAGIC HERO IN WESTERN
REALIST TRADITION AND POSTCOLONIAL AFRICAN
FICTION**



By

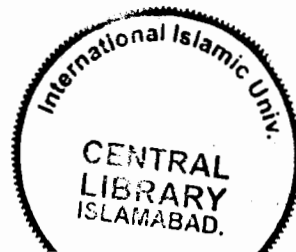
Supervisor

**Waheed Ahmad Khan
145-FLL/MSENG/F09**

**Dr. Muhammad Safer Awan
Assistant Professor**

**DEPARTMENT OF ENGLISH
FACULTY OF LANGUAGES AND LITERATURE
INTERNATIONAL ISLAMIC UNIVERSITY ISLAMABAD**

2012



Accession No TH-9646

M15
823
KHC

African fiction

DATA ENTERED

Amz/s
14/2/13

**The Concept of Tragic Hero in Western Realist Tradition and
Postcolonial African Fiction**



By

**Waheed Ahmad Khan
145-FLL/MSENG/F09**

Supervisor

**Dr. Muhammad Safer Awan
Assistant Professor**

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MS in English**

To

**DEPARTMENT OF ENGLISH
FACULTY OF LANGUAGES AND LITERATURE
INTERNATIONAL ISLAMIC UNIVERSITY ISLAMABAD**

2012

Dedicated to my loving parents and my wife.

Acceptance by the *Viva Voce* Committee

Title of the thesis: **The Concept of Tragic Hero in Western Realist Tradition and Postcolonial African Fiction.**

Name of Student: Mr. Waheed Ahmad Khan

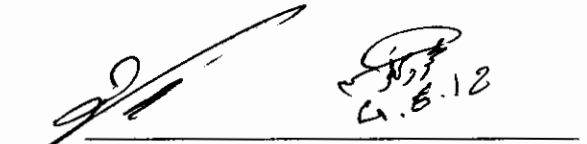
Registration No: 145-FLL/ MSEng/F09

Accepted by the department of English, Faculty of Languages & Literature, International Islamic University, Islamabad, in partial fulfillment of the requirement for the Master of Philosophy degree in English.

Viva Voce Committee



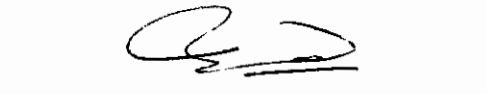
External Examiner
Dr. Wasima Shehzad
Professor (Linguistics)
Department of Humanities
Air University, E-9
Islamabad



Prof. Dr. Mahmoud Hussan Makhlof
Dean
Faculty of Languages & Literature



Internal Examiner
Dr. Munawar Iqbal Ahmad
Associate Professor/Chairman
Department of English, IIUI



Dr. Munawar Iqbal Ahmad
Chairman
Department of English



Supervisor
Dr. Muhammad Safeer Awan
Assistant Professor
Department of English, IIUI

01 June, 2012

ABSTRACT

Title: The Concept of Tragic Hero in Western Realist Tradition and Postcolonial African Fiction

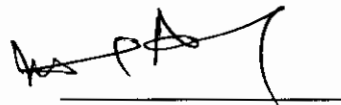
This study attempts to compare tragic heroes in Western realist fiction tradition and Postcolonial African fiction. In western literature, tragic heroes are based on Aristotle's concept of tragic hero as we find in his book *Poetics*. Bringing into account the concept of tragic hero in Homer's *Illiad*, Sophocles' *Oedipus Rex*, Marlow's *Dr. Faustus*, Shakespeare's *Hamlet* and *Othello*, Thomas Hardy's *Tess of the D'Urberville* and Graham Greene's anti-hero in *The Man Within*, it traces the development of this concept and its fictional practices up to the 20th century modernist anti-hero, and compares it with the tragic hero in Postcolonial African fiction with focus on Chinua Achebe's novel *Things Fall Apart* – a novel written in response to Joseph Conrad's *Heart of Darkness*. Chinua Achebe is a Postcolonial writer and *Things Fall Apart* expounds his theory of a tragic hero within the African sensibility. Achebe's tragic hero exhibits some of Aristotle's features of a tragic hero but, as I contend in the study, it also deviates from the Aristotelian norms. In the study I have drawn a detailed comparison between Francis Andrews (*The Man Within*) and Okonkwo (*Things Fall Apart*) as both are tragic heroes in the post-realist modern fiction. The study aims at an in-depth comparative analysis of the two tragic heroes, showing their contrasting features, also comparing with the tragic heroes in Western tradition. The research study has enormous scope in the field of tragedy as it investigates the gradual evolution of western tragic hero and also explains the characteristics of hero in the Postcolonial African fiction.

DECLARATION

I, Waheed Ahmad Khan son of Haji Muhammad, Registration # 145-FLL/MSENG/ F09, student of MS, in the discipline of English Literature, do hereby declare that the matter printed in the thesis “The Concept of Tragic Hero in Western Realist Tradition and Postcolonial African Fiction” submitted by me in partial fulfilment of MS degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

This work was carried out and completed at International Islamic University Islamabad, Pakistan.



Signatures of Deponent

WAHEED AHMAD KHAN

Dated: January 25, 2012

ACKNOWLEDGEMENTS

I wish to thank my great teacher, Dr. Muhammad Safeer Awan, for facilitating me with his immense guidance and giving me strong support. I found him available whenever I tried to contact him or meet him for the evaluation of my thesis which helped me in the quick completion of the thesis. I have found him quite generous in his assistance.

I am grateful to the following friends: Sajjad, Tariq, Yaqoob and Irfan who helped me in finding different books. I am thankful to them for their sincere and productive discussion about my research study which really helped me in the creation of absorbing and interesting ideas.

I would also like to thank my family members as they have suffered from the pangs and agony of the challenging task of writing my research. My work became possible due to love and support of my parents and my wife.

I also want to thank Mr. Mujeeb and Mr. Rehan who are experts in the field of computer and gave me guidance about the effective use of computer skills. They assisted me whenever I faced problems in the use of computer.

Waheed Ahmad Khan

TABLE OF CONTENTS

Final Approval	iv	
Abstract	v	
Declaration	vi	
Acknowledgement	vii	
Chapter 1	Introduction	1
Chapter 2	Literature Review	17
	Historical Background of Tragic Hero	17
	<i>Things Fall Apart</i> and Classic Greek Heroes	18
	Development of Tragic Hero in Western Literature	25
Chapter 3	Aristotelian Concept of Tragic Hero	28
	Greek's Tragic Hero	28
	Aristotle's Views on a Tragic Hero	31
Chapter 4	<i>The Man Within</i>: An Analysis	49
	Plot Overview	49
	What is an Anti-Hero?	51
	Analysis of Francis Andrews	51
Chapter 5	Postcolonial African Tragic Hero	60
	<i>Things Fall Apart</i> : An Analysis	60
	<i>Things Fall Apart</i> in the light of Aristotle's <i>Poetics</i>	63
	Okonkwo and Umuofia	68
Chapter 6	Comparative Analysis of Okonkwo and Francis Andrews as Tragic Heroes	75
BIBLIOGRAPHY		91

CHAPTER 1

INTRODUCTION

The present study is an attempt to discuss the concept of tragic hero in Western realist tradition and Postcolonial African fiction as the concept has undergone a sea change during the Modernist and Postcolonial eras.

The concept of tragedy in literature, and in drama in particular, started with the Aristotelian theorization in his *Poetics*. Since then it has exerted a tremendous influence in the Western literary criticism as well as in the writing and creation of drama. William Ridgeway (1915) in *The Dramas and Dramatic Dances of Non-European Races in Special Reference to the Origin of Greek Tragedy* defines the term Tragedy as dramatic narrative in which serious and important actions turn out disastrously for the protagonist or tragic hero (Ridgeway, 1915:1-5). About the origin of tragedy, historians have different views. Some historians argue that tragedy came into existence from the worship of Dionysus. Dionysus was considered to be an indigenous Greek deity. Aristotle does not mention Dionysus in connection with tragedy (Ridgeway, 1915:1-5). This reveals an important fact about tragedy that it started with religious worship as it is linked with Greek deity Dionysus. About the worship of Dionysus, Stuart (1960) says that the celebration of Dionysus' birth was in the form of hymns which were sung to the god Dionysus. It further supports the idea of religious worship. Worship of Dionysus and tragedy are related terms. Ridgeway (1915) says that tragedy has come into existence

from an ancient indigenous gross satiric drama. Satiric drama satirized heroes' lives in order to give a relief to the audience after presentation of serious and tense scenes. Aristotle does not say anything about it. Ridgeway (1915) further says that two main elements can be found in the tragedy of 5th BC- True Tragedy which was mainly concerned with the sufferings and sorrows of heroes and historical personages, and the Satyric drama which was called Sportive Tragedy by the Greeks, concerned solely with Dionysus and his Silens and Satyrs (Ridgeway, 1915:1-5). One fact becomes very clear about tragedy that tragic hero faced sufferings and sorrows and tragedy was mainly about the hero's sorrows. Moreover it verifies another fact about tragedy that it was about a person of high and dignified position. These features are found in the tragedies of Shakespeare.

About the tone of tragedy, Stuart (1960) says that originally it was joyous in its tone. He further quotes Aristotle: "Tragedy acquired also its magnitude. Discarding short stories and a ludicrous diction, through its passing out of its satyric stage, it assumed, though only at a late point in its progress, a tone of dignity"(qtd. in Stuart 2-3). He is of the view that the main difference between early tragedy and tragedy of Aristotle's time lies in its tone. Stuart says that serious tone of tragedy is due to the influence of epic poetry on dramatic art. Although this argument has no evidence but Stuart quotes Professor Flickinger by saying:

The indebtedness of tragedy to epic poetry for subject matter, dignity of treatment and of diction, and development of plot, including such technical devices as recognition and reversal of situation, is too well established to require argument. (qtd. in Stuart, 1960: 4)

For better understanding of tragedy Aristotle needs to be mentioned as the concept of tragedy is incomplete without him. *Poetics* is his main work which is known

to every one. Every one is familiar with his main features of a tragic hero, some of which I want to mention here. His basic ideas about the tragic hero are: (1) The tragic hero is of a noble position and above the level of common people. (2) The tragic hero is great but he is not perfect. We should identify our own character with the tragic hero. (3) The downfall of tragic hero is partly the result of his own tragic flaw which is known as hamartia. (4) The punishment is more than the flaw of the tragic hero. It exceeds his crime. (5) The fall of tragic hero makes a discovery on the part of tragic hero. (6) Tragedy produces an elevating effect through Catharsis of emotions of pity and fear.

In the Elizabethan age Christopher Marlow produced tragedies which are *Dr. Faustus*, *Tamburlaine* and *The Jew of Malta*. Marlow did not follow the medieval conception of tragedy as in medieval drama tragedy revolved around persons of 'noble' birth only. Tragedy of medieval drama was about the rise and fall of kings and royal personalities. But Marlow's tragic hero is different. Almost all the heroes of Marlow in *Tamburlaine*, *Dr Faustus* or *Jew of Malta* are of humble parentage, but they possess great heroic qualities. His tragedy is about one man who secures an exalted position, has a fall and finally faces death. Conflict is an important element of Marlow's tragedies, e.g, "*Doctor Faustus*" and "*Edward 11*". Conflict can be found both in physical as well as spiritual form. The spiritual or moral conflict is the inner conflict and is also called tragic conflict since it leads to the tragic end of the ambitious hero in Marlow's plays. Thus inner conflict is of greater significance than the external conflict. Inner conflict takes place in the mind of the hero. In a great tragedy the mighty hero passes through emotional conflict or moral agony. Internal or spiritual conflict is the essence of *Doctor Faustus* and it is this feature which raises the play to the level of the best tragedy in

English literature. Marlow's heroes are different from the heroes of ancient Greek tragic heroes as his heroes are not victims of fate. His tragic heroes possess tragic flaw and the tragic action also issues out of their characters. Marlow needs great appreciation for this greatest contribution to English tragedy.

Shakespeare is yet another great name in the field of tragedy. He produced thrilling tragedies. Shakespeare used Aristotelian principles in his tragedies. His tragic hero is not an ordinary man. He is a man of high rank, enjoying a good social status. He also possesses tragic flaw which causes downfall of the tragic hero. Conflict is also an important feature of his tragic heroes. His important tragedies are *Hamlet*, *Macbeth*, *Othello* and *King Lear*.

Thomas Hardy deviates from the Aristotelian principles of tragic hero. His tragic heroes are not kings, princes, warriors or great soldiers; they are humble beings. But Hardy has made his tragic heroes and heroines as grand and noble as are the tragic heroes in *Hamlet* and *King Lear*. Conflict constitutes an important element of the tragedies of Hardy. As conflict is the most important feature of Hardy's tragedy, so internal as well as external conflicts are found in his tragedies. The inner conflict relates to the mind and heart of the protagonist and is between the two opposing ideas. In the outer conflict external environment or elements are at war with the hero. In Hardy's tragedies external conflict is found in the form of coincidence or the irony of circumstances. In the struggle or conflict his heroes and heroines prove themselves strong and thus offer forceful resistance against the malignant human power. In his tragedies the will of hero is defeated and overthrown in the end which shows his dignity and good moral position because of the endurance of pains and sufferings. Hardy's heroes and heroines show the

element of noble and sublime toleration of pain which becomes the main source of tragedy. His characters are strongly individual. His important tragedies are *Far from the Madding Crowd*, *The Return of the Native*, *The Mayor of the Casterbridge*, *The Woodlanders*, *Tess of the d'Urbervilles* and *Jude the Obscure*.

In the tragic novels and plays of modern period, the power of society is dominating. In Greek plays Fate or Chance is a dominating factor. In Galsworthy's novels and plays, heroes and heroines are not grand people. They are humble beings. For example David Roberts is the tragic hero of the play *Strife*. He does not belong to high rank. He is a simple workman. Galsworthy's individuals are powerless against social forces and they suffer for no particular fault of their own. This type of tragedy is called Social Tragedy. In a Social Tragedy forces, classes or communities are at war with each other. Romantic Tragedy is different in which a hero faces troubles and difficulties but he is raised to the height of dignity.

T.S. Eliot in his play *Murder in the Cathedral* (1935) presents Thomas a Becket as a tragic hero and tries to revive the Aristotelian concept of tragic hero. We find tragic flaw in the character of Becket. Becket has extreme degree of pride and egoism which are flaws of human nature. But his tragedy is not due to his flaw. After realizing his fault, he tries to overcome it. He willingly offers himself for death as he wants to be a saint. He refuses to escape and does nothing to save his life. The Aristotelian tragic hero is neither too good nor too bad. Thomas Becket appears to be too good to be an Aristotelian tragic hero.

In Modernist fiction, the shift from hero to anti-hero takes place. A prototype anti-hero is James Joyce's character Stephen Dedalus in his novel *A Portrait of the Artist as a Young Man*. Stephen wants emancipation from all the constraints of society. That is the reason that as he grows up, he fights off all the chains of nationality, religion, family and morality. He finally discards all the bondages of society in order to have a free life.

In Graham Green's novel *The Man Within* the tragic hero is somewhat different. In the start of the novel Francis Andrews is depicted as a coward character but in the end he becomes a tragic hero. Andrews is the main character and is anti-hero of the novel. In the start of the novel he avoids facing his fellow smuggler Carlyon as he has betrayed him by informing the custom officials. He comes across an isolated cottage of a girl, Elizabeth, and seeks protection there. At this stage he behaves cowardly. He cannot go to the court at Assizes in Lewes in order to testify but is finally persuaded by Elizabeth. He also falls in love with Elizabeth and it is really hard for him to leave his beloved. Unfortunately the smugglers are acquitted and decide to hurt Elizabeth in order to revenge themselves on Andrews. In the end Elizabeth kills herself with the knife which Andrews had given to her. He fails in securing her from the harm of the smugglers as he feels afraid. When he enters the cottage, he meets Carlyon who is sitting with the dead body of Elizabeth. He tells Carlyon to leave the cottage as he is no more afraid of death and kills himself. That is the moment of his triumph and becomes a tragic hero.

In my research study I have included *Things Fall Apart* of Chinua Achebe who is a Postcolonial writer. First I intend to explain the term Postcoloniality but before defining Postcolonialism, it is essential to define colonialism as both the terms are relevant. When we think about colonialism, another term called Imperialism also strikes our mind. John

McLeod defines Imperialism by quoting Peter Childs and Patrick Williams, "Imperialism is an ideological concept which upholds the legitimacy of the economic and military control of one nation by another" (McLeod, 2010: 07). Thus imperialism implies the legitimacy of a nation with the help of military action. The author further says about colonialism in *Beginning Post colonialism*, "Colonialism, however, is only one form of practice which results from the ideology of imperialism, and specifically concerns the settlement of one group of people in a new location" (McLeod, 2010: 07). Thus colonialism is different from imperialism in its settlement of people: imperialism does not involve settlement of people. For further defining imperialism, McLeod (2010) quotes Childs and Williams in *Beginning Postcolonialism* and says that it is, "the extension and expansion of trade and commerce under the protection of political, legal, and military controls" (McLeod, 2010: 08). Through imperial acts one nation tries to secure domination over other nations. Though in our age colonialism does not exist any more; imperialism still continues. Colonial power dominates the colonized people by introducing and internalizing colonial discourses. Colonial discourses constitute a system of knowledge which the colonial powers impose upon the colonized people. With the help of this system of knowledge the colonizers distort the identity of the colonized.

The term Postcolonial is an important one which I have already defined briefly in the first chapter but in the current chapter I intend to explain the term. We find the term in two forms: one with a hyphen (Post-colonial) and the other one without hyphen (Postcolonial). According to John McLeod the term with hyphen (Post-colonial) denotes "a particular historical period or epoch, like those suggested by phrases such as 'after colonialism', 'after independence' or 'after the end of Empire'" (McLeod, 2010: 05). John

McLeod is of the view that the term cannot be restricted to this narrow sense (McLeod, 2010: 03). *The Empire Writes Back* expresses the same point as it says that the term can also be used “to cover all the culture affected by the imperial process from the moment of colonization to the present day”(Ashcroft, Gareth Griffiths, Helen Tiffin, 1989: 02). Postcolonial study focuses on the relation between colonizers and colonized in modern period. The term also includes the countries that have not yet gained independence but struggle for their independent status, or independent colonies which are indirectly administered through developing capitalism and the phenomenon of globalization (neocolonialism). Postcolonialism is concerned with the study in which one can examine the manner in which different nations, once colonized, react against the Western norms and their constructed values.

