



Sudan University of Science & Technology

College of Graduate Studies

College of Languages



**A Comparative Study between “Season of Migration to
the North “and “Things Fall Apart With Reference to
the Tragic Hero in the Two Novels**

دراسة وجه المقارنة بين روايتي (موسم الهجرة الي الشمال) و(الأشياء
تتداعى) متناولاً البطل التراجيدي في كلُّ من الروائيتين

**Thesis Submitted In Partial Fulfillment of the Requirement of the
Degree of M.A in English Literature**

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Dedication

To my family

Acknowledgements

I would sincerely like to thank the Almighty Allah who enabled me to accomplish this work. I would also like to express my deepest gratitude to Dr. Abbas Mukhtar who supervised my dissertation with patience, support and brilliant ideas.

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Abstract

The aim of this study is to compare between Season of Migration to the North and Things Fall Apart With reference to Okonkwo and Mustafa Sa'eed as a case study. To put both characters under the test to satisfy the definition of protagonist (tragic hero) and the characteristics were made by Aristotle. The descriptive analytical approach has been adopted .additionally to investigate the plot structure of the two novels and clarification that affects the protagonist and his event to reach his catastrophe. It analyzed in term of form and content, the analysis gives us view about the effect of colonizer upon the characters which reflect the effect upon all countries which has been colonized. The researcher comes out with the result that there are similarities between the two characters as tragic heroes. As an example of those similarities between Okonkwo and Sa'eed that made them close to each other, the fear of expression their emotion and their deepest love to their countries.

مستخلص البحث (Arabic version)

تهدف الدراسة الي معرفة وجه المقارنة بين روايتي موسم الهجرة الي الشمال ؛ والاشياء تنداعي بالتركيز علي شخصيتي اكونكو ومصطفى سعيد كموضوع للدراسة.مع وضع الشخصيتين قيد التحليل لإيفاء تعريف البطل (البطل التراجيدي) ومميزاته كما تم وضعها بواسطة ارسطو. وأستخدم المنهج التحليلي الوصفي بالإضافة إلي تحليل التركيب الدرامي للروايتين مع توضيح مدى تأثير ذلك على البطل والأحداث التي قام بها وصولاً إلي الكارثة. حُللت الدراسة إعتماًداً على المحتوى والشكل، وذلك ان التحليل يعطينا لمحة عن مدى تأثير المستعمر على الشخصيتين وإنعكاس ذلك على كل البلدان التي تم إستعمارها.خلصت الدراسة الي ان هنالك وجه تشابه بين الشخصيتين، وربطهم معاً كبطلين تراجديين.بعضاً ومن أمثله ذلك التشابه بين اكونكو وسعيد هو الخوف من إظهار مشاعرهم مع حبهم العميق إلي أوطانهم.

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Chapter one

Introduction

1.0 Background of the Study

The writings of post-colonialism are rich with the idea of resistance and the return to the roots. African literature like many others has its roots in the oral traditions, or sharing stories, advice and history through talking and presenting. Early African writing tends to tell folk tales, or stories and legends passed down through culture. So literature was oral means not written.

Literature which defined by Lazar (2005) as the feeling and thoughts in black and white. Or in other definition “is the use of language to evoke a personal response in the reader or listener. so gradually from oral means from short stories until we reach the top. African literature reaches every place in the world and developed to written in English too. A lot of great writers play a significance role in developing African literature, Aimé Césaire, Leopold Senghor, gradually until the stars of Achebe and Salih bear in the sky of African literature.

Colonial and post colonial period play a major role in the theme of African literature, a lot of writers theme was about calling for identity as for being proud in being black, call for celebration of the originality of the African past, denunciation of racism and its human consequences and the aim is to wean the African out of their inferiority complex.

What the white man change and want to change, our life before they came and what they taken from us, Tutu said that “when the missionaries came to Africa they had the bible and we had the land, they said let us

pray, we closed our eyes, when we opened them we had the bible and they had the land.