It is an obvious fact that almost all the postcolonial societies have achieved their political independence, yet the discipline remains important and the issue of coloniality is still relevant. We know that the European colonizers used their language, literature and culture in order to colonize minds of the colonized people, a process which is known as colonizing the mind. The colonized people are made to look down upon their own culture and their cultural values as being uncivilized. The colonizers thus justify their rule over the colonized people for which they teach their constructed values as universal ones which can make the colonized people civilized. Language is an effective tool which was used by the colonizers since language carries culture. Language plays an important role in colonizing the minds of the colonized people as it helps in constituting our world-view. There is a continuous struggle against the Western nations which distorted the real

identity of the colonized people. This resistance of the colonized people, according to Ngugi's phrase is called 'decolonizing the mind.'

Postcolonialism is a literary theory that concentrates on the literature written in the countries once colonized by European powers such as Britain, France and Spain. Postcolonial theory helps in destabilizing the popular discourses in the West and challenges the assumptions of the west. It also decolonizes the minds of the colonized people. Matters of gender, race, culture and language are the focus of Postcolonial theory. Postcolonial writers offer a resistance to the colonial discourses and try to retain its original identity which is distorted by the colonial powers. Postcolonial writers' main focus is on retaining their identity.

Things Fall Apart is the most touching and heart-rending tragedy written by Chinua Achebe. Okonkwo plays key role in the novel. He is tragic hero of the novel. Ten Kortenaar (2006) in his article talks about the qualities of Okonkwo:

Chinua Achebe's *Things Fall Apart*, arguably the most influential literary text to come out of Africa, is cast in the form of a tragedy. Okonkwo, already acknowledged by his community to be "the greatest wrestler and warrior alive" is an over-reacher who seeks the recognition of his clan, Umuofia, as its leader and, more, as the embodiment of its collective will... In *Things Fall Apart*, Chinua Achebe devised a tragic African hero in Okonkwo, consistent with the classic stipulations of the figure. Thus, the novel--to its greatest practicable extent--inherently exists as a tragedy on all levels to accommodate Okonkwo. ... Okonkwo (*Things Fall Apart*) is a hero in his culture/society because he is very masculine, powerful, strong, and aggressive. Achebe shapes his character to be a sympathetic man who lives according to Ibo principles, but not perfectly (Kortenaar, 2006: 83-100).

Okonkwo enjoys respect in his community as he is a great wrestler. It is Okonkwo who is consulted on important occasions. It is the reason that Okonkwo goes to decide the matter of a young boy and a virgin when his village demands them. He tries to adopt

those qualities which are highly valuable and desirable in his society because he wants to be a hero in his community but unfortunately he has to sacrifice his life for it in the end. He has genuine feelings for his children. He loves his daughter, Ezinma, too much. He treats his adopted son (the boy from the village he was sent to get) like his own son. He has fatherly care for the adopted son. Although he treats his wives in cruel manner, yet he loves them. He does not reveal his kind and loving feelings from his expressions. Okonkwo follows his wife, Ekwefi, when she goes out at night for her daughter. Okonkwo does this because he is worried about them. He is too much desirous for the success of his children. He guides them properly. He works hard in order to support his family. He plays an active role in his community.

Close analysis of Okonkwo reveals the fact that on certain points Okonkwo differs from tragic heroes in Western tradition. Western heroes are not applauded for violence and murder. He also treats women in a very cruel manner which we do not find in Western heroes. In Postcolonial African fiction a tragic-hero is more under the influence of the control of tribe because of their tribal customs and traditions. He is not a dominant individual character as in western tragedies. In African fiction, a hero is more democratic as he is not an independent and authoritative person. Hero is more under the influence of tribe. Okonkwo, one of the greatest men in Umuofia, cannot become a free individual man but in Western fiction the situation is quite opposite. It shows that democratic culture also plays its role in the making of Postcolonial hero in African fiction. This does not happen in western fiction. In western fictions, a hero is a non-democratic person. He is a person of high rank and more power. He dominates all other persons. Okonkwo does not belong to high status. His father is not hard working and dies

in a lot of debt. People also make fun of Okonkwo's father and call him a woman. Okonkwo achieves his high status by working hard. Masculinity is the most important quality of his personality. His father is not like him. Okonkwo is even ashamed of his own father. This comparative study is an attempt to show that tragic-heroes in Postcolonial African and Western novels have different features.

Thesis Statement

The concept and treatment of tragic hero in Western realist tradition and Postcolonial African fiction has undergone a sea change during the Modernist and Postcolonial eras as the creative concerns of the writers changed with the onset of the processes of democratization and decolonization.

Research Questions

- Q1. What historical and cultural factors contributed in the shift in the concept of hero, from the 19th century realist hero to the 20th century anti-hero in the western tradition?
- Q2. To what extent tribal set up of the African society has been formative in the making of a postcolonial hero in African fiction?

Theoretical Framework and Methodology

The study is qualitative in nature and draws comparison between Postcolonial African novel *Things Fall Apart* and Graham Greene's *The Man Within*. Both belong to the genre of tragedy. The two works of Chinua Achebe and Graham Greene, respectively, have been used as cases for conducting the research. W. Lawrence Neuman writes about

case study that in a case study, “a researcher may intensively investigate one or two cases or compare a limited set of cases, focusing on several factors” (Neuman, 2007: 40). Achebe's theorization in this regard is used to explain the differences between Aristotelian and Postcolonial hero. An in-depth comparative analysis reveals similarities and differences of tragic hero in Western realist tradition and Postcolonial African fiction. In addition to this, the comparison focuses on the shift of the concept of tragic hero, from the 19th century realist hero to the 20th century anti-hero in Western tradition. The comparison also helps in understanding the concept of tragic hero in a democratic society.

In Postcolonial African fiction, the concept of tragic hero deviates from the Aristotelian norms of the tragic hero. We know that Okonkwo is a great warrior and wrestler and enjoys good status in his tribe. He also has a tragic flaw which is another important feature of Aristotelian tragic hero. But there is one thing which makes a difference. In postcolonial African fiction we see a tribal society which is democratic in nature and is more important than the individual protagonist. A tragic hero is more under the influence of tribe or his clan. Members of the tribe have also dominant role to play. Thus tragic heroes of these fictions share some features with the Aristotelian concept of tragic hero but also differs from western concept of tragic hero. This research study will make a comparison between the concept of tragic hero in Western realist tradition and Postcolonial African fiction.

Chapter Division

Chapter 1 Introduction

In the first chapter I have defined the term tragedy with special reference to Aristotle's *Poetics*. Main features of Aristotle's tragic hero have also been included in the chapter. This is followed by a series of writers and their important works which further explain the concept of tragic hero. The writers include Christopher Marlow, Shakespeare, Thomas Hardy, Galsworthy, T.S.Eliot, James Joyce, Graham Greene and Postcolonial African writer Chinua Achebe. Thesis statement along with two research questions is mentioned. Research Methodology is an important part of research which I have explained in this chapter. The chapter further mentions delimitation and significance of the study. The chapter ends with its conclusion.

Chapter 2 Literature Review

I have given a brief review of the topic in this chapter. The chapter includes the writers with their works which focus on tragedy. I have also concentrated on works of comparison of *Things Fall Apart* with other tragedies as my own research topic is also a comparison of the same novel with *The Man Within*. The present chapter also attempts to show as how my research work is different from the research done in the past.

Chapter 3 Aristotelian Concept of Tragic Hero

In the beginning of the third chapter I have mentioned briefly Greek tragic heroes of Homer's *Illiad* and Sophocles' *Oedipus Rex*. Aristotle's views of a tragic hero constitute a major part of the chapter. Marlow's *Dr. Faustus*, Shakespeare's *Hamlet* and *Othello* have been explained on the basis of Aristotle's concept of a tragic hero. I have also focused on Thomas Hardy's views of a tragic. I have explained his masterpiece *Tess of the D'Urberville* with reference to Aristotle's views of a tragic hero.

Chapter 4 *The Man Within: An Analysis*

As my research work is a comparative analysis of the two novels, *Things Fall Apart* and *The Man Within*, so in this chapter I have analyzed the novel of Graham Greene, *The Man Within*. This chapter is an attempt to show that in modern Western literature a tragic hero is replaced by an anti-hero. First I have defined the term anti-hero.

Chapter 5 Postcolonial African Tragic Hero

In this chapter I have attempted to define the terms Postcolonialism and Postcolonial Theory. As I have included Chinua Achebe's novel *Things Fall Apart* for

the comparative analysis, so I have analyzed the novel in this chapter. Okonkwo as a tragic hero is the focus of my analysis. For the purpose of the analysis, Aristotle's *Poetics* is used as a basis. The chapter also focuses on the tribal set up of Igbo's society which also plays a significant role in the making of the tragic hero- Okonkwo.

Chapter 6 Comparative Analysis of Okonkwo and Francis Andrews as Tragic Heroes

This is concluding chapter of my research study. This chapter unfolds prominent features of Okonkwo and Francis Andrews for the purpose of comparison. The chapter ends with the findings of the research study.

Delimitation of the Study

My research study concentrates on the concept of tragic hero for which I have selected *Things Fall Apart* and *The Man Within*. *Things Fall Apart* is a tragedy based on the notions of Classical Greek tragedy. The novel depicts Okonkwo as a tragic hero in a tribal community which is ruled by the laws of the tribe. The features of the tragic hero create interest in the study due to tribal set up. As part of my research study is about the evolution of the concept of tragic hero from 19th century realist hero to the 20th century anti-hero in the Western tradition, so I have included Graham Greene's novel *The Man Within*. The novel is a tragedy and tells us the story of an anti-hero named Francis Andrews.

Significance of the Study

This study highlights the difference between tragic hero of postcolonial African fiction and western realist tradition. Aristotle's concept of the tragic hero has undergone a

considerable change. In modern social tragedies the tragic flaw often exists more strongly in the surrounding or in society than in the hero. The hero becomes the victim of external circumstances. Such is the case with the tragedies of Galsworthy. The position of a dignified or elevated protagonist has also been lowered to include the level of common people among the dramatis personae of tragedy. It will also help in making it clear as how the traditional tragic hero is replaced by an anti-hero in modern Western literature. The present thesis is a significant attempt as in postcolonial African fiction (*Things Fall Apart*), the Aristotelian concept of tragic hero is revised. The study is also useful in making it clear that the way a hero can exist in a non-democratic society, he can also exist in a democratic society as we find in the tribal system of African society. In western tradition a hero dominates other characters and maintains his individuality. In African society a hero is more under the influence of tribe or clan. He cannot dominate the other characters. This is an important point of difference.

CHAPTER 2

LITERATURE REVIEW

Historical Background of Tragic Hero

The concept of tragic hero has been of great interest for many writers. Greek tragedies have attracted wide readership and research since Aristotle took influence from Greek tragedies. The concept of tragic hero developed in Greek literature. K.S.Misra has tried to trace the gradual evolution of the tragic hero from fifth century (B.C) Greek tragedies to nineteenth century British tragic drama. About the tragic hero, he says in his book;

The tragic hero was born and brought up in Greece. He traveled through Europe, leaving footprints on the Italian, German and French literatures, and attaining perfection in the works of William Shakespeare and John Milton. The tragic hero, with slight deviations and modifications, retained his noble and admirable traits of character. Various playwrights produced such heroes leading to a gradual evolution of The Tragic Hero through Ages (Misra, 1992: 253).

The study is useful and explains gradual evolution of tragic hero from Greek to English writers (Byronic hero). The author has not taken into account hero in modern literature which is an important part of my research study. The author has discussed the Greek notions of tragic hero by giving reference to various Greek tragic plays. Among Greek writers, Homer, Aeschylus, Sophocles and Euripides are discussed. Hector in *The Iliad* has been shown as a heroic as well as a tragic figure. Hector is the most tragic character in *the Iliad*. The author has analyzed the characters of Hector, Achilles and Agamemnon in detail. The author thinks that like Achilles, Odysseus cannot be included

in the category of tragic hero. According to the author Odysseus is only the central figure in the Epic. From the book we learn about the concept of tragic hero of Aeschylus, Sophocles and Euripides. After reading Aeschylus, Sophocles and Euripides, it becomes obvious that the concept of tragic hero gradually changes in their tragedies. He has further explained the Pre-Shakespearean tragic hero. The Shakespearean tragic hero also occupies a chapter. The chapter shows a further evolution of the concept of tragic hero. Shakespeare was the genius who raised tragedy to the peak. The Miltonic and the Byronic heroes have also been studied in the book. The book is aimed to show a gradual evolution of the tragic hero from Greek to English playwrights.

***Things Fall Apart* and Classic Greek Heroes**

An essay *Tragedy Strikes* focuses the novel. *Things Fall Apart*, by Chinua Achebe, is based on classic Greek tragedy. The story of the novel is set in the late 19th to early 20th centuries. The setting in Nigeria is different. Though it is more modern time, yet the elements of a tragedy occur. Okonkwo achieves good status and enjoys respect in his tribe. Thus he possesses the most important element of a tragic hero. Okonkwo's tragedy involves three factors: high social status, hamartia and unexpected misfortune. The essay does not explain the influence of tribal set up on the role of Okonkwo as a tragic hero; Okonkwo's loyalty to the laws of his tribe makes him very rigid and inflexible.

In an essay (*The Tragic Hero in "Things Fall Apart"*) Okonkwo is shown as a tragic hero in the typical sense, having a tragic flaw. The tragic flaw finally leads to his demise. The essay further says that the cardinal feature of a hero is his courage which

enables him to make achievements. The role of a hero has been of great and paramount importance for almost every writer of novel. There are some features of Okonkwo which make him a tragic hero. Though he secures a prominent and prestigious position in his clan, yet he has some weaknesses. He has a tragic flaw: he wants to be a man as seen in his clan: he exhibits extreme fury and violence: he is rigid and inflexible which leads to his downfall and demise in the end of the novel. The essay does not take differences between Okonkwo and Aristotle's tragic hero in to account, since Okonkwo as a tragic hero also deviates from Aristotelian tragic hero.

An article "*Okonkwo: A Tragic Hero*" also describes Okonkwo as a tragic hero in *Things Fall Apart*. A tragedy must have a tragic hero who meets a tragic end. The tragic hero has a tragic resolution. In *Things Fall Apart*, Okonkwo is the tragic hero because he faces a catastrophic end leading to his suicide. Coming of the white people leads the novel to tragedy as they become the sole cause of Okonkwo's tragic end. The article brings an important point to the readers' attention that white men become the main cause of Okonkwo's tragedy. The whites preach their faith which inspires people of the clan. People of Igbo culture, even Okonkwo's son Nwoye, want to be like the whites. Okonkwo comes to know that the clan has become weak. When he finally realizes that Umuofia has fallen apart and that he can do nothing in order to prevent it; he commits suicide. The essay considers the arrival of the white people as the sole factor responsible for the tragedy of Okonkwo; the cultural set up of Okonkwo's tribe loses influence which Okonkwo cannot tolerate.

The essay *Okonkwo: A Tragic Hero* further makes it clear that the tragedy of Okonkwo could have been averted if he had joined the white people. Another opportunity

to avoid tragic end of Okonkwo was if the clan had not become weak and people of the clan had supported Okonkwo.

Some writers find a comparison between Okonkwo as a tragic hero and the Aristotelian tragic hero. They are of the view that Okonkwo has all the features which Aristotle has discussed in his *Poetics*. In a paper (*Things Fall Apart: Okonkwo and the Aristotelian Tragic Hero*), a comparison is drawn between Okonkwo and Aristotelian concept of tragic hero. Aristotle's celebrated work *Poetics* is important in this case as he has discussed four major characteristics that form a tragic hero. Aristotle's four characteristics are nobleness, tragic flaw, reversal of fortune, and discovery. According to the paper Okonkwo fits the characteristics of Aristotelian tragic hero. Okonkwo enjoyed a good social status and had a tragic flaw, which are some of principal features of a tragic hero. An Aristotelian tragic hero must possess the following characteristics: nobleness, wisdom, and prosperity. These features can be found in a tragic hero either by birth or virtue. A tragic hero must have hamartia which is a tragic flaw that causes the tragic hero's downfall. A tragic hero must experience reversal of fortune. Another important feature which a tragic hero must experience is the discovery or acknowledgement by the tragic hero that his downfall of fortune was brought by his own actions. After reading Aristotle's viewpoint, Achebe's protagonist Okonkwo can be considered as a tragic hero.

The paper also mentions some distinctions which we find between Achebe's Okonkwo and other western tragic heroes. Although Okonkwo can be included in the category of tragic hero because he meets the same fate as we find in the case of Aristotelian tragic heroes; there are certain features which make Okonkwo's tragedy different from other Aristotelian tragic heroes. Achebe's protagonist Okonkwo possesses

the first characteristic of an Aristotelian tragic hero because he is both noble and prosperous. This is a clear fact that unlike many tragic heroes, Okonkwo didn't enjoy a good social status. He was not born prosperous or into noble blood. His father also had a bad reputation in the society. His father was even considered as a woman, which indicates that Okonkwo's father was not respectable and manly character. It was Okonkwo who earned his heroic status and became popular and well known throughout the nine villages and even beyond. He achieved a good name by virtue of his own efforts. It is true to say that Okonkwo's fame was the result of his own personal efforts. In Umuofia, Okonkwo won the status of a great warrior, wrestler, and farmer. He was energetic and hardworking; built a large house; for yams he erected a barn and was husband of three wives. Such a position symbolized status in Igbo society and thus he attained a noble position. Thus we can say that Okonkwo possesses the first characteristic of a tragic hero. Hamartia is the second most important characteristic of an Aristotelian tragic hero. Hamartia means a tragic flaw. We find tragic flaw or hamartia in Western tragedies. It is tragic flaw which leads to the downfall of a tragic hero. For example in Sophocles *Oedipus Rex*, Oedipus has a tragic flaw. His tragic flaw is his lack of knowledge about his own identity which ultimately leads to his downfall. In *Things Fall Apart*, Okonkwo also has a tragic flaw. Okonkwo cannot control his anger. He is also afraid of being considered as weak. Failure is also detestable for him. So his tragic flaw is his anger and fear of weakness and failure.

Though the essay *Things Fall Apart: Okonkwo and the Aristotelian Tragic Hero* depicts Okonkwo as the Aristotelian tragic hero but it is a fact that Okonkwo possesses some features which we do not find in any tragic hero of Western fiction. Okonkwo is a

violent character and treats his wives in cruel manner. Love is not part of his world and that is the reason that he does not show loving feelings to his wives, instead beats them. He does not show any feelings of sympathy and love towards his wives. Another feature which makes him different is that he has married three wives, a custom practiced in Umuofia, which shows that there is no concept of love in their society. He touches the extreme of cruelty in the novel when he takes the boy and kills him. Aristotelian tragic hero maintains dignity till the end but in case of Okonkwo the situation is different. Okonkwo faces an extreme humiliation when he along with the other leading members of Umuofia is imprisoned and their heads are shaved. The essay *Things Fall Apart: Okonkwo and the Aristotelian Tragic Hero* does not account for such deviations of Okonkwo as a tragic hero from Aristotelian tragic hero.

The comparison made in the essay *Things Fall Apart: Okonkwo and the Aristotelian Tragic Hero* is different from my present study. I have concentrated on the democratic culture of the African tribal system which gives rise to the postcolonial hero in African fiction. African society is quite different from Western society. There is a tribal set up in Okonkwo's society in which one individual is not dominant. The author of the essay *Things Fall Apart: Okonkwo and the Aristotelian Tragic Hero* has attempted to show that Okonkwo follows the Aristotelian principles of a tragic hero.

Nicole Smith in his essay titled as *Tragic Characters in "Things Fall Apart" and "Oedipus Rex": Comparison of Elements of Tragedy in Achebe and Sophocles* has compared characters of Okonkwo and Oedipus. The comparison aims to show that both Okonkwo and Oedipus possess tragic flaws which become the cause of their downfall. The essay further highlights a point of difference between Okonkwo and Oedipus. The

author is of the opinion that Okonkwo's tragedy is self-imposed because Okonkwo has more opportunities to avoid his tragic end while in case of Oedipus fate inflicts disastrous and tragic end on him. Fate plays dominating role in the tragedy of Oedipus. The essay also mentions a point of similarity of the two tragic characters and that similarity is their proud and supercilious attitude which leads to their downfall. The author believes that both characters are arrogant and thus they are not willing to accept the possibility of making mistakes. It is their arrogance or blindness that leads to the ultimate tragedy and becomes tragic flaw of both Okonkwo and Oedipus. The essay further says that both the tragic characters are admirable in the start and in the end both become outcasts.

Richard Begam in "*Achebe's Sense of an Ending: History and Tragedy in Things Fall Apart*" tries to show the plot of *Things Fall Apart* and the character of its protagonist Okonkwo as adhering to the conventions of Western tragedy and the tragic hero.

Another essay titled as *Okonkwo as Classic Greek Hero in Things Fall Apart* also depicts Okonkwo as a tragic hero following classical Greek tragedy. As readers we sense that the end of the great wrestler is going to be tragic. The clouds of fear prevail as a split occurs between Okonkwo and his clan. Okonkwo wants to fight the forces against his world, for which he can use all his power but he is overpowered by his extreme fear of failure. Achebe uses the form of classical Greek tragedy for his novel which narrates the tragic story of Okonkwo in African tribal set up. The essay takes classic Greek hero into consideration as a standard and judges Okonkwo as a tragic hero. According to the essay Okonkwo possesses main features which are essential for a tragic hero and which we find in the Greek tragic heroes. An important feature of Okonkwo is his fear of failure. This fear haunts him throughout his life and finally leads to his downfall. He also wants to

project himself as a brave and courageous man as he does not want to be like his father. Thus the essay draws a comparison between Okonkwo as a tragic and Classical Greek hero.

The essay titled as *Tragedy in Things Fall Apart* shows Okonkwo as a tragic hero following the Aristotelian concept of a tragic hero. In *Things Fall Apart*, Chinua Achebe depicts Okonkwo as a tragic African hero. He is based on the classic model of tragic hero. Thus Okonkwo is accommodated as a hero in the tragic novel. The essay points out different factors which help in making the view that *Things Fall Apart* is based on the features of Greek tragedy and for this purpose he uses Aristotelian features of a tragic hero.

The Tragic Hero in Things Fall Apart and Heart of Darkness draws a comparison between the tragic heroes (Okonkwo and Kurtz). The essay concentrates on the characteristics of a tragic hero. About tragic hero the author says that he must be of a noble position with a tragic flaw. The essay further says that a tragic hero is at war with society and is ready to undertake arduous tasks. In Chinua Achebe's *Things Fall Apart* and Joseph Conrads's *Heart of Darkness*, two characters, Okonkwo and Kurtz, possess some qualities on the basis of which they can be considered as tragic heroes.

Okonkwo is shown as a tragic hero in an essay titled as *The Tragic Hero of Things Fall Apart*. The essay points out two major flaws in the character of Okonkwo that lead to his demise. Okonkwo cannot express his emotions because he thinks it is a sign of weakness. Second flaw of Okonkwo's character is that his anger is uncontrollable. The essay portrays him as a strong and bold character who is short tempered even

towards his wives. The essay mentions different incidents from the story to show his extreme rage.

Development of Tragic Hero in Western Literature

Othello, Hamlet and Aristotelian Tragedy is an essay written by Leon Golden in which he analyses Shakespeare's plays *Othello* and *Hamlet*. The writer tries to show that Shakespeare followed Aristotelian principles in *Othello* but failed to do so in *Hamlet*. For this purpose he uses Sophocles' *Oedipus Tyrannus* as a base point. The essay explains *arête* (human excellence and virtue) /*hamartia* pattern by considering first *Oedipus Tyrannus* and *Othello* and then *Hamlet*. The author points out that there is *arête/hamartia* pattern in the character of *Othello*. The writer is of the view that *Othello* is a hero who becomes active when confronted with challenges. He is capable of controlling the situation and can move with conscious resolve against the forces that threaten him as it happens in case of *Oedipus*. Thus according to Aristotelian principles he is a tragic hero. In case of *Hamlet* fear dominates his thought. Chance plays a role in case of *Hamlet*. The writer shows that in case of *Hamlet*, we do not have a tragic action in the tradition of *Oedipus Tyrannus* or *Othello*. The essay is mainly based on the point that tragic heroes in *Oedipus* and *Othello* are different from the tragic hero in *Hamlet*.

An epic named *Roland* is compared with Aristotelian concept of tragedy. The paper is titled as *The Tragedy of Roland: An Aristotelian View*. The author quotes Aristotle's stress on the resemblances between tragedy and epic. The author tries to show that the main features of Aristotelian tragedy are present in the poem. The author points

out Aristotelian principles of tragic hero, on the basis of which he puts the poem *Roland* in the category of tragic poetry.

Hardy is a master in the genre of tragedy. His tragic heroes have been compared with the Greek and Shakespearean tragic heroes. Ted R. Spivey (1954) has written an essay titled as *Thomas Hardy's Tragic Hero*. The author is of the view that there is neither Oedipus nor Lear in Hardy's tragedies. His tragic heroes do not possess a higher status like that of Shakespeare's. The importance of the essay lies in the fact that the essay does not make such a comparison. But it does not mean that Hardy's tragic heroes are inferior. The comparison is made in order to establish the greatness of Hardy's tragedies. His tragic heroes demand sympathy and prove themselves noble characters. Thus their downfall arouses feelings of a great loss. His great heroes have tragic flaws although the exact nature of their flaws is not defined. His heroes arouse feelings of sympathy. The author expresses his view that Hardy's heroes are romantic heroes whose desires are never fulfilled but their spirits retain their dignity. At this point the author mentions Byron's and Emily Bronte's romantic heroes. Hardy's romantic heroes reach a higher spiritual state due to their defeat because Hardy wants to create such a tragedy. Although his heroes are defeated but it is a fact that they are not crushed.

After having an analysis of the existing literature, I have found a comparison between Okonkwo as a tragic hero and western tragic hero but only similarities have been discussed. Full-length research is not conducted even on this aspect. This research study throws light on the differences between a postcolonial African tragic hero (Okonkwo in *Things Fall Apart*) and western tragic hero (Andrews in *The Man Within*). The research study also unfolds features of a tragic hero in a tribal set-up. In *Things Fall Apart*, laws of

the tribe are crucial in the making of Okonkwo as a tragic hero. One important point of difference is individuality of tragic heroes. In western tradition a tragic hero is a dominant and individual character. He has a tragic flaw which causes his downfall. In modern western fiction, a tragic hero is replaced by an anti-hero who has quite different features. In postcolonial African fiction a tragic hero is under the influence of tribe. He is not a dominant individual character as in a clan all the members play their role in their community. He follows Aristotle in some features but also deviates from the line of Aristotle drawn for the tragic hero.

CHAPTER 3

ARISTOTELIAN CONCEPT OF TRAGIC HERO

Greek's Tragic Hero

The origin of tragedy has been discussed in Introduction so I start the current chapter with the Greek tragic hero as it is necessary to study the concept of tragic hero in Greek tragic plays before explaining the Aristotelian concept of tragic hero. Homer, Aeschylus, Sophocles and Euripides are eminent names and exceptional genius in the field of tragedy. Aristotle has based his views about tragedy on poetry and plays of great Greek poets and playwrights.

Homer's *Illiad* is an epic. The poem has dramatic features. Subject of the poem is war but war is not a major part of it. Fury of Achilles is the main theme of the poem. The epic narrates the story of the abduction of Helen by Paris. Priam is the king of Troy while Hecuba is his wife. Before the birth of her son, Paris, Hecuba dreams giving birth to a firebrand which sets the city of Troy on fire. After the birth of Paris he is left on Mount Ida to die. But a shepherd comes and takes him. When Paris grows up he comes to know about his real identity. He goes back to Troy and starts living in the palace. Peleus introduces Paris to Menelaus, the king of Myrmidons and his wife Helen. The story takes a different turn when all the gods and goddesses except Eris, the goddess of discord, are invited for the marriage of king Peleus and the sea-goddess Thetis. She is very much annoyed and flings a golden apple. The apple is meant for the fairest. So it is to be given

to the fairest among the guests who have gathered. The Golden Apple creates contention among Hera, Athena and Aphrodite. Finally Zeus brings an agreement among them on Mount Ida. Paris is found there and is given the task of decision and settlement. In order to possess the Golden Apple Hera promises Paris to give Asia to her. Athena promises him glory in the battlefield and Aphrodite offers him the most charming woman, Helen. Paris gives the Golden Apple to Aphrodite which causes hostility of Athena and Hera. Aphrodite takes Paris to Sparta where king Menelaus and his wife Helen live together. Paris is welcomed warmly by the King and the Queen. Paris kidnaps Helen and causes the fury of Zeus, whose duty is to give protection and safety to guests and hosts. In order to recover Helen, Menelaus decides to attack Troy. Menelaus seeks the help of his brother, Agamemnon, in order to surround the city of Troy. Agamemnon is the king of Argos. Theme of the epic is about the fury of Achilles against Hector and the Trojans.

9395 HL

According to Misra (1992) Hector possesses qualities of a tragic hero. He arouses feelings of pity and fear. In the warfare he maintains his heroic status. Though he is against the past activities of Paris, yet he decides to protect Troy at all cost. He decides to fight and die in a conflict which is against his own will. As he stands for Troy so with the fall of Hector comes the fall of Troy. In the battlefield he is shown as the bravest person. Misra furthers his point that Hector fights in a heroic manner and meets his death honorably. The scene of Helen lamenting the death of her brother-in-law is the most touching scene. He possesses features of a tragic hero.

About the character of Achilles, Misra (1992) says in his book that he is a typical representative of the Greek Heroic Age. Being a champion and leader of Myrmidons, he is mainly interested in maintaining his own heroic image. Though he is the bravest

warrior of the Trojan War, yet he is not tragic hero as he does not suffer any great reversal of fortune. He also does not arouse feelings of pity and fear. We do not find qualities of a Tragic Hero in the character of Achilles. The author calls him a Herculean Hero.

Aeschylus, Sophocles and Euripides wrote thrilling tragedies. For the present study I have selected Sophocles' *Oedipus Rex*. The play reveals the true identity of Oedipus. It is his earnest passion to discover his true parentage which leads to his fall from an exalted position of fame and glory. We do not find any flaw in his character except his intense desire to know about his true parentage. Oedipus is the son of Laius and Jocasta. Oedipus is given to shepherd to be killed as it is prophesied that Oedipus will kill his own father. The Theban herdsman takes the child to the King Polybus and his Queen Merope. They adopt him as they have no child of their own. When Oedipus grows up, he leaves Corinth in order to avoid killing his father and marrying his mother Merope. After that Oedipus meets the old Laius whom he kills and marries Jocasta. About Oedipus as a tragic hero, Misra (1992) says:

Oedipus is proud and obstinate. His ruling passion is to discover his true parentage which brings about his fall. Sophocles believed that when a person of high degree becomes proud or obstinate he commits an act of 'Hybris' and then God sends 'Ate' upon him. He falls and learns sense by suffering. ... In the end we find Oedipus groping his sightless way into unknown. It is a spectacular end of a spectacular hero. Greek tragedy ends with Oedipus. He is the greatest tragic hero ever produced in Greek Drama (Misra, 1992: 221).

About the prominent features of Greek tragic heroes, Misra (1992) says in his book that heroes of Aeschylus, Sophocles and Euripides are persons of high rank. All of them are kings. The reason of their fall from high state or fame is hamartia. Their egoistic

nature arouses the fury of gods. They also arouse feelings of pity and fear. Their previous life is happy and glorious but their end brings upon them sufferings and calamities which are beyond the range of hero's imagination. Sufferings of these heroes are a total reversal of fortune about which they are unaware.

Aristotle's Views on a Tragic Hero

After having a look at the Greek writers of tragedy, now it is apt to study the Aristotelian concept of tragic hero as he based his views of heroes on Greek tragic writers. Aristotelian tragic hero is neither too good nor too bad; he is great. He is of a noble position and above the level of common people. The Aristotelian Tragic Hero has a tragic flaw known as hamartia and fall of the tragic hero is due to his hamartia. The tragic hero suffers a total reversal of fortune and his miserable situation arouses feelings of pity and fear. Recognition is also an important feature of the tragic hero of Aristotle. These features are true about the Greek tragic heroes. They are of exalted positions i.e they are kings and princes e.g Oedipus. Oedipus' obstinate nature to know about his true parentage is his flaw which becomes the reason of his downfall. Although Aristotle's analysis of tragic hero is of the greatest importance yet it has some limitations. Leon Golden in his paper says:

...Aristotelian analysis of tragedy is of the greatest theoretical importance, but it also has significant practical limitations. ... In Greek tragedy it is probably only the *Oedipus Tyrannus* which, strictly speaking, illustrates its requirements (Golden, 1984: 144).

After having a look at Aristotle's views about tragic hero, now I should move to some prominent English writers of tragedy. Christopher Marlow (1564-93), a university wit needs to be discussed first. Though his heroes are of humble origin, yet they retain

dignity. Ian Watt says, “ Marlow did much to elevate the central character and his life to tragic dignity” (Watt, 1996: 29). Marlow’s Doctor Faustus is a tragic hero as he possesses qualities of a tragic hero. He is ambitious about knowledge and learning. His ambition touches the extreme. About qualities of Doctor Faustus as a tragic hero, Misra says:

As he takes to necromancy there is a ‘reversal of fortune’. He falls from a ‘high state or fame’ arousing a feeling of ‘pity and fear’. The calamities befalling Doctor Faustus are exceptional though not unexpected. The tragedy ends abruptly with his death. Till the end, Marlow’s Faustus does not lose faith in God’s mercy and so he is not altogether a satanic being. Our sympathy is aroused in his favor in the end. His ‘hamartia’ is his preference for worldly riches and pleasures which make him an easy victim to the machinations of Mephistopheles and brings about his fall. Thus he can be classed as a tragic hero (Misra, 1992: 57).

Marlow’s tragic heroes share some features on the one hand with the tragic heroes of Greek writers and on the other hand with Shakespearean tragic heroes. It can be rightly said that Marlow paved the way for Shakespeare as Shakespearean tragic heroes have almost all the characteristics of Marlow’s tragic heroes. In both cases we find that their tragic heroes have heroic qualities. The downfall of tragic heroes of both the writers arouses feelings of pity and fear. We also find conflict, both external and internal in their tragic heroes. Internal conflict in both cases plays an important role in their tragedies. Recognition is also an important element in the tragedies of these writers, though in Marlow’s case the element of recognition exists only in *Dr Faustus*. In Marlow’s tragedies another important point which we do not find in Shakespeare’s tragedies, is that tragedy in Marlow’s plays is the tragedy of individual. In Shakespearean major tragedies, the fall of tragic heroes has impact on others. Thus Faustus as a tragic hero can be compared with Oedipus and Hamlet as they share some important features.

A paper titled as *Faustus as a Tragic Hero* describes Dr Faustus as a tragic hero and compares him with Oedipus and Hamlet. The author explains the position of Dr Faustus on the basis of different features. One of those features is hamartia. Dr Faustus is ambitious about learning. Though he has got knowledge in law, medicine and divinity yet he wants to know more. Although this curiosity to learn more is not sinful but for fulfilling his desire he does not differentiate between right and wrong and makes an agreement with the devil which leads to his downfall. The author compares his situation with Sophocles' Oedipus in *Oedipus Rex*. Oedipus' pride also leads him to his downfall.