Achebe in *Things Fall Apart* mentions a strong message that “they put a knife in the things that held us together “ and Al Tayebsalih too who mentions in his master piece *Season of Migration to the North* that “ the ships at first sailed down the Nile carrying guns not bread, and the railway were originally set up to transport troops, the schools were started so as to teach us how to say “yes” in their language , they imported to us the germ of the greatest European violence “ p.95

So between those great writers and what they write to send messages to the world that you don't know us , you don't know Africa to judge it . Know Africa from the pens of their own sons. Between *Things Fall Apart* and *Season of Migration to the North* , the tragedies of people and the affects of colonizer, the customs and traditions which impeded inside.

The researcher compares between the protagonists of the two novels to figure out the similarities between them because they belong to the same African world and to what extent they satisfy the characteristic of the tragic hero.

Africa is the societies that represent us and our values, traditions and customs, in fact we are a part of them, and we write about that because we care.

Tragedy is an imitation of man's action higher than the average, that is serious, complete with certain magnitude, arousing pity and sympathy, for the purpose of purgation of emotion leading to catharsis .

Word Origin and History for tragedy

late 14c., "play or other serious literary work with an unhappy ending," from Old French tragedy (14c.), from Latin tragedy "a tragedy," from Greek tragodia "a dramatic poem or playing formal language and having an unhappy resolution," apparently literally "goat song," from tragos "goat" + oide "song." The connection may be via satiric drama, from which tragedy later developed, in which actors or singers were dressing goat skin. Some present satyrs. But many other theories have been made (including "singer who competes for a goat as a prize"), and even the "goat" connection is at times questioned. Meaning "any unhappy event, disaster" is from c. 1500.

Another definition for tragedy

A serious drama in which a central character, the protagonist usually an important, heroic person — meets with disaster either through some personal fault or through unavoidable circumstances. In most cases, the protagonist's downfall conveys a sense of human dignity in the face of great conflict. Tragedy originated in ancient Greece in the works of Aeschylus, Sophocles, and Euripides. In modern times, it achieved excellence with William Shakespeare in such works as *Hamlet*, *King Lear*, *Macbeth*, and *Othello*. Twentieth-century tragedies include *Death of a Salesman*, by Arthur Miller, and *Murder in the Cathedral*, by T. S. Eliot.

Note: Aristotle argued that the proper effect of tragedy's catharsis — the purging of the emotions.

Note: In common usage, disasters of many kinds are called tragedies.

Also tragedy can be defined as

A very bad event that causes great sadness and often involves someone's death.

A very sad, unfortunate, or upsetting situation: something that causes strong feelings of sadness or regret.

A play, movie, etc., that is serious and has a sad ending (such as the death of the main character).

In literature, the concept of tragedy refer to a series of unfortunate events by which one or more of the literary characters in the story undergo several misfortunes, which finally culminate into a disaster of 'epic proportions'. Tragedy is generally built up in 5 stages: a) happy times b) the introduction of a problem c) the problem worsens to a crisis or dilemma d) the characters are unable to prevent the problem from taking over e) the problem results in some catastrophic, Grave ending, which is the tragedy culminated.

The next step gradually will leads to the point of the researcher discussions, the tragic hero.

The Tragic Hero As Defined By Aristotle

Is a literary character, which makes a judgment error that inevitably leads to his /her own destruction. And he mention that "a man doesn't become a hero until he can see the root of his own downfall"

A classical definition about tragic hero which the person of noble birth with heroic or potentially heroic qualities , this person is fated by the gods or by some supernaturally force to doom and destruction or at least to great suffering . but, the hero struggle mighty against this fate and this cosmic conflict wins our admiration , because the tragic hero simply

cannot accept a diminished view of the self and because of some personality flaw, the hero fails in this epic struggle against fate.

The researcher takes 'season of migration to the north' and 'things fall apart' as a case study to compare between the tragic heroes. With pointing to the idea that both novels represent African literature.

African literature which concerns us as African and reflects our life, problems, communities, and makes the identity that we are proud of.