High status in society is another feature of a tragic character which the author mentions. About Faustus he says that Faustus is a well-known and reputable character. In the play three scholars talk about Faustus, his knowledge and other such aspects of his character. He further says that at that time people would send their children to renowned scholars for study. In the play Faustus calls in his servant and student which reveals the fact that Dr Faustus was a well-known and reputable man. Comparing Oedipus and Hamlet with Dr Faustus, the author says that Oedipus is prosperous because he is the King of Thebes. Hamlet is prosperous because he is the Prince.

Tragic character directs the plot of the whole story. We find this feature in *Dr Faustus*. It is Faustus' action which leads the plot of the play. In *Hamlet* and *Oedipus Rex*, Hamlet and Oedipus also control the plot of the story. In each play the story revolves around the protagonist.

The tragic character must be realistic and present some sense of realism which is yet another important feature of the tragic hero. This aspect of the tragic hero creates

some connection of the audience with the tragic hero. About realism of Faustus, the author says that Faustus makes mistakes, which is true about all the human beings. This can be said about Oedipus and Hamlet who also make mistakes. This sense of realism creates feelings of pity in the readers and audience. The audience and the readers sympathize with the tragic hero and in this way they relate the story of the tragic hero to themselves.

Before Marlow the concept of tragedy was different. It was Marlow who revolted against that traditional concept and gave a new foundation to tragedy. Tragedy was confined only to Kings and Princes before Marlow. Marlow's tragic heroes are of humble nature but they possess great heroic qualities. This is discussed in a paper *Dr Faustus: A Modern Tragedy*. Marlow's tragedy is the story of the rise and fall of one man- the tragic hero. His tragic heroes possess strong passion or ambition, thus they represent the true spirit of the Renaissance. For example in *Dr Faustus*, Faustus has a quest for ultimate power through infinite knowledge.

The author of *Dr. Faustus: A Modern Tragedy* furthers his point and says that the Aristotelian tragic hero is neither a paragon of virtue nor is he a totally vicious or corrupted character. His downfall is due to his inherent weakness known as tragic flaw or hamartia. This we find in the character of Faustus. The author quotes from the chorus;

“Till swollen with cunning, of a self-conceit,
His waxen wings did mount above his reach,
And, melting, heavens conspired his overthrow;
For falling to a devilish exercise.
And gluttoned now with learning's golden gifts,

He surfeits upon cursed necromancy.”

(Act 1, Chorus, 20-25)

The author further says about Faustus’ disappointment with Physic, Divinity, and Philosophy which he has mastered. He thinks that this learning cannot fulfill his desire for absolute power and says;

“Yet art thou still but Faustus, and a man.”

(Act 1, Scene i, 23)

Faustus wants to enjoy sensual pleasures of life. He is over ambitious about learning with the help of which he can exercise absolute power. This is clearly expressed in the memorable lines of his first monologue;

Divinity adieu:

These metaphysics of magicians,

And necromantic books are heavenly:

(Act 1, Scene i, 46-48)

.....

O, what a world of profit and delight,

Of power, of honor, of omnipotence,

Is promis’d to the studious artisan!

All things that move between the quiet poles

Shall be at my command

(Act 1, Scene i, 51-55)

.....

A sound magician is a mighty god:

(Act 1, Scene i, 60)

Here, Faustus, tire thy brains to gain a deity.”

This is the dream ‘to gain a deity’ of Faustus which he wants to materialize and the same desire leads to his downfall.

Recognition is an important feature of Faustus. Although he surrenders his soul to Mephistopheles but it does not mean that he loses his innocence completely. In the end Faustus realizes his mistake and expresses his repentance;

O God,
If thou wilt not have mercy on my soul,
Yet for Christ's sake, whose blood hath ransomed me,
Impose some end to my incessant pain.
Let Faustus live in hell a thousand years,
A hundred thousand, and at last be saved.
O no end is limited to damned souls,
Why wert not thou a creature wanting soul? ...
Cursed be the parents that engendered me:
No Faustus, curse thyself, curse Lucifer,
That hath deprived thee of the joys of heaven. (Act V, Scene III, 98-114)

Shakespeare is yet another significant name in the genre of tragedies. He produced great and extraordinary tragedies like *Hamlet*, *Othello*, *Macbeth* and *King Lear*.

Misra says about Shakespeare's genius of writing tragedies:

Shakespeare is at his greatest, not in his last plays, but in his tragedies. "Uniquely sensitive, with a brilliant intellect and a penetrating understanding of man and his motives, Shakespeare early recognized the implications of tragedy and suffering, and through his great tragedies he seems to have sought with increasing intensity an understanding of its causes and effects, of the nature of Evil in all its various manifestations" (Misra, 1992: 80).

Misra further quotes William Rosen and says:

Shakespeare places man's 'nobility of spirit' against 'the fearful elements of the world'. In fact, Shakespeare creates his tragedies keeping in view the relationship of the hero with the tragic world around him (Misra, 1992: 80).

Shakespeare's tragic heroes are persons of high positions. Hamlet is a prince, Macbeth a general, Othello also a gallant general and Lear a king. These tragic heroes possess tragic hamartia. We find a flaw in the character of Shakespeare's tragic heroes. Hamlet's tragedy is mainly due to his incapacity for quick decisions. He cannot undertake a planned action. The result is that he delays his revenge and finally the initiative is taken by his enemy against him. When the Ghost informs him about the murder of the king, he keeps on waiting. Even when he is sure about the murderer (King), he does not take a step in order to avenge his father. His act of delaying and postponement of his revenge constitutes his tragic flaw which leads to Hamlet's tragedy.

We also find the element of fate in the tragedies of Shakespeare. Hamlet comes to know from the Ghost about the murderer of the late King. Thus Hamlet is forced to take revenge of his father's murder. The fact is that Hamlet is not capable of taking revenge. Thus the appearance of the Ghost proves the element of fate. Hamlet also says:

The time is out of joint;- O cursed spite,
That e'er I was born to set it right! (Act I, Scene v, 196-197)

Moreover the role of fate becomes prominent in the play when a pirate vessel attacks the ship by which Hamlet is going to England under the command of the King. Here fate plays its role in the form of an accident. After this accident Hamlet returns to Denmark. If fate had not prevailed at this stage, the course of the story would have been different. Finally Hamlet further emphasizes the sense of fate by saying:

There's a divinity that shapes our ends, (Act v, Scene ii, 11)
There is special providence

In the fall of a sparrow.

(Act v, Scene ii, 198-99)

Conflict is another important element of Shakespearean tragedy. We find both inward and outward conflict in his tragedies. In *Hamlet* outward conflict takes place between Hamlet and Claudius. In *Romeo and Juliet* the love of Romeo and Juliet is in conflict with the hostilities and hatred of their houses. In *Macbeth* the hero and heroine are in conflict with the King, Duncan. In all these cases of outward conflict, groups are in conflict with each other resulting in the fall of the hero. Besides outward conflict, we find inner conflict in Shakespearean tragedies. The fact is that inner conflict exceeds the outward conflict in Shakespearean tragedies. Inner conflict takes place in the mind of Hamlet. Hamlet's inner conflict is revealed to us in the form of soliloquies. The most renowned of these soliloquies is the one which begins with:

To be, or not to be: that is the question: (Act iii, Scene I, 56)

About inner conflict AC Bradley says:

The truth is that the type of tragedy in which the hero opposes to a hostile force an undivided soul, is not the Shakespearean type. The souls of those who contend with the hero may be thus undivided; they generally are; but, as a rule, the hero, though he pursues his fated way, is, at least at some point in the action, and sometimes at many, torn by an inward struggle; and it is frequently at such points that Shakespeare shows his most extraordinary power. If further we compare the earlier tragedies with the later, we find that it is in the latter, the maturest works that this inward struggle is most emphasized (Bradley, 1919: 15).

A.C Bradley (1919) says that Shakespeare's tragedies are about persons of noble and high positions: they are often kings or princes. He further says that the fall of a prince or king has its own greatness and dignity. Shakespeare's tragic hero faces an exceptional calamity which results in the death of a man enjoying high position. Othello loves

Desdemona to the extreme but kills her when Iago creates doubts in his mind about Desdemona. In the end he takes his own life when he learns Desdemona's story of innocence.

Tragic heroes of Shakespeare are in line with the Aristotelian principles of tragic hero. In order to explain my point I intend to study *Othello* as it is the most suitable example in this case. Shakespeare has uniquely followed Aristotelian principles in *Othello*. Leon Golden (1984) draws a comparison first between *Oedipus Tyrannus* and Aristotelian principles of tragedy and secondly between *Othello* and *Hamlet*. The author is of the view that Sophocles' *Oedipus Tyrannus* is the model drama for Aristotle's *Poetics*. He then tries to prove that Shakespeare has used Aristotelian principles in writing *Othello* but failed to do so in *Hamlet*. Here I mention just Aristotelian principles which Shakespeare has used in *Othello*.

Leon Golden (1984) says that Othello is Spoudaios (noble). Desdemona speaks in favor of Othello and falls in love with him in spite of some clear reasons which could keep them away. The tragic hero is so noble that even the antagonist Iago says, "the Moor is of a free and open nature, that thinks men honest but seem to be so" (I.iii. 393-94). About Othello, Iago further says:

The Moor, howbeit that I endure him not,
Is of a constant, loving, noble nature;
And I dare think he'll prove to Desdemona
A most dear husband. (Act II. Scene i. 282-85)

Iago says that he will “make the Moor thank me, love me, and reward me for making him egregiously an ass and practicing upon his peace and quiet even to madness” (II.i. 302-5) Iago being a deadly enemy of Othello praises him. It shows to the readers that Othello in the course of the play is going to make intellectual error.

About Othello Leon Golden (1984) says that he is more susceptible to the intellectual error and this aspect of Othello’s personality becomes clear in the scene in which “Iago plants the seeds of destructive jealousy” (III.iii. 93-277). Iago through his cunning tricks shows the relationship of Desdemona and Cassio as suspicious. Othello gets trapped in the tricks of Iago and says about Cassio, “the green-eyed monster which doth mock the meat it feeds on.” Othello is drawn so much to the verge of jealousy that he is fully determined to destroy the cause of his jealousy. Iago distorts the picture of Desdemona to Othello. In the beginning he, Iago, speaks against Desdemona indirectly but once he sees that Othello is aroused emotionally he accuses Desdemona and Cassio openly. Iago suggests to Othello that Desdemona having married Othello now repents her decision and wants more handsome person to marry. Othello does not know that Desdemona appreciates him for the qualities of which he is unaware. Iago’s malicious planning takes Othello into control. He uses considerable guile to trick Othello into believing that Desdemona has been unfaithful. Othello finally decides to kill Desdemona because he cannot bear Desdemona’s betrayal to him. Othello’s love can be seen in the lines which he utters before killing Desdemona:

It is the cause, it is the cause my soul.

Let me not name it to you, you chaste stars!

It is the cause. Yet I’ll shed her blood,

Nor scar that whiter skin of hers than snow,
And smooth as monumental alabaster. (Act V. Scene ii. 1-5)

Othello still has the same deep love for Desdemona but by killing her he wants to preserve the integrity of their relationship. Othello calls himself an “honorable murderer” (V.ii. 282-371). He further says that he has killed her not in hate but in honor. The evil nature of Iago is finally revealed though he does not confess it. When Othello learns the truth he takes his own life. About Othello, Cassio says that “he was great of heart”(V.ii. 362).

The author is of the view that the whole action supports the fact that Othello is a Spoudaios hero following the Aristotelian definition of tragedy. Othello enjoys a noble and dignified status. He becomes the victim of Iago’s trick because of his apparent loving and noble nature and makes serious intellectual error. His intellectual error leads to the destruction of Desdemona and himself. We feel sympathy for him for his plight or undeserved fate. We also feel fear because we may also fall into the hands of such an evil-minded person.

Shakespeare raised the genre of tragedy to the peak which has remained unsurpassed. This is a surprising fact that in spite of having no idea of *Poetics*, his tragedies arouse strong tragic feelings of pity and fear. He produced great tragedies which are unique and follow the Aristotelian principles. With him comes the end of great tragedies.

Wuthering Heights of Emily Bronte (1818-48) is also worth mentioning in the genre of tragedy. Since the novel involves ghosts, horror and violence, the novel is

included in the category of gothic novels. Here I want to point out the elements of tragedy in *Wuthering Heights*. The novel can be compared with Shakespearean tragedy. In Shakespearean tragedy we find an order which is disturbed, such as in *Macbeth* the hero kills the king, creating disturbance and seizes control of the country by becoming king. He disturbs peace by killing innocent people in order to protect his rule. In *Wuthering Heights* too disorder occurs in the family of Earnshaw with the coming of Heathcliff. When Heathcliff gains favor and sympathy of Mr Earnshaw, Hindley is expelled, though later on Hindley humiliates Heathcliff. Catherine is in love with him but marries Edgar. Though in the absence of Heathcliff she leads a normal life but with the reappearance of Heathcliff, her life is disturbed which finally leads to her tragic death. In the end Heathcliff takes control of The Grange and The Heights.

The element of conflict is a key feature in Shakespearean tragedy which can be found in all his major tragedies such as *Hamlet*, *Macbeth*, *Othello* and *King Lear*. The same element of conflict exists in *Wuthering Heights*. Heathcliff is at war with The Grange and The Heights. He makes violent and wild efforts to defeat them but meets death in the end.

A close parallel in love is found in *Hamlet* and *Wuthering Heights*. In Shakespeare's *Hamlet* the protagonist Hamlet has deep love for Ophelia which is clear from the words of Hamlet:

I loved Ophelia. Forty thousand brothers
Could not with all their quantity of love
Make up my sum.

(Act V, I, 259-61)

The above lines show the intensity of Hamlet's love for Ophelia. The same love relationship can be found in *Wuthering Heights* in which Heathcliff and Catherine love each other. Heathcliff turns mad due to his love for Catherine and Catherine shows the same intensity for Heathcliff. Heathcliff becomes passion of her life. Catherine says:

... Nelly, but because he is more myself than I am. Whatever our souls are made of, his and mine are the same; and Linton's is as different as a moonbeam from lightning, or frost from fire (Bronte, 1910: 9.50).

Love binds the souls of Heathcliff and Catherine together which can never be separated; Catherine marries Edgar but even her marriage to Edgar can not separate her soul from Heathcliff. She expresses these feelings to Nelly:

My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I am Heahcliff! He's always, always in my mind: ... So don't talk of our separation again: it is impracticable (Bronte, 1910: 9.51).

Their love is of extreme nature which transcends the barrier of time and worldly constraints. Catherine wants to be with him even in grave after death. She says, "... If you do, I'll keep you. I'll not lie there by myself: they may bury me twelve feet, and throw the church down over me, but I won't rest till you are with me. I never will!"(12.80). Their love is absolute in nature: they cannot see shortcomings in their love and thus both complain about one another.

The novel depicts common man as a tragic hero whose plight gives the novel a terrifying touch. His parentage is not known. In the start of the novel he leads a normal life but becomes extremely violent and revengeful when he comes back after

disappearing for sometime. He loses his beloved Catherine in spite of his boundless love for her and finally his pathetic death arouses feelings of pity and fear.

Thomas Hardy (1840-1928) is another genius in the genre of tragedy. The genre of tragedy is incomplete without mentioning him. He was the greatest novelist of the Victorian period. Hardy's novels show that there is some mighty power which has control over this universe and defeats man in all his plans.

We find the element of coincidence in his novels. Chance plays a major role in his novels. In real life chance sometimes favors a person but in Hardy's novels chance is always an upsetting force.

Hardy's tragic heroes differ from Shakespearean and Greek tragic heroes. Ted R. Spivey in his article says:

There are certainly differences between Shakespeare's and Hardy's tragic heroes. Shakespeare's heroes with their rich intellect and imagination reveal at great dramatic moments in the plays the breadth and depth of man's tragic existence. Their own self-realization and their realization of man's tragic nature give them a kind of universality that Hardy's heroes do not always have. Both Greek and Shakespearean heroes have loftiness and a grand style that Hardy at his best cannot equal. There is certainly neither an Oedipus nor a Lear in Hardy (Spivey, 1954: 182).

Hardy deviates from Aristotle in some features of tragic hero. For instance tragic heroes of Hardy's novels are not kings and princes but ordinary characters. He has raised his ordinary characters to the level of dignified tragic heroes. Their downfall arouses the feelings of pity and fear in us. Tess in spite of being an ordinary girl is a tragic character because she suffers in a noble way. It is not her high social status that creates tragic effect rather it is because of her noble soul that creates tragic effect. This is the reason that

Hardy's tragic heroes arouse our feelings of pity and fear. Ted R. Spivey (1954) has explained this point beautifully in his article. He quotes Miss Hamilton and says that she does not accept the traditional concept of a tragic hero who belongs to high social rank. She further says that tragedy is because of a great soul and the catastrophe of such a soul is tragic. Defending the tragic heroes of Hardy, she says that he created souls in his tragedies which are capable of arousing great feelings. We develop sympathy with Hardy's tragic heroes because of their strong passion. The glory of a tragic hero becomes more prominent at the sight of his downfall. He must have an insight into and realization of the forces of evil which cause his downfall. Without this attitude of acceptance and defiance, the story cannot be tragic but just pathetic. He further quotes Miss Hamilton:

To endure because there is no other way out is an attitude that has no commerce with tragedy. Acceptance is the temper of mind that says, "Thy will be done" in the sense of "Lo, I come to do thy will." It is active not passive.... It accepts life, seeing clearly that thus it must be and not otherwise.... Men are helpless so far as their fate is concerned, but they can ally themselves with the good, and in suffering and dying, die and suffer nobly (Spivey, 1954: 183).

Hardy's tragic heroes have this element of acceptance and defiance. The character of Tess reveals this fact that although she finally accepts her fate calmly, she also protests against the evil forces that lead to her downfall. It is clear from her denunciation of Alec Stoke-D'Urberville:

"And then my dear, dear husband came home to me...and I did not know it!...And you had used your cruel persuasion upon me...You did not stop using it-no-you did not stop it!...(Spivey, 1954: 183).