Our main title to world, to know who we are, so we should know who we are.

According to the ancient Greek that {Art is imitation of reality} so this definition approved that African literature is not just apolitical propaganda.

And this point will be the starting point for the researcher. Proving that this novel is not just a mere propaganda but a novel sending and containing important messages that are wrapped in an artistic form.

But, here, the researcher is going to prove that by analyzing one part which is the characterization through the plot structure. And making a comparative study between "season of migration to the north" and "things fall apart" taking the tragic hero at the two books as a case study.

1.1 Statement of the Study

This study is made up to test whether or not Okonkwo and Sa'eed are tragic heroes, putting the two characters under the investigation of the characteristic of the tragic hero.

1. Question of the Study:

- 1- To what extent that Okonkwo satisfy the characteristic of the tragic hero by Aristotle?
- 2- To what extent that sa'eed satisfy the characteristic of the tragic hero by Aristotle?
- 3- What are the similarities between Okonkwo and Sa'eed ?

1.3 Hypotheses' of the study:

- 1- Okonkwo can satisfy the characteristic of the tragic hero .
- 2- Mustafa sa'eed according to the Sudanese community, cannot satisfy Aristotle characteristics.
- 3- There are similarities between Okonkwo and sa'eed.

1.4 Objectives of the Study:

- 1- To investigate the plot structure in both novels "Season of Migration to the North" and "Things Fall Apart".
- 2- To investigate the characteristic of the tragic hero taking " Okonkwo" and " Sa'eed " as a case study .

1.5 Significance of the Study

This study generates its significance from the topic it highlights. The research will take place between "Season of Migration to the North" and "Things Fall Apart" in focusing on the tragic heroes, the comparative in terms of paradox of fate VS free will "tragic flow".

So the events according to the characteristic of the tragic hero should test the protagonist and his actions, event by event until he reaches salvation.

1.6 Research methodology

Figure and content of the Novels represent the tools of the research; the researcher will examine the plot structure of the two novels, using the characteristic of the tragic hero by Aristotle as a rule for that.

1.7 Limitsofthe Study

This study is confined to two novels “Things Fall Apart” by Chinua Achebe and Season of Migration to the North “by Tayeb Salih. with focusing on the characters Okonkwo and Sa’eed .

Chapter Two

Literature Review and Previous Studies

2.0 Introduction

This chapter consists of two parts, part one review the literature related to the reseal topic such as the plot structure and the characteristic of the tragic plot and heroes by Aristotle. While part two discuss the previous studies related to the research topic.

Part One

2.1The Plot Structure

The term plot is used to refer to the arrangement of ideas, event and incidents that make up a story. It is the author's conscious selection and arrangement of incident in a story to shape that action and give the story a particular focus.

The plot is the question that you ask yourself about what's happens.

Plot, in fiction, the structure of interrelated actions, consciously selected and arranged by the author. Plot involves a considerably higher level of narrative organization than normally occurs in a story or fable.

According to E.M. Forster, story is a “narrative of events arranged in their time-sequence,” whereas a plot organizes the events according to a “sense of causality.

In the history of literary criticism, plot has undergone a variety of interpretations. In the *Poetics*, Aristotle assigned primary importance to

plot (*mythos*) and considered it the very “soul” of a tragedy. Later critics tended to reduce plot to a more mechanical function, until, in the Romantic era, the term was theoretically degraded to an outline on which the content of fiction was hung. Such outlines were popularly thought to exist apart from any particular work and to be reusable and interchangeable. They might be endowed with life by a particular author through his development of character, dialogue, or some other element. The publication of books of “basic plots” brought plot to its lowest esteem.

In the 20th century there have been many attempts to redefine plot as movement, and some critics have even reverted to the position of Aristotle in giving it primary importance in fiction. These neo-Aristotelians (or Chicago school of critics), following the leadership of the critic Ronald S. Crane, have described plot as the author’s control of the reader’s emotional responses—his arousal of the reader’s interest and anxiety and the careful control of that anxiety over a duration of time. This approach is only one of many attempts to restore plot to its former place of priority in fiction.