Hardy's tragic heroes are strong individuals and are stubborn. They strongly struggle against the evil forces working against her. In the beginning of the novel she tries her best to resist the lusty feelings of Alec. Alec wants to rape her and he does it

when he loses his way in the dense fog, finally comes back and finds her asleep. Tess then leads a miserable life as all her villagers whisper and gossip about her. She then meets Angel Clare at Talbothays Dairy. Angel falls in love with her and finally tells her of his passionate love for her. Though Angel's parents warn him not to rush into a hasty marriage with an unknown woman yet Angel marries her as he is in deep love with Tess. When Tess confesses her sin, Angel is not willing to forgive her. He says: "O Tess, forgiveness does not apply to the case! You were one person; now you are another" (35. 403). Thus they separate and Tess goes home to her family. In Marlott she sees Alec who is now an evangelical street preacher. Alec apologizes for his past and swears that he will not try to tempt her again. Alec tells her that her husband will not come back to take her and asks her to marry him. Tess refuses his proposal and immediately writes a letter to Angel telling him to come to her at once. Unfortunately Angel's fellow farmer has died and he himself is ill. Now his mind about Tess has changed and feels sympathy for her. After the death of Joan, Tess's family is evicted; she is in need of financial assistance. She writes to Angel and rejects Alec's offer to support her family. But Alec is lucky in winning the favor of Tess. She now lives with Alec in the fashionable seaside resort of Sandbourne. Angel reaches and comes to the seaside resort to meet Tess but she tells him, "It is too late". She tells Angel that she now belongs to Alec and thus sends Angel away. Tess is furious as she realizes that Alec has lied her about Angel's future return so that he could enjoy her once more. Tess stabs Alec in her fury. Thus throughout the novel Tess resists the evil forces.

Aristotelian tragic heroes make an error of judgment which causes the fall of hero. Hardy's tragic heroes also make an error of judgment. His heroes are not paragons of

virtue. According to Ted R. Spivey (1954) the fall of Hardy's tragic heroes is the result of 'the blind force of passion or through a lack of sufficient knowledge of the world around them or through some tormenting impulse'(Spivey, 1954: 184-85). Tess seems to be forced to sin instead of sinning willingly. In the end she turns back to Alec as she is unaware of the evil nature of Alec and thus trusts him which is her error of judgment and suffers the misfortune of life.

In twentieth century there is a rise in poetic drama. In this regard T.S. Eliot's *Murder in the Cathedral* is important to mention. I want to discuss his play because in it he has revived the concept of Aristotle's tragic hero. Chorus is the main feature of the play. The play unfolds a historical story of the martyr of Archbishop Thomas Becket in 1170. There is a conflict between the king and Thomas Becket which ultimately leads to the martyrdom of Thomas Becket. The first three tempters advise him to avoid his rigid position and show flexibility in order to escape killing. But he overlooks the offer of the first three tempters. The offer of the fourth tempter appeals to him which tells him to accept martyrdom;

Seek the way of martyrdom, make yourself the lowest

On earth, to be high in heaven.

Death in case of Thomas Becket is not imposed but of his own will. The tragic hero is not a victim as it happens in modern tragedies. He ignores everything; his worldly desires and ambitions; his own martyrdom which is of his own will, not imposed by others, as Raymond William says, "The true martyr is he who has become the instrument of God, who has lost his will in the will of God, and who no longer desires anything for

himself, not even the glory of being a martyr” (William, 1966: 193). Thus he accepts martyrdom for achieving glory. It is because of his martyrdom that he is blessed.

We find a gradual change in the concept of the tragic hero from early Greek period till Modern period. The tragic hero in Western Literature seems to pass through a process of evolution. In Western Literature Shakespeare and Thomas Hardy are two great geniuses whose tragedies are peerless. Shakespearean tragic heroes are in line with Aristotelian tragic hero. It seems as if Shakespeare had a thorough understanding of *Poetics* as his tragic heroes embody the principles of Aristotle’s tragic hero. Inner conflict makes Shakespeare’s tragedies very appealing since inner conflict plays a crucial role in his mature tragedies. But in case of Hardy the situation is just the opposite as his heroes clearly violate Aristotelian principles of tragic hero. His tragic heroes are not men of high rank but they are great souls and suffer in a noble manner, thus maintaining a dignified status of the tragic hero.

In modern western literature, tragic hero is replaced by an anti-hero. For the proper study of an anti-hero, I have included in my research study Graham Greene’s tragic novel *The Man Within*.

CHAPTER 4

THE MAN WITHIN: AN ANALYSIS

Plot Overview (*The Man Within*)

In the start of the novel we find Francis Andrews- a smuggler- fleeing from his fellow smuggler, Carlyon, as he has betrayed him and other fellow-smugglers by giving information to the custom officials. Being coward he is afraid of facing Carlyon. He finds an isolated cottage in which Elizabeth lives. Andrews requests Elizabeth in order to seek protection in her cottage but she refuses. After confirming Andrews to be harmless, she shows her willingness and lets him in. Andrews informs her about his inner coward and his hidden fear of death. He is haunted by the idea of death which makes him weak and coward. At this stage Carlyon also arrives and comes to the same cottage. Elizabeth does not tell anything about Carlyon. Carlyon after sometime leaves the cottage. Andrews tells her the real story. His father is expert in smuggling. He enjoys great respect among his fellows. Courage and bravery make him a hero for his friends. After the death of his father, he betrays his fellows by telling the revenue officer about the smugglers. Elizabeth also shares her story with Andrews. She does not remember anything about her father and is not sure whether he died or left her mother. Her mother lives for the rest of her life in lodgers. Elizabeth tells Andrews about the man who is lying dead that he is one of her mother's lodgers. His name is Mr. Jennings and was a clerk in an office. He was kind to Elizabeth though she was afraid of him as he was also cunning.

Andrews reaches Lewes where he meets Mr. Henry, the chief Prosecutor. Lucy is a beautiful lady and wife of Sir Henry. Andrews is also enthralled by the exquisite beauty of Lucy who promises Andrews to offer herself if he helps in the trial. But Andrews still remembers his Elizabeth:

He watched her closely. Never before had he desired a woman so much-no, not Elizabeth. There was a kind of mystery in Elizabeth, a kind of sanctity which blurred and obscured his desire with love. Here was no love and no reverence. The animal in him could ponder her beauty crudely and lustfully, as it had pondered the charms of common harlots, but with the added spice of a reciprocated desire (Greene, 1929: 120).

Andrews appears in the court in order to bear witness against his fellow smugglers but the trial ends against Andrews' expectations. The accused smugglers are acquitted who decide to take revenge by hurting Elizabeth, the beloved of Andrews. Andrews still under the feelings of fear, goes back to the cottage of Elizabeth to inform her about the coming danger but Elizabeth does not want to move away from her cottage. Here Andrews openly expresses his love for Elizabeth which she accepts and tells him about her own love for Andrews. Elizabeth sends him to bring water from nearby well after which unfortunately Joe enters the cottage. Elizabeth does not allow herself to be hurt by him and kills herself. After that Joe vanishes and Carlyon comes. When Andrews reaches, he finds Carlyon sitting near the dead body of Elizabeth. Andrews tells Carlyon to run away as he is willing to take the responsibility of Elizabeth's killing. He then takes his own life for the sake of Elizabeth when the revenue officer comes.

anti-hero fails in accomplishing extraordinary tasks. Greene's anti-hero is always disturbed by the established experiences of his early life. Francis Andrews is an anti-hero in *The Man Within*. Unlike a hero he is coward and weak. He also betrays his friend Carlyon and the other smugglers. Though he falls in love with Elizabeth yet he is not bold enough to protect her from the smugglers.

An anti-hero is a protagonist who is flawed like other characters; sometimes he is more flawed than the other characters. His weaknesses disturb the readers yet readers have sympathy with him. The anti-hero also shows frailties of humanity. Francis Andrews in the novel *The Man Within* is an anti-hero and is a coward character. In the beginning he is afraid of facing Carlyon, the head of smugglers. The fear of death has made him a coward person which he confesses on so many occasions in the novel. When Andrews goes to the home of Elizabeth in order to get protection, he says about himself: "I know I am a coward and altogether despicable... I know I have not an ounce of courage, that if Carlyon appeared now I'd go down on my knees to him, but all I want is a little sympathy" (Greene, 1929: 24).

There are other occasions in which Andrews talks about his fear of death but I quote just few more situations from the novel. Talking to Elizabeth, Andrews tells her:

You other people never seem to understand fear. You expect every one to be brave like yourself. It's not a man's fault whether he's brave or cowardly. It's all in the way he's born. My father and mother made me. I did not make myself (Greene, 1929: 52).

Andrews overcomes his fear of death when after the court trial, he comes back to the cottage to save Elizabeth whom he loves. But after reaching there fear again

defeats him. He warns Elizabeth about the danger and suggests to her that they both should escape as Carlyon and the rest want to punish her for giving him protection. Elizabeth does not want to leave her cottage. At this stage Andrews again reminds Elizabeth of his fear and says: "I'm afraid of them. I'm more afraid of pain than anything else in the world. I'm a coward. I'm not ashamed of it, I tell you"(Greene, 1929: 185).

Andrews further tells her the reason of his fear and says, "I'm afraid of extinction. I'm all that I have, I'm afraid of losing that"(Greene, 1929: 187). This shows that he does not believe in God. When both express their love for one another and kiss each other, Andrews gets a new life having courage, peace and holiness. He says to Elizabeth, "I don't fear it any longer. You are filling me with yourself. That means courage, peace, holiness"(Greene, 1929: 189). But in spite of this he is all the time haunted by his fear of being coward.

When Andrews goes to the nearby well to bring water, on returning he discovers that one of the smugglers has entered the cottage, again he loses his courage and thinks of running away, leaving Elizabeth alone. He thinks that the men will not hurt Elizabeth as they are looking for him. On the way he meets Tims who tells Andrews about the presence of Carlyon. Andrews starts running towards the cottage as he is sure that Carlyon will not kill Elizabeth. But when he reaches he finds Elizabeth dead. Carlyon then tells him that he has not killed her as Joe is the man who came first. He wanted to know about Andrews from her but she did not say anything. When Joe began to hurt her, she stabbed her with the knife which Andrews had given to her. Andrews thinks that it is because of the cowardice infused into him by his father that Elizabeth has died. He is of

the opinion that his father has made him a betrayer. P.N.Pandit has discussed the same point in his book *The Novels of Graham Greene*:

Andrews considers her death as the logical death of his father's presence in him. All the failures of his life were traceable to his father's ill-treatment of him as a child. His father had made him a coward, and, therefore, he had not been able to muster up courage to defend Elizabeth (Pandit, 1989: 32-33).

To support his point he quotes from the novel:

There had been no struggle with Carlyon, but only with his father. His father had made him a betrayer and his father had slain Elizabeth and his father was dead and out of reach. Out of reach. But was he? His father's was not a roaming spirit. It had housed itself in the son he had created. I am my father, he thought, and I have killed her (Pandit, 1989: 33).

There are two extremes of Andrews' personality: one which is dominated by fear of death and the other which shows extreme courage with the help of which he kills himself. One reason of killing himself is the death of Elizabeth as after her death he does not want to live any more. The other reason is that by killing himself he wants to kill his father as he thinks that his father has killed her:

His father had made him a betrayer and his father had slain Elizabeth and his father was dead and out of reach. ... I am my father, he thought, and I have killed her (Greene, 1929: 215).

By killing himself, he attains joy; killing for him is killing his father who had made him a coward. He thinks that Elizabeth's tragic death is mainly due to his father who made him a betrayer. Thus committing suicide in the end of the novel does not mean disappointment but success and happiness.

To his own surprise he felt happy and at peace for his father was slain and yet a self remained, a self which knew only peace and curiosity for the dark which deepened around him. ... His father's had been a stubborn ghost, but it was laid at last (Greene, 1929: 220).

Thus an anti-hero is an ordinary person, though a hero can also be an ordinary person but he is made great and extraordinary because of his noble suffering, who is most often motivated by self-interest. An anti-hero rarely exhibits higher values of society; his thinking and values are in contrast to those of the norm. In this case Francis Andrews is worried all the time about his life. When he is informed that Carlyon and the other smugglers want to hurt Elizabeth, he does not rush to save his beloved. Though his reason commands him to go to his beloved yet he decides to stay with Lucy as he thinks that he will be safe with her.

All his reason commanded him to go to her, only his heart, and that hard abstract critic for once allied to his heart, opposed. I shall be safe with her tonight, he thought, and tomorrow Carlyon and the others will have gone off over the downs and the road to London will be safe (Greene, 1929: 162).

As this novel is a tragedy, so Andrews-an anti-hero- also faces death. This is really very interesting in the case of Graham Green's novels as his anti-heroes in the start of the novel are so much afraid of death that readers have a low opinion about them. They are coward as they run away from death. In *The Tenth Man* Jean- louis Chavel, anti-hero, is a prisoner and is condemned to death. The fear of death makes him so much coward that he loses his dignity and offers to give everything that he owns to the man who accepts death for him. In the end he becomes bold and is no more afraid of death. In the end of the novel Chavel gives up his life for the sake of Therese whom he loves. He sacrifices his own life when the moment comes to save Therese, Janvier's sister. That is the moment of his triumph. Thus he becomes a tragic hero. The same thing happens in *The Man Within* as Francis Andrews, an anti-hero, is also afraid of death which makes

him too much weak. But in the end of the novel the same character kills himself. Thus we find a change in the anti-hero from low to high.

An anti-hero is not simply a bad character that violates the rules. In *The Man Within* the anti-hero is not completely a bad character; he also has some good qualities. He is sincere in his love for Elizabeth. Elizabeth persuades him to go to the court and he goes to Lewes in order to testify at the court. It is for the sake of Elizabeth that he comes back to the cottage in order to warn her about the danger.

He is also a good friend and this he proves in the novel. His best friend is Carlyon whom he trusts. He has deep love for Carlyon but it is cowardice which keeps him away from facing Carlyon. In the end when he learns about Carlyon's presence at the cottage, he rushes there. Though he finds his beloved dead when he enters the cottage, he does not try to trap Carlyon. He tells him to go away as he takes the blame for Elizabeth's death.

Like a hero an anti-hero also has the element of conflict. In *The Man Within* we find both external as well as internal conflict. Andrews is at war with his own father, Carlyon and the other smugglers. He has no friendly relationship with his father and that is the reason when he is told about his father's death, he is too much happy; "When I heard that he was dead, I thought it was the beginning of a life of peace" (Greene, 1929: 73). He is not favorite of Carlyon and the other smugglers as they think he is not like his father. Andrews also presents internal conflict in *The Man Within*. Being a coward man Andrews is afraid of Carlyon, which prevents him from helping and saving Elizabeth from the smugglers. On the one hand he thinks that he should leave her alone as they will not hurt her but on the other hand his love for Elizabeth also forces him to help his

beloved. His conflict leads to the tragic death of Elizabeth which shocks him so much that he kills himself.

Greene's anti-heroes cannot enjoy freely sexual acts. They cannot get rid of their sense of sin which is a hurdle in their sex enjoyment. P.N. Pandit says:

Most of Greene's anti-heroes suffer from the taint of original sin. They are all victims of sexual desire or lust. Yet they look upon the libidinous act as abhorrent. They are joined to women by "a painful coitus". They never embrace freely, yet they are carried away by the need for lascivious satisfaction. And after the sex-act they are overcome by a sense of sin. Moral compunctions act as barriers to the enjoyment of their natural, basic functions. As a corollary to this experience they inevitably fail in love (Pandit, 1989: 64).

When Andrews meets Lucy, he is strongly captivated by her beauty and forgets his own beloved Elizabeth: "a temporary homesickness for the cottage and Elizabeth was banished by Lucy's smile" (Greene, 1929: 112). He was under the influence of his lusty feelings. While talking to Lucy he thinks:

He watched her closely. Never before had he desired a woman so much- no, not Elizabeth. There was a kind of mystery in Elizabeth, a kind of sanctity which blurred and obscured his desire with love. Here was no love and no reverence. The animal in him could ponder her beauty crudely and lustfully, as it had pondered the charms of common harlots, but with the added spice of a reciprocated desire (Greene 1929: 120).

The love-affairs or sexual attitudes of Greene's characters may be directly or indirectly linked to their early life and adolescence. Andrews fails in securing the love of Elizabeth because he is pulled by his own lower and sinful self. Sense of guilt is the result of his sexual love with Lucy. As P.N.Pandit says:

In *The Man Within*, Francis Andrews might have succeeded in finding a refuge in the pure and ennobling love for Elizabeth, but he is continually dragged down by his lower, sinful self and gives in to the

lechery for Lucy's body. The demands of his animal self vilify his motives for appearing as the witness for the prosecution. He reminds himself that he is there for Elizabeth's sake, but immediately after the scene, he goes off to spend the night with Lucy. Elizabeth is left to the mercy of the smugglers who torture her. "I've wallowed" he says describing his sexual pleasure with Lucy. But the inevitable consequence of sexual love in Greene's protagonists is an overwhelming sense of guilt. Francis is overcome with a terror of going on soiling himself again and again and repenting in vain (Pandit, 1989: 77).

Andrews's love for Elizabeth in *The Man Within* is based on genuine feelings as the thought of Elizabeth saves him from falling into sin. He is hopeful for the real tender love. Elizabeth also helps him in giving him courage and hope and eliminating his confusion. In the novel Andrews' love fails since Elizabeth kills herself with the same knife which Andrews gave her. Though Andrews tries to convince her to escape before the coming of smugglers but Elizabeth insists on staying at cottage as she thinks the smugglers will not harm her. Failure in love is a prominent feature of Greene's novels as PN Pandit also says:

But the Greene syndrome must end in despair and the failure of love. Andrews fails his acid test as a lover. He cannot rescue Elizabeth from the smugglers. Tortured by the smugglers, Elizabeth kills herself, with the same knife that Andrews had left behind for her protection before he left for Lewes. Her death is the beginning of despair- a natural corollary of love (Pandit, 1989: 79).

Tragic hero having a great soul disappears in modern Western literature and is replaced by an anti-hero. A thorough analysis of Graham Greene's novel *The Man Within* shows that qualities of an anti-hero are different from that of a hero. He is not a man of strong feelings and emotions and thus acts cowardly, especially in case of Graham Greene's novels. Francis Andrews embodies all the qualities of an anti-hero. He lacks courage and audacity which are important features of a hero. Death is so terrible for him

that it haunts him everywhere. It is fear of death which makes him weak and coward. He deceives his friend Carlyon and other smugglers of the group. It is in the end of the novel that he gains courage and bravely faces death. This tragic end makes his soul dignified and raises him to the level of a tragic hero.

CHAPTER 5

POSTCOLONIAL AFRICAN TRAGIC HERO

For my present study I have selected a novel called *Things Fall Apart* written by Chinua Achebe. Chinua Achebe is a Postcolonial writer. *Things Fall Apart* was his first novel which was acclaimed worldwide. The novel is written with the aim of criticizing imperialism or the European colonization of countries. Joseph Conrad's famous novel, *Heart of Darkness* depicts the Africans from an imperialist's point of view, in which the African natives are marginalized. Conrad has depicted Africans as uncultured and uncivilized people in his novel *Heart of Darkness*. *Things Fall Apart* is a reply to *Heart of Darkness*.

Things Fall Apart: An Analysis

Okonkwo is a daring and heroic wrestler in Umuofia. His father is a man of weak feelings, spendthrift and dies without winning any title. Okonkwo is haunted by his father's cowardly actions and his humiliating death. He wants to be the leading member of his society and be of heroic character. He becomes a farmer and strains his every nerve in order to be a prosperous man. He supports his three wives and eleven children. His son named Nwoye is not brave and courageous like his father and this annoys Okonkwo very much as he abhors weak and coward people. Okonkwo being a great warrior is chosen in order to settle a dispute with the neighboring tribe as the enemies have killed the wife of Udo. Umuofia receives a virgin and a fifteen years old boy Ikemefuna in order to atone

for the murder. The leading members of the clan decide to leave the boy to Okonkwo's care for some time which he accepts.

As Okonkwo is a man of fury, he sometimes transgresses against the laws of his clan. Week of Peace is a sacred week for the people of Umuofia which he neglects since during the Week of Peace, he beats his youngest wife Ojiugo. He feels repentant and accepts punishment of the Oracle.

After three years Okonkwo is informed about killing of Ikemefuna. Okonkwo feels pained as Nowye and Ikemefuna have developed attachment and become close friends. Okonkwo also becomes fond of Ikemefuna but being a callous man, he kills Ikemefuna. He does not want to be considered as weak by showing his feelings of affection for Ikemefuna. Obierika also does not approve of his killing of Ikemefuna and tells him that if he were in place of Okonkwo, he would not have gone to kill Ikemefuna. Okonkwo is greatly upset and grieved at the killing of Ikemefuna. His distress does not allow him to sleep and eat but then thinking about his status he controls himself as he does not want to show his feelings of love and compassion.

Death of Ezeudo-a man of titles- is announced. Guns are fired which is the last salute. Unfortunately Okonkwo's gun explodes resulting in the death of Ozeudo's son. Okonkwo feels guilty for his act. It is a crime to kill a clansman and in such a case the only way is to leave the clan. He has to suffer exile for seven years after which then he can come. Thus Okonkwo along with his three wives and eleven children go to his motherland, a little village called Mbanta.

Uchendu, Okonkwo's uncle, and his other kinsmen receive him warmly. He adjusts himself to new life in Mbanta. He builds a new compound with the help of his kinsmen. His friend Obierika also sells his Yams and brings his cowries to him. It is in Mbanta that he is informed about the white people who have attacked Abame, killing many people. After two years Obierika visits his friend in exile again and tells him about the missionaries who have built a church in Umuofia. They teach their religion Christianity and tell them that their gods have no real existence and are false. They teach their Holy Trinity along with the concept of worshipping one God which the clansmen do not understand. Many villagers convert to the religion of the missionaries.

Enoch is one of such converts. He unmask an egwugwu during a ceremony which infuriates the villagers and this finally leads to the burning of Reverend Smith's church. The District Commissioner asks the leaders of the tribe. In order to punish the leaders he imprisons them. The leaders including Okonkwo are treated in such a humiliating manner that they cannot share with their villagers. They are released after their fine is paid.

When the prisoners are released, they hold a meeting with the clansmen in order to discuss the emerging situation. During the meeting five court messengers come in order to stop the meeting. This enrages Okonkwo who kills leader of the messengers. But he finds his clansmen unwilling to fight against the white people.

The District Commissioner comes to the compound of Okonkwo but before his arrival Okonkwo hangs himself, preferring to die instead of being ruled by the outsiders.

Things Fall Apart in the Light of Aristotle's Poetics

Close analysis of the novel makes it clear that the tragic hero of *Things Fall Apart* is in close accord with that of Aristotle. Okonkwo is a man of exceptional power and enjoys good fame as a brave and undefeated wrestler and also as an influential leader in Umuofia. Chinua Achebe makes his readers familiar with the undaunted Okonkwo in the very first paragraph of the novel:

Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honour to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino (Achebe, 1962: 03).

He enjoys great respect in his community and plays a leading role in the most crucial circumstances;

Okonkwo had been chosen by the villages to carry a message of war to their enemies unless they agreed to give up a young man and a virgin to atone for the murder of Udo's wife (Achebe, 1962: 19).

Okonkwo's noble and prominent position is highly valued in the clan and that is the reason that Ikemefuna is given to him:

The elders of the clan had decided that Ikemefuna should be in Okonkwo's care for a while (Achebe, 1962: 20).

G.D.Killam also writes about Okonkwo as an Aristotelian tragic hero in *Chinua Achebe's Novels*:

His stature then is presented as heroic. His story is presented in terms which resemble those of Aristotelian tragedy-the working out of, in the life of a hero of industry, courage and eminence, of an insistent fatality (in this symbolized by the chi, or personal god), which transcends his ability fully to understand or resist a foreordained sequence of events (Killam, 1969: 516-17).

Okonkwo lives in a male dominated society in which a male has to possess some manly qualities in order to be a man in the real sense. Lacking of manly qualities is undesirable as G.D.Killam says, “to possess a female disposition is undesirable” (Killam, 1969: 519). Okonkwo’s repugnance for his father is because of the reason that his father had tender feelings which was the symbol of a weak person. A male in Igbo’s community must be in earning position in order to support his family. G.D.Killam discusses the same point in *Chinua Achebe’s Novels* that the activities of a brave man are “acquisition of wealth and wives, the production of children, courage and resourcefulness in sport and war” (Killam, 1969: 519). Winning of the titles is necessary for a man in Igbo’ society. A typical term *agbala* is used for women and weak men as they are put in the same category.

Killing of Ikemefuna badly influences Okonkwo though he does not express his sad feeling as that is a sign of a weak person. After the death of Ikemefuna, he does not even touch food for two days and his sleep is disturbed at night. But being a man and hero, he tries to overcome his feelings of grief and misery, as we find in the novel *Things Fall Apart*:

‘When did you become a shivering old woman’, Okonkwo asked himself, ‘You are known in all the nine villages for your valour in war. How can a man who has killed five men in a battle fall to pieces because he has added a boy to their number? Okonkwo you have become a woman indeed (Achebe, 1962: 45).

A tragic hero also has the feature of hamartia- a tragic flaw. The fear of being seen as weak and his pride constitute the feature of tragic flaw or hamartia which is an Aristotelian characteristic of a tragic hero. Okonkwo being the tragic hero of Igbo community commits suicide in the end as he finds himself in a great disaster. In the end-

after the death of Okonkwo- Obierika says about him: "That man was one of the greatest men in Umuofia. You drove him to kill himself; and now he will be buried like a dog..." (Achebe, 1962: 147).

Okonkwo has an insatiable desire for becoming a hero but that is not possible without experiencing miseries and troubles in Igbo community. As achievement is highly revered in Igbo community so Okonkwo is fully determined to work hard in order to achieve a respectable and heroic status which finally leads to his tragic death. It is also a fact that Okonkwo has no tolerance for coward, weak and sentimental feelings. His own father Unoka, being a coward man, was afraid of war and could not face bloodshed. Okonkwo felt ashamed of his father's cowardice. He died without winning any title. He led an infamous life because of taking debt and never paying back. As Unoka was an ill-fated man, he died in a very shameful manner, for the reason that he was not buried properly and left to rot away in the Evil Forest. Okonkwo hates all that his father had and it is because of this fear of failure and cowardice that he wants to achieve great titles and be a hero in his community, for which he even sacrifices his own life. As Achebe says in the novel;

But his whole life was dominated by fear, the fear of failure and of weakness. ... It was the fear of himself, lest he should be found to resemble his father. Even as a little boy he had resented his father's failure and weakness (Achebe, 1962: 9-10).

Like Okonkwo's father, Nwoye-Okonkwo's son- is also weak. He does not exhibit his father-like courage and manly qualities. Unlike his father he is effeminate which Okonkwo hates. Okonkwo loves to be brave and wants his son the same but he is

unfortunate in case of his son. Nowye is not strong and powerful like his father.

Okonkwo thinks:

How then could he have begotten a son like Nowye, degenerate and effeminate? Perhaps he was not his son. No! he could not be. His wife had played him false. He would teach her! But Nwoye resembled his grandfather, Unoka, who was Okonkwo's father (Achebe, 1962: 108).

Okonkwo, as much as Oedipus, is proud and a man of rigid principles and it is his rigidity which leads to his tragic end. He never gives an outlet for his emotions as feelings of weakness and sentimentality are intolerable for him. Ikemefuna was too much dear to him but he did not show his loving feelings for the boy since it was considered a sign of weakness which was the most detestable word for him. Despite having so much affection for the boy, he does not show any mercy while killing Ikemefuna because 'he was afraid of being thought weak' (Achebe, 1962: 43).

Strength and emotions of anger he likes more than anything else and he demonstrates it every where. His wives live in constant fear of violence from him as they cannot escape Okonkwo's anger in case of making mistakes. Achebe says in his novel;

Okonkwo ruled his household with a heavy hand. His wives, especially the youngest, lived in perpetual fear of his fiery temper, and so did his children (Achebe, 1962: 09).

Wrath is a dominating feature of Okonkwo's personality. He cannot release himself from the strong grip of anger and fury. Because of extreme intolerance he cannot adapt himself to the new changing situation. Unlike him other clansmen show flexibility and adjust themselves to the emerging situations. Though he is a strict adherent of the laws of his tribe, sometimes his fury overcomes his love for the tribal laws and that leads

to his suicide in the end of the novel. He cannot see his tribal system and the laws of his tribe to be attacked by the outsiders, for which he himself violates the laws of Umuofia by committing suicide.

In Umuofia people observe the Week of Peace in which beating and punishment are strictly prohibited. Breaking peace is considered as disrespect for their gods and ancestors. It is during this Week of Peace that Okonkwo beats his youngest wife for not cooking afternoon meal on time. After this act of aggression, Ezeani- the priest of the earth goddess- tells him;

Your wife was at fault, but even if you came in to your obi and found her lover on top of her, you would still have committed a great evil to beat her (Achebe, 1962: 22).

White missionaries add to the fury of Okonkwo as he does not like his old culture and tradition get disturbed by the arrival of the new people. He does not like changes brought by the white people during his absence, though some members of the Igbo clan have come under the influence of the white men's teachings. Okonkwo wants to fight against the white people for which he tries to bring his clansmen together but in vain. In the end of the novel Okonkwo kills a messenger who came to stop the meeting of the people. Okonkwo recognizes (anagnorisis) that the people of Umuofia would not support him in fighting against the British Colonizers. Thus he prefers to kill himself instead of seeing his culture, society and cultural practices to be discarded and banished. With the coming of the white people, his community, culture and tradition fall apart.

Okonkwo and Umuofia

Better appreciation of the novel needs proper understanding of the cultural context. The community is governed by tribal system having its customs, traditions and its own laws. Without understanding their cultural context, characters and their actions cannot be understood. The novel clearly pictures the cultural activities, religion, festivals and the political set-up of Igbo community. Chinua Achebe aims at making his point of view clear that Igbo clan is ruled by the laws of the clan as the community is a group of people leading life in its own manner. With the advent of the missionaries, life of Igbo is influenced. The clansmen are between two conflicting forces- Igbo's life and civilized life introduced by the colonial power. Umuofia people live in a tribal set up. A tragic hero in a community like Igbo cannot be the only man making all the decisions himself and manipulating the whole situation. We find a democratic environment in such a set-up in which all the members carry equal importance. The clansmen make their own decisions instead of being ruled by a king. As it is a male dominated society so a male enjoys supreme authority in decision making. The decisions are made in consensus. The laws of the clan are equally important for all the members including the most influential and leading members of the clan. One's personal interest is dominated by the interests of the group or society. Patrick C. Nnoromele explains the point:

So a hero is not made in isolation; rather he is a product of the social matrix within which he operates. The person's determination to pursue his individual interest concomitantly with that of the society is a constant source of dynamic tensions because his obligations to his society can become an impediment to his individual quest for fame and reputation. However, this impediment must be overcome if he is to be a hero. Paradoxically, a hero becomes both the disrupting and integrating principle of the community. Okonkwo, the central character in *Things Fall Apart*, is the epitome of this complex concept and the personification of the cultural ambiguity of the Igbo people (Nnoromele, 2000: 148).

Okonkwo's coming back to his clan after his exile is not as exciting and happy as he hoped. The reason is that people of his clan have lost their cultural identity; the white people have influenced their cultural activities. Okonkwo is deeply grieved because for him clan is more important. About the importance of clan, Achebe says in the novel:

Okonkwo was deeply grieved. And it was not just a personal grief. He mourned for the clan, which he saw breaking up and falling apart, and he mourned for the warlike men of Umuofia, who had so unaccountably become soft like women (Achebe, 1962: 129).

There are several examples in the novel which indicates that clan is more important for him. During the Week of Peace Okonkwo beats his youngest wife which is strictly forbidden. He cannot escape punishment of the clan and is told by the priest of the earth goddess: 'The evil you have done can ruin the whole clan' (Achebe, 1962: 22). He is further punished and told;

You will bring to the shrine of Ani [the earth goddess] tomorrow one she-goat, one hen, a length of cloth and a hundred cowries (Achebe, 1962: 22).

Okonkwo's violation of the Week of Peace provokes the clan people for the reason that it is an intolerable act on the part of Okonkwo. He follows the instructions of the priest and is also repentant but he does not show it to the people.

Though Okonkwo tries his utmost to defend the cultural set-up of his society but in spite of this desire, he sometimes becomes reluctant in following and defending the laws of the land. The priestess of Agbala realizes Okonkwo's resistance and resentment when the priestess comes one night to take Okonkwo's daughter, Ezinma, for Agbala's

blessing. Okonkwo is not happy with the visit of the priestess because he is not willing to give his daughter to the priestess at this stage. After realizing it, the priestess of Agbala warns Okonkwo to be careful. The priestess of Agbala takes Ezinma to the Oracle of the Hills and Caves. Okonkwo's family gets back Ezinma safely the next day. The incident makes it clear that Okonkwo does not approve of every law of his tribe but being a member of it has to accept it because according to Patrick C. Nnoromele, he is 'both a typical Igbo man as well as an individual' (Nnoromele, 2000: 150). This scene of the priestess of Agbala taking Ezinma also reveals a contrast in the society of Okonkwo. Though Okonkwo's society is a male dominated society yet sometimes he has to yield to the power of a female. G.D Killam says:

The woman's world is normally benign: but this central scene in the first part of the novel dramatizes the essential power who governs and controls the society. Powerful as he is, the embodiment of the male principle, Okonkwo is subservient to the female principle, and he follows the course of Chielo with his beloved daughter Ezinma with a terror equal to that of his wife, powerless to alter the course of events (Killam, 1969: 520).

This incident reveals a striking contrast in the personality of Okonkwo. His strict and violent nature makes him revolt against the cultural practices. Beating of his wife during the Week of Peace is an example of it. He embodies all the qualities of a powerful wrestler. Victory is the most desirable thing for Okonkwo as Achebe says: "He trembled with the desire to conquer and subdue. It was like the desire for women"(Achebe, 1962: 30).

For him power is a deity which he worships but sometimes we find him quite helpless unable to exhibit his power and strength as G.D.Killam says:

Powerful as he is, the embodiment of the male principle, Okonkwo is subservient to the female principle and he follows the course of Chielo with his beloved daughter Ezinma with a terror equal to that of his wife, powerless to alter the course of events (Killam, 1969: 520).

Killing of Ikemefuna is another example of Okonkwo's unwillingness for the laws of his tribe. He becomes fond of Ikemefuna due to his manly qualities. Though he does not want to kill Ikemefuna but being a faithful member of his community he has to kill him. The more he wants to forget Ikemefuna the more he becomes upset about him which shows his inner sympathy and deep love for Ikemefuna which he kept secret. Obierika also does not approve of this brutal act of Okonkwo and tells him:

If I were you I would have stayed at home. What you have done will not please the Earth. It is the kind of action for which the goddess wipes out whole families (Achebe, 1962: 46).

Obierika further says:

But if the Oracle said that my son should be killed I would neither dispute it nor be the one to do it (Achebe, 1962: 46).

Though killing of Ikemefuna is a brutal act on the part of Okonkwo but he does it in order to obey the messenger of the Earth. Revolt against customs and laws of Umuofia takes a shelter in the heart of Okonkwo which he does not reveal but sometimes unconsciously expresses it as in the case of his daughter, Ezinma, whom the priestess of Agbala takes. He expresses his revolt openly by committing suicide which is strictly forbidden in his tribe as one man says:

It is against our custom. It is an abomination for a man to take his own life. It is an offence against the Earth, and a man who commits it will not be buried by his clansmen. His body is evil, and only strangers may touch it (Achebe, 1962: 147).

After analyzing the novel critically an important aspect about Okonkwo's character becomes clear that though Okonkwo does not approve of all the laws of his tribe yet he does not openly try to violate them because the laws and principles of the tribe are equally important and sacred for all and violation of them is considered as an abomination. Okonkwo as a tragic hero has strange qualities and this is due to the fact that he is more loyal to the laws of his tribe. Okonkwo as a tragic hero is different which is the consequence of his fidelity to the laws of his tribe. Thus being a hero he prefers to die instead of being humiliated by the white people. In the end he commits suicide as he comes to know that his clansmen are not going to support him any more. He cannot tolerate his culture, custom, tradition and the laws of his land to be disturbed by the outsiders. In order to defend the set up of his tribe he himself violates its laws and thus finally commits suicide which is forbidden.

Society or tribe is more important for Okonkwo but complete subordination to the laws of the tribe becomes a hurdle in his way of becoming a hero. This is the reason that he sometimes acts against the central doctrines of his tribe. A very prominent example in this regard is his beating of his own wife during the Week of Peace which is an act against the custom of his tribe. His extreme fear is of being considered as a weak and coward person and it is this reason that he tries to exhibit his strength and power where it is wanted. His treatment with the wives is based on the use of heavy hands. In Umuofia a man who can not control his family is considered as a weak person, as Patrick C. Nnoromele says:

In his culture, a man who was unable to rule his own family was not considered a real man, not to mention a hero. So Okonkwo "ruled his

household with a heavy hand” (9) and made people afraid of him (Nnoromele, 2000: 152).

Another dreadful example is his killing of Ikemefuna. Ikemefuna lives for three years with Okonkwo during which Okonkwo develops great love for him and is too much fond of him. According to the custom of the tribe the Oracle announces Ikemefuna's death. Okonkwo is advised to stay at home as Ikemefuna is to be taken outside Umuofia for killing. According to the custom of the tribe the family is excluded due to the reason that the family attachment might be an impediment in the execution of the act of killing. Okonkwo does not accept the advice of Ogbuefi Ezeudu as he cannot bear losing his manly qualities of being mentally and emotionally a strong man and kills Ikemefuna himself. So in order to be a hero he kills Ikemefuna whom he loves too much.

Still another incidence which shows Okonkwo's allegiance to the laws of the tribe is that of the killing of the dead Ezeudu's son. The arrow of fortune hurts him when he along with his family is exiled for seven years and more his house is burnt and demolished. As Achebe says:

The only course open to Okonkwo was to flee from the clan. It was a crime against the earth goddess to kill a clansman and a man who committed it must flee from the land (Achebe, 1962: 87).

His barn is destroyed and the animals killed. He bears all this because of his allegiance to the central doctrines of his tribe. The clansmen also have no malice towards Okonkwo but they do it in order to follow the earth goddess. Obierika being the closest friend of Okonkwo is also among the people as laws of the land are same for all the members of the tribe.

Achebe's hero thus is a man of exceptional power and strength. He enjoys a prominent position in his community but this he achieves through his sheer struggle and efforts. He has no tolerance for weak and coward people. His ambition in life is to achieve titles and be a hero in his community. Okonkwo has no control over his anger and even sometimes violates cultural practices because of his furious nature. He treats his wives in a cruel and harsh way and does not feel any hesitation in beating them. He does not express his feelings and emotions because he does not want to be considered as a weak person. He is never found hilarious till his death; such is his control over his feelings and emotions. He is a man who never exhibits any loving feelings even to his wives. Having more wives, supporting them and keeping them under control is the sign of a male and it is on this account that Okonkwo has three wives and treats them with a heavy hand. He is a man of action not a man of thought. He has deep regard and love for his tribal set up and its central doctrines. A hero in such a community must win support of his people as the other situation can make him an outcast. His aggression is partly curbed by his adherence to the laws of his land. As a tragic hero he is quite different due to the fact that he is chained by the customs of his tribe. In a tribe, laws and principles are same for all the members of the tribe irrespective of the status and prominent position. He loves to be in his own society and cannot bear it to be disturbed by others. He is resolute to protect it even at the cost of his life and thus in the end of the novel ends his own life, when he feels that his people do not want to resist the white people. He cannot bear his insult at the hands of the outsiders whom he hates though he accepts every penalty of the Oracle. His fall is due to his tragic flaw which is his extreme pride. Like Oedipus he is proud and obstinate.

CHAPTER 6

COMPARATIVE ANALYSIS

This chapter is aimed at making a comparison between the tragic heroes of *The Man Within* and *Things Fall Apart*. Okonkwo fulfills Aristotle's first condition of noble position. As I have explained in chapter no. 4 that Okonkwo enjoys an influential position in the community. Though his father is unsuccessful and leads a very miserable life, not winning any title in the whole life which is unendurable for Okonkwo. But he wins support of his clansmen through his potency and hard work. Wrath dominates his whole life because of which he leads an austere life. He becomes helpless on certain occasions due to his strict adherence to the cultural doctrines for the reason that he does not want to transgress the laws of his tribe and is also ambitious to protect his cultural set up. He accepts the punishment imposed upon him by the Oracle. Though he is not willing to allow his daughter, Ezinma, to go with the priestess but he does it only because it is the order of the priestess of Agbala which he cannot challenge. There is one incident in the novel which delineates Okonkwo in a position violating Aristotle's principles of an exalted and noble status. When the District Commissioner sends his messenger in order to ask the leaders of Umuofia to meet him, six men including Okonkwo-men of titles- are chosen to meet the District Commissioner. The six men meet the District Commissioner but the meeting finally ends in a scuffle and Okonkwo along with his other clansmen are handcuffed and imprisoned. Not only this, their heads are also shaved which is an extreme insult for the men of titles of Umuofia. The court messengers further make them

resentful by saying: “We see that every pauper wears the anklet of title in Umuofia. Does it cost as much as ten cowries?” (Achebe, 1962: 138). They are released only when the fine is paid. At this stage we find Okonkwo quite defenseless and powerless. He also loses dignified status of a tragic hero.

Francis Andrews on the other hand is the son of a smuggler. His father is the cleverest person and escapes adroitly every danger. He is a champion and hero in smuggling and the whole group is deeply impressed with his skill. About him Graham Greene says in the novel: “He was proud of his success. He was never caught and they never had any evidence against him. His crew worshipped him”(Greene, 1929: 71).

But the son, Andrews, is not gallant and heroic. He is coward and lacks courage and bravery. He has no courage even to face his own friend, Carlyon, whom he has betrayed by disclosing the secrets to custom officials. He cannot secure his own self because of fear. His extreme apprehension and fright make him wander and finally gets protection in Elizabeth’s cottage. Andrews realizes his weakness and wants to overrule it. His fear makes him so much coward that he cannot save his own beloved, Elizabeth, from the smugglers. She kills herself with the knife given to her by Andrews. He becomes dauntless and fearless in the end of the novel and is no more coward. After losing Elizabeth, he thinks his life is useless as he says, “there is nothing more to stay for” (Greene, 1929: 220), commits suicide and kills his inner coward because he wants to get rid of the inner self. A contrast is found in the two characters i.e Okonkwo and Francis Andrews. Okonkwo is the son of a timid father while Okonkwo himself is daring. Andrews on the other hand is the son of an indomitable father who is never defeated. But Andrews himself is fearful and bashful.

Okonkwo's aim in life is to win titles and acquire a leading and heroic position in his tribe which he really does. His father is a poor man and does not enjoy a respectable status in the clan. Moreover, he has no title and is also coward. His father has qualities which Okonkwo does not like. Okonkwo is resolute and a man of action and thus materializes his ambitions. Andrews' greatest wish is to get rid of his inner coward and be a bold and courageous person. As Graham Greene says about Andrews, 'There was nothing in him but sentiment and fear and cowardice, nothing in him but negatives' (Greene, 1929: 25). Andrews also realizes that he is coward but he thinks it is not his fault;

'It's not a man's fault whether he's brave or cowardly. It's all in the way he's born. My father and mother made me. I didn't make myself (Greene, 1929: 52).

He believes that his father has planted the seeds of cowardice in him but as his father has died, he cannot do anything. When Elizabeth kills herself he considers himself her murderer:

His father had made him a betrayer and his father had slain Elizabeth and his father was dead and out of reach. ... I am my father, he thought, and I have killed her (Greene, 1929: 215).

He further thinks: 'His enemy was his father and lay within himself' (Greene, 1929: 215). He finally gets rid of his inner coward by losing his own life. Comparing Andrews with Okonkwo, an important point of difference relating their aim becomes clear. Okonkwo though uses all his power and authority to unite his clansmen in order to fight against the white people but his efforts are abortive. He is not successful in ousting the white people. Andrews on the other hand is quite successful in releasing himself from

the strong grip of his inner coward. Andrews by killing himself is triumphant as he gets rid of his inner coward and is thus no more afraid of death which terrified him too much before that. While in case of Okonkwo, committing suicide shows his failure. His failure shows his frustration and disappointment. His failure is mainly due to his extreme unyielding nature.

As a hero of Igbo, Okonkwo has complete control over his emotions and feelings. He does not let anyone know his inner world. He is a rigid man who does not create any soft corner for anyone even for his own wives and children. As Chinua Achebe says:

Okonkwo never showed any emotion openly, unless it be the emotion of anger. To show affection was a sign of weakness; the only thing worth demonstrating was strength (Achebe, 1962: 20).

Love is a strange and unknown word for Okonkwo. There is not a single example which shows Okonkwo's love for any of his three wives. For him marriage is just a social contract and nothing else. Wife for him is a source of fulfilling his sexual desires and producing children. He has three wives as polygamy is a custom in the clan. Having more wives and children shows higher status in the clan. This custom is observed in all the nine villages of Umuofia. Western culture is different from African culture because Western culture inculcates monogamy which is the only accepted way of marriage. This aspect of Western culture we find in the life of Andrews in *The Man Within*. Francis Andrews falls in love with Elizabeth. When he is attracted by Lucy in Lewes, he cannot think of marrying her as it is not custom of his society:

He watched her closely. Never before had he desired a woman so much-no, not Elizabeth. There was a kind of mystery in Elizabeth, a kind of sanctity which blurred and obscured his desire with love. Here was no love and no reverence. The animal in him could ponder her

beauty crudely and lustfully, as it had pondered the charms of common harlots, but with the added spice of a reciprocated desire (Greene, 1929: 120).

Andrews' love of Elizabeth leads him to the extreme which results in his death. He sacrifices his life as he does not want to live without Elizabeth who has killed herself. About Andrews' love Henry J. Donaghy says:

The two women clearly depict the two sides of young Andrews' divided self. Lucy, of course, represents the flesh at its appealing, Elizabeth the spirit. Andrews has too long let the former dominate, showing cowardice, selfishness and fear for his life. Nevertheless, there is evidence of the other self within. He has been a sensitive and loving son to his mother, has tried with some great effort to please his father, and shows himself capable of not only of reciprocating Elizabeth's goodness and love, but eventually of displaying a new-found courage and independence (Donaghy, 1983: 21-22).

This reveals an important point of difference between western fiction and Postcolonial African fiction. In western fiction the element of love is common and in most texts is a major subject e.g *Great Expectations*, *Wuthering Heights*, *Othello* etc. but in African fiction the element of love does not appear.

After killing Ikemefuna, Okonkwo is deeply grieved but in spite of that he controls his feelings and says:

When did you become a shivering old woman? You are known in all the nine villages for your valor in war. How can a man who killed five men in battle fall to pieces because he has added a boy to their number? Okonkwo, you have become a woman indeed (Achebe, 1962: 45).

Okonkwo is a rigid man who does not show any flexibility. He is not in favor of expressing his feelings of excitement or grief. He is grieved at the killing of Ikemefuna but expressing grief is not the quality of a man, so he tries to bear the grief.

Andrews in *The Man Within* is not a rigid man and has no control over his emotions and feelings. He expresses his feelings of fear and cowardice openly to Elizabeth. He also informs Elizabeth about his real story. He falls in love with Elizabeth which he does not tell her in the beginning. It is only in the end that he opens his heart to Elizabeth and tells her about his deep love. Andrews says: "I want to tell you now that I love you as that I've never loved anyone or anything in the world before" (Greene, 1929: 200). In response she repeats the same amorous words and informs him about her love by saying: "And I want you to know that I've loved you or known it ever since I found the knife you had left"(Greene, 1929: 201). After the expression of his love, his mind changes and becomes bold and courageous. He says: "I don't fear it any longer. You are filling me with yourself. That means courage, peace, holiness" (Greene, 1929: 189).

Love of Elizabeth makes him extremely happy and unlike Okonkwo he expresses his feelings of happiness openly as he says:

I'm excited. ... I want to laugh and shout and sing. I want to get wildly drunk. ... I've never felt like this before. What a curious feeling it is-happiness (Greene, 1929: 190).

It is an undeniable fact that death for Andrews is the most terrible thing and it is the fear of death that makes him coward and avoids his own friend Carlyon. But in the end the same Andrews offers himself for death and tells Carlyon to leave the place before the coming of officers. He says to Carlyon: "They will find me. I shall be almost glad to hang for this. What a stupid business. She was finer than any of us"(Greene, 1929: 216).

Okonkwo is a man of action. He leads an active life, a life full of toil and labor. He gains a leading position in his society not through his father's influence but due to his own struggle and hard work. Achebe says:

During the planting season Okonkwo worked daily on his farms from cock-crow until the chickens went to roost. He was a very strong man and rarely felt fatigue (Achebe, 1962: 10).

When he is exiled for seven years due to killing Ezeudu's son, in Mbanta he works hard to gain a good status. He has to support his family of three wives and eleven children in a new set-up which is difficult but he makes it possible just because of his struggle and hard work. In the village of Mbanta he starts a new life as he has lost everything. Achebe says: "Then everything had been broken. He had been cast out of his clan like a fish on to a dry, sandy beach, panting" (Achebe, 1962: 92).

In the end of the novel when the white people come and start taking control of the villages, Okonkwo does not yield to the temptations and threats of the white people. When he realizes that he is alone and nobody wants to support him, instead of being ruled and leading a passive life, he says good bye to his life.

Andrews is quite different from Okonkwo. He is not a man of action as Graham Greene says:

Andrews' character was built of superficial dreams, cowardice and yet he was constantly made aware beneath all these of an uncomfortable questioning critic (Greene, 1929: 43).

When Elizabeth tries to convince Andrews in order to go to Lewes to bear witness, Andrews feels hesitation and is not willing. Elizabeth tells Andrews: "You

hesitate and hesitate and then you are lost. Can't you ever shut your eyes and leap?" (Greene, 1929: 86). Andrews is indecisive and fearful. He can not make decision about going to Lewes. Once he makes his mind and promises Elizabeth about going to Lewes, then his confusion is whether he should leave his knife as a gift and for her protection. He is not sure whether Elizabeth will understand his leaving of the knife. In the end Elizabeth sends him to bring water. When he comes to know about the coming of the smugglers, he does not rush to the cottage in order to save Elizabeth. At this stage he is confused whether he should go or not to the cottage. In the meanwhile a smuggler-Joe enters in order to hurt Elizabeth, but she stabs herself and dies. This clearly indicates that he is not a man of action.

Okonkwo is unyielding and unbending, showing no flexibility. His eccentric nature is mainly due to his fear of being considered as weak and coward. In order to be away from the undesirable situation he becomes stern. He finds himself in the most difficult and painful situation when the white people enter Umuofia. Having deep love and regard for his land, the laws and its people, white people are intolerable for him. He tries his utmost in order to expel the outsiders but does not succeed. In the end his clansmen finally surrender but Okonkwo being hard and inflexible, commits suicide.

Andrews unlike Okonkwo shows flexibility. He is not hard and stern like Okonkwo. In the beginning he does not want to go to Lewes to bear witness but Elizabeth persuades him. Thus he becomes willing and appears in the court. In the end of the novel Andrews warns Elizabeth about the danger and tries to convince her that both should leave the cottage but Elizabeth does not accept Andrews' warning and stays there till the

last moment of her life. It clearly reveals the fact that Andrews is not obstinate like Okonkwo.

Though in the novel *Things Fall Apart* there is no incident which either tests or verifies Okonkwo's loyalty and fidelity in friendship. But there is also no such incident which can show Okonkwo as disloyal or dishonest. Obierika shows his spirit of sincerity when Okonkwo is exiled. He meets Okonkwo and also takes cowries of Okonkwo's yams. We can consider him fair and loyal looking at his adherence to the laws of his land. In spite of being rigid and intolerable he yields to the punishment and restrictions of his tribe.

Studying the character of Andrews it becomes clear that by informing the revenue officer he betrays the smugglers. It shows that being a friend of Carlyon he deceives him. But the question is why he does so. P.N.Pandit says:

Francis Andrews of *The Man Within* is continually living a life in which reactions come mainly from the Adapted Child. Fear and hatred were his earliest reactions to his father's bullying. His father beat up his mother too and forced him to go to school and learn tough subjects only because he wanted to boast of his progeny. His decision to betray his father's gang of smugglers to the Assizes comes from an Adult Ego contaminated by early fears of the sea and the hatred for his father (Pandit, 1989: 60).

The writer further explains the reason of Andrews's hatred for his father and betrayal of his father's gang. Quoting from the novel he gives us the view of Andrews who says to the Assizes that he betrayed his father's gang:

... because I had father whom I hated and he was always being put before me as a model. ... I was afraid of being hurt and I hated the sea and the noise and the danger ... (Greene, 1929: 60).

Polytheism (a belief in many gods) is also an important feature of Umuofia's society. Chi is their personal god. Ani is their earth goddess. During the Feast of the New Year the villagers show their gratitude to Ani. Achebe says:

Ani played a greater part in the life of the people than any other deity. She was the ultimate judge of morality and conduct. And what was more, she was in close communion with the departed fathers of the clan whose bodies had been committed to earth (Achebe, 1962: 26).

The clansmen strictly adhere to their religious instructions. Rituals play an important role in their society. This is the reason that Okonkwo in spite of being too much rigid yields to the religious practices. Though he is strong, powerful and furious yet he becomes helpless when his daughter is taken by the priestess of Agbala. He does not want his daughter to be taken away from home at that stage but he accepts it. This shows that he follows the laws of his land.

Such beliefs do not exist in Western society. The ritual of sacrifice (the most practiced ritual in Umuofia) is not popular. In the novel *The Man Within* we do not find any reference to the ritual of sacrifice. Elizabeth has firm belief in God. It is because of her firm belief in God that she is bold and not afraid of the attack of the smugglers when Andrews informs her about the intentions of the smugglers. Instead of fleeing, she stays at her own cottage. But Andrews has no formal religion though he wants to seek help from God. Roland A. Pierloot says:

He has a vision of a world of happiness and peace, a landscape with little grey churches. The Christian girl Elizabeth, who offers him shelter, has a kind of sanctity. Andrews is fascinated by her serenity, charity and love of God. In the happy moments of their love he dreams of organs in dim cathedrals speaking of sad peace. The implicit God representation in this novel is symbolized in the longing for a supernatural peace and goodness, associated with an idealized girl, and able to cancel out the forces of evil (Pierloot, 1994: 217).

Elizabeth becomes a source of inspiration for Andrews and thus seeks solace in her company. Elizabeth appears a symbol of hope for Andrews. He is able to gain courage in her company. Elizabeth's love really changes the world of Andrews. In the start of the novel Andrews is coward: it is Elizabeth who gives him courage and boldness and consequently Andrews faces death.

Andrews and Okonkwo both commit suicide in *The Man Within* and *Things Fall Apart* respectively. Andrews seems to be happy and satisfied in the end when he kills himself:

To his own surprise he felt happy and at peace, for his father was slain and yet a self remained, a self which knew neither lust, blasphemy nor cowardice, but only peace and curiosity for the dark, which deepened around him. ... His father's had been a stubborn ghost, but it was laid at last (Greene, 1929: 220).

But close analysis of Andrews' character reveals the fact that Andrews' ending is ambiguous. Janet McCann says:

It may well be, of course, that Andrews has brought himself to the pinnacle of self-delusion rather than of self-knowledge. However, the use of Andrews's point of view forces the reader to experience some of the character's elation as he approaches his end. Thus the ending is ambiguous: Andrews has lost his love and is at the point of suicide; yet he is happy and at peace, for he believes that he has found himself and that he is acting rightly (McCann, 1975: 432-435).

But it can be said easily about Andrews that his death brings a happy ending. He lets Carlyon move away and he himself accepts blame for Elizabeth's death. Henry J. Donaghy says:

Moreover his life offering is not only for Elizabeth (his spiritual half) but for Carlyon (his father-dominated or fleshly half), who is now free.

Thus, he expiates the betrayal and shows bravery by other standards than his father's, finally freeing himself of that domination (Donaghy, 1983: 23).

Fear of death does not haunt him any more as he is now willing to face it bravely. He is no more a coward person and thus becomes a tragic hero in the end of the novel. It is an interesting point about Graham Greene's novels that his protagonist though in the start of the novel is a weak and coward person but in the end of the novel gains courage and faces death bravely.

Okonkwo's death is the result of frustration and disappointment. He is ambitious to guard the customs, traditions and laws of his land at every cost. He cannot tolerate the white people. He fights bravely till the end and is not willing to yield. But when he realizes that his own villagers are not willing to offer resistance, he decides to commit suicide. Being too much conscious about his dignity and his rigid nature, he cannot bear his insulting death at the hands of the outsiders. After Okonkwo's death, Obierika says to the District Commissioner: "That man was one of the greatest men in Umuofia. You drove him to kill himself"(Achebe, 1962: 147).

The end in both the novels is tragic and arouses feelings of sympathy. When Andrews kills himself, readers take pity on him as he has lost his love. He can rightly be called a tragic hero as Henry J. Donaghy says:

He performs a heroic act, compensating for his previous cowardice, a cowardice planted and nourished in him by a vigorous but insensitive father, who despised him (Donaghy, 1983: 22).

Thus the act of Andrews in the end of the novel is a brave one which makes him a hero. Death makes him coward and weak and is in fear all the time. The author thinks that his cowardice was due to his father. This is an interesting fact that Andrews feels his weakness, does not like his cowardice and wants to get rid of it which he really does in the end of the novel.

Okonkwo's death is also tragic as he dies in frustration. Obierika also tells the District Commissioner about the greatness of Okonkwo.

Comparison of tragic heroes in Western Tradition and Postcolonial African Fiction reveals the fact that both have some similarities but also have some differences. A tragic hero in western tradition normally follows Aristotelian line of principles mentioned in *Poetics*. Though some writers like Thomas Hardy also deviate from Aristotelian tragic hero yet they cannot free themselves from the strong grip of Aristotle. Shakespeare's tragic heroes are mostly based on the features of Aristotelian tragic hero. In modern western literature, a hero is replaced by an anti-hero who is different from a hero. He is a sort of dark hero who has mixed feelings of hatred and sympathy. In the beginning of the novel, *The Man Within*, Francis Andrews loses sympathy of the readers because of his cowardice. But the same coward person acts bravely which raises him to the level of a tragic hero.

Okonkwo as a tragic hero follows Aristotle in some features but also deviates from him. Okonkwo is a gallant and brave fighter. Extreme rigidity and intolerance are his main features which finally lead to his tragic end. He is callous and that is the reason that he kills Ikemefuna. His death arouses feelings of pity and fear. But there are some

eccentric features of Okonkwo which make him different from the traditional tragic heroes. He does not believe in love since he has three wives and that is only because of the custom of his clan. He is too much aggressive and beats even his wives. Obierika acknowledges his greatness after his death. An important feature of his personality is that though he is too much rigid and strict but sometimes he becomes helpless. An interesting fact about Okonkwo is that though he tries to protect the laws of his tribe but he himself violates by committing suicide in the end of the novel.

I conclude my research study by summarizing two points. The first one is that the concept of tragic hero has undergone a series of changes in western realist tradition. Greek's view of a tragic hero is to give him dignified and eminent position. A tragic hero according to Greek's view is a man of pride. Fate dominates the actions of hero who finally becomes a victim and meets a tragic end. The best example is of Oedipus in *Oedipus Rex*. Oedipus is a man of pride who is extremely curious about his true parentage which is revealed to him but that puts him in an unendurable trouble. The fall of their tragic hero is due to hamartia. Recognition and reversal of fortune are also some important features of Greek's tragic hero. The tragic end of the hero also arouses feelings of pity and fear which we can find in *Oedipus Rex*. Then we find Shakespeare whose tragedies exhibit these features. His tragic heroes possess Aristotelian features of a hero. Lear is a king, Hamlet a prince, Othello and Macbeth are gallant generals. Shakespearean tragic hero faces downfall due to his hamartia. Recognition and reversal of fortune are also some other features of his tragic hero. Tragic hero then comes down to the level of a common man; he is no more a king, prince or warrior. Heathcliff in *Wuthering Heights* is the protagonist whose parentage is not known. His tragedy is due to his failure in love

with Catherine. Heathcliff even touches the extreme of cruelty in order to take revenge. Thus he resembles Shakespearean tragic hero Macbeth. Changes are further introduced by Thomas Hardy. In his tragedies there is no Lear or Oedipus; his tragic heroes are people of humble origin. Hardy's heroes suffer in a noble way which elevates them to the dignified level of a tragic hero and arouse feelings of pity and fear in us. Coincidence is a major feature which which proves against the interest of hero. His heroes do not have proper knowledge of the world around them and as a result they face a tragic fall. T.S Eliot tries to revive the Aristotelian concept of tragic hero in his play *Murder in the Cathedral*. Thomas Becket has tragic flaw which is his pride and egoism. He can avoid his tragedy but he does not do so since he wants to be a saint. Thus he is too good to be called an Aristotelian tragic hero. The tragic hero gradually loses his dignified status and comes down to a common and ordinary man. In modern western literature, the concept of tragic hero has vanished: the concept of an anti-hero is more in vogue. An anti-hero is a protagonist who turns against society and its restrictions. He is a sort of dark hero. Graham Greene's novel *The Man Within* has an anti-hero called Francis Andrews who is a coward person and is afraid of death. He is not a man of strong feelings and emotions. In the end he gains courage and faces death bravely.

The second point relates to the concept of tragic hero in Postcolonial African Fiction, for it is different due to the tribal set up of African society. The laws of tribe play a significant role in the making of a tragic hero. Loyalty to his tribe sometimes makes him inhuman; he kills Ikemefuna whom he loves too much because of his manly qualities. He does not approve of all the customs of his tribe but being a member of the tribe he has to accept them. On some occasions he violates the laws of his tribe; the

extreme one is committing suicide in the end. The tragedy of Okonkwo is due to his extreme loyalty and allegiance toward the laws of his tribe. Okonkwo follows Aristotle in some features but differs in others. Okonkwo secures a prominent and influential position in his society. He is a man of extreme pride and fury. His hamartia is his extreme pride which leads him to tragic end. He cannot see himself as a weak person; he despises weakness. He does not reveal his feelings and emotions since it is a sign of weakness. He even treats his wives and children harshly. He has three wives and eleven children because having more wives, children and wealth is quality of a brave man in his tribe. Being a brave warrior he also wins titles though his father had none. He enjoys a leading position in his society but he cannot dominate it since he lives in a democratic set up; he has to yield to the will of his tribe. In western fiction a hero is master of his own will and dominates the whole situation. In Greek's plays a hero is controlled by fate. As his society is male dominated so his passionate desire is to be a man in the real sense. He is callous, extremely rigid and inflexible since in his society a male is praised for manly qualities. A woman is considered as weak; *agbala* is a term used for women and weak men, putting both in the same category. As polygamy is an established cultural practice in African society therefore, love is not a major subject in African novels. Obvious reason for polygamy is to have more wives and children which is considered as a heroic and brave quality of a man. Thus Okonkwo has three wives and eleven children. In western fiction monogamy is the only way of marriage and thus love also constitutes a major subject in western fiction.

BIBLIOGRAPHY

- Achebe, Chinua: *Things Fall Apart*. African Writer Series, London. 1962.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin: *The Post-Colonial Studies Reader*. Routledge, London and New York. 1995. pp.2
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin: *The Empire Writes Back, Theory and Practice in Post-colonial Literatures*. Routledge, London and New York. 1989.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Key Concepts in Post-Colonial Studies*. Routledge. 1998.
- Bhabha, Homi K., *Nation and Narration*. Routledge. 1990.
- Bhabha, Homi K., *The Location of Culture*. Routledge. 1994.
- Bahri, Deepika: *Introduction to Postcolonial Studies*. 1996. Available at: [http:// english.emory. edu/ Bahri/ Intro.html](http://english.emory.edu/Bahri/Intro.html) 24/11/2011
- Begam, Richard. "History and Tragedy in *Things Fall Apart*." *Modern Critical Interpretations: Things Fall Apart*. Ed. Harold Bloom. 11 Postcolonial Text Vol 5 No 1 (2009) Philadelphia: Chelsea, 2002. 51-18
- Bradley, A.C: *Shakespearean Tragedies*. Glasgow: Printed at the University Press. 1919.
- Bronte, Emily. *Wuthering Heights*. The Project Gutenberg ebook. 1910 John Murray edition. <http://www.gutenberg.org/>
- Boehmer, Elleke. *Colonial and Postcolonial Literature*. Oxford University Press. 1966.
- Campbell, Lily B. *Shakespeare's Tragic Heroes*. London: 1970.
- Donaghy, Henry J.: *Graham Greene, An Introduction to His Writings*: Rodopi, 1983.
- Dr. Faustus: A Modern Tragedy*: Available at: [http://neoenglish.wordpress.com/ 2010/ 10/03/ %E2%80%9Cdoctor-faustus%E2%80%9D-a-modern-tragedy/](http://neoenglish.wordpress.com/2010/10/03/%E2%80%9Cdoctor-faustus%E2%80%9D-a-modern-tragedy/) 17/07/2011
- Eliot, T.S. *Murder in the Cathedral*. Harcourt Brace. New York. 1935.
- Faustus as Tragic Hero*. Available at: <http://writinghood.com/literature/national/faustus-as-a-tragic-hero/> 03/07/2011
- Faustus as a Tragic Hero*: Available at: <http://www.scribd.com/doc/24610264/Faustus-as-a-tragic-Hero> 17/07/2011

- Fraser, G.S. *The Modern Writer and His World*. Penguin London. 1964.
- Gandhi, Leela. *Postcolonial Theory: An Introduction*. Edinburgh University Press. 1998.
- Golden, Leon: "Othello, Hamlet and Aristotelian Tragedy." *Shakespeare Quarterly*, Vol. 35, No.2 (Summer, 1984): 142-156: Published by Folger Shakespeare Library: Available at: <http://www.jstor.org/stable/2869923>
- Greene, Graham: *The Man Within*: Great Britain, 1929.
- Harbage, Alfred. *Shakespeare, The Tragedies*. A Collection of Critical Essays. Ed. Englewood Cliff, N.J.: 1964.
- Hardy, Thomas. *Tess of the D'urbervilles*. The Project Gutenberg ebook. 1994. <http://www.gutenberg.net/>
- Harrison, G.B. *Shakespeare's Tragedies*. London: Routledge & Kegan Paul: 1951.
- Henn, T.R. *The Harvest of Tragedy*. London: 1966.
- Hoskins, Robert. *Graham Greene: An Approach to the Novels*. New York. 1999.
- Hunt, Tony: *The Tragedy of Roland: An Aristotelian View*: *The Modern Language Review*: Vol. 74, No. 4 (Oct., 1979), pp. 791-805: Published by: Modern Humanities Research Association: Available at: <http://www.jstor.org/stable/3728228>
- James, Henry. *Tragedy of Error*. Kessinger. 2004.
- Jones, John. *On Aristotle and Greek Tragedy*. London: 1952.
- Joyce, James. *A Portrait of the Artist as a Young Man*. Penguin Classics. 2003.
- Jr., Darrel. Mansell. *George Eliot's Conception of Tragedy*. *Nineteenth-Century Fiction*. Vol. 22, No.2 (Sep. 1967), pp. 155-71. University of California Press. Available at: <http://www.jstor.org/stable/2932742>
- Killam, G.D: *Chinua Achebe's Novels*. Africana Pub. Corp. 1969.
- King, Jeannette. *Tragedy in the Victorian Novel: Theory and Practice in the Novels of George Eliot, Thomas Hardy and Henry James*. Cambridge University Press. 1980.
- Kitto, H.D.F. *Greek Tragedy: A Literary Study*. London: 1973.
- Kitto, H.D.F. *Sophocles's Three Tragedies*. Translated, Oxford: 1970.
- Kortenaar, Ten: *Chinua Achebe and the Question of Modern African Tragedy*, *Philosophia Africana*, 2006. 9 (2), pp. 83-100
- Loomba, Ania. *Colonialism/Post colonialism*. Routledge. 1998.
- Marlow, Christopher. *Dr. Faustus*. Dover Publications. 1994.
- Misra, K.S: *The Tragic Hero Through Ages*. Northern Book Center New Delhi, 1992.

- McLeod, John: *Beginning Postcolonialism*. New Delhi, 2010.
- McCann, Janet. *Graham Greene: The Ambiguity of Death*. The Christian Century (April 30, 1975), pp.432-435. Available at: <http://www.christiancentury.org/>
- Neuman, W. Lawrence: *Research Methods for Social Sciences: Qualitative and Quantitative Approaches*. 6th Edn. (New Delhi:Pearson, Inc. and Dorling Kindersley PVT Ltd, 2007), pp.40
- Nnoromele Patrick C.: *The Plight of a Hero in Achebe's Things Fall Apart*. College Literature. Vol. 27, No. 2 (Spring, 2000), pp. 146-156. Published by College Literature: Available at: <http://www.jstor.org/stable/25112519>
- Okonkwo: A Tragic Hero* by BookRags Student Essays. Available at: <http://www.bookrags.com/essay-19/10/2010>
- Okonkwo as Classic Greek Hero in Things Fall Apart*. Available at: http://www.essayfrog.com/search/okonkwo-as-classic-greek-hero-in-things-fall-apart-essayfrog?user_entered=true.
- Pandit, P.N: *The Novels of Graham Greene*. Prestige Books New Delhi, 1989.
- Peter, Childs, and Patrick Williams. *An Introduction to Post-colonial Theory*. Harvester Wheatsheaf. 1997.
- Pierloot, Roland. *A Psychoanalytic Patterns in the Work of Graham Greene: The Netherlands*, 1994.
- Ridgeway, William: *The Dramas and Dramatic Dances of Non-European Races in Special Reference to the Origin of Greek Tragedy*. Cambridge: Cambridge University Press, 1915. pp. 1-5
- Smith, Nicole. *Tragic Characters in Things Fall Apart and Oedipus Rex: Comparison of Elements of Tragedy in Achebe and Sophocles*. Available at: http://www.articlemyriad.com/things_fall_oedipus.htm 24/05/2011
- Spivey, Ted R.: *Thomas Hardy's Tragic Hero: Nineteenth-Century Fiction*. Vol. 9, No. 3 (Dec., 1954), pp. 179-191: Published by University of California Press. Available at: <http://www.jstor.org/stable/3044306>
- Said, Edward W., *Orientalism* (second edition) (Penguin [1978] 1995).
- Shakespeare, William. *Hamlet*. Wordsworth Classics.1992.
- Shakespeare, William. *Othello*. Wordsworth Classics. 2000.
- Steiner, George. *The Death of Tragedy*. London:Faber,1961.
- Stuart, Donald Cloive: *The Development of Dramatic Art*. New York, Dover Publications, 1960.
- The Tragic Hero in Things Fall Apart* by BookRags Student Essays. Available at: <http://www.bookrags.com/essay.19/10/2010>
- The Tragic Hero in Things Fall Apart and Heart of Darkness*: Available at: <http://www.123helpme.com/preview.asp?id=11446>
- The Tragic Hero of Things Fall Apart*: Available at: <http://www.echeat.com/essay.php/essay.php?t=31289.09/04/2011>

Things Fall Apart: Okonkwo and The Aristotelian Tragic Hero. Available at: <http://www.mightystudents.com/essay/Compare.Contrast.discussing.8860.19/10/2010>

Tragedy Strikes from BookRags Student Essays. Available at: <http://www.bookrags.com/essay-19/10/2010>

Walder, Dennis. *Post-colonial Literatures in English: History, Language, Theory.* Blackwell.1998.

Watt, Ian. *Myths of Modern Individualism.* Cambridge University Press. 1996.

William, Raymond: *Modern Tragedy.* Canada. 1966.