2.2 Aristotle Definition of Plot

In his *Poetics*, Aristotle considered plot (*mythos*) the most important element of drama—more important than character, for example. A plot must have, Aristotle says, a beginning, middle, and end, the events of the plot must causally relate to one another as being either necessary or probable.

Of the utmost importance to Aristotle is the plot's ability to arouse emotion in the psyche of the audience. In tragedy, the appropriate

emotions are fear and pity, emotions which he considers in his Rhetoric. (Aristotle's work on comedy has not survived.)

Aristotle goes on to consider whether the tragic character suffers (pathos), and whether the tragic character commits the error with knowledge of what he is doing. He illustrates this with the question of a tragic character who is about to kill someone in his family.

2.3 The Characteristic of the Tragic Plot

1-important serious events or fearful events, heroic action for the purpose of arousing negative emotion and passion of fear , pity, and sympathy leading to purgation resulting in catharsis . The action must be in manner of acting not narrating.

2- this action must move in three stages : from beginning to middle to the end, from exposition to complication to resolution , where the complication leads to crises and the crises leads up to catastrophe . These three stages must linked by the rule of cause and effect leads to probability resulting in plausibility. The rule of the organic unity .

3- The rule of magnitude unit refers to the duration of the action which should occupy a single day and this is the unity of time.

4- The action should occur in one place not moving from city to city. This is the unity of place.

5-the style must highly elevate to suit the position of the character and action imitated, which refer to the rule of decorum.

2.4 Aristotle Characteristic of Tragic Hero

- 1- Pity & Fear: In the course of a successfully tragic work, Aristotle says that the audience should be moved by the actions of the hero to experience the emotions of pity and fear. For instance, you may pity the plight of the star-crossed lovers who cannot be involved due to their familial ties, or you might even fear the same parental loss experienced by Bruce Wayne.
- 2- Reliability: Tragic heroes (or heroines: i.e. Juliet) are able to elicit emotions in people because they are just that: people. Even if the characters were deities, Aristotle would argue that they are still relatable to audiences because they are displaying very human characteristics (i.e. jealousy, sadness) in human situations (i.e. infidelity, war, etc.). Being able to see ourselves in their positions is what makes tragic heroes capable of bringing on the appropriate emotional release.
- 3- Goodness: Although we can relate to the tragic hero through his innate humanity, there are some aspects of his character that should be somewhat foreign to us. Aristotle claims that he must be a 'good' man, which to the Ancient Greeks meant much more than it might today. For them, this meant that the hero would be well-known, perhaps even of high stature (i.e. Romeo or Wayne's famous families), but not overly virtuous or morally upright. Aside from money or titles, he may also possess extraordinary abilities (i.e. Hercules' strength). All of these things, of course, make the inevitable decline all the more tragic as the hero's transition from good fortune to bad.
- 4- *Hamartia*: Many people who discuss tragedy often mention the hero's 'fatal' or 'tragic flaw.' However, Aristotle would never accuse

a hero of such a personal defect. Instead, he asserted that they were guilty of *hamartia*, or missing the mark. This means that the hero has made a bad decision or miscalculation (typically with good intentions) as a result of poor reasoning or an external stimulus (i.e. divine madness). For example, Romeo and Juliet could've probably come up with a better plan than poison if they weren't so caught up in their own passion and were able to think clearly.

- 5- Consistency: The last, but perhaps most important characteristic of the tragic hero that Aristotle describes is his consistency. What he means by this is that the hero should behave and speak in a manner consistent not only with his own character but with how people would perceive such a person to act and to talk. We might be a bit put-off, for instance, if Batman were able to address his foes in obscure street slang, or if Romeo would have refused to avenge his friend Mercutio's death. This, of course, also meant to Aristotle that the tragic hero behaved consistently with his own model of the character.

Part Two

2.5 Previous Studies

AMEL (1995) to clarify the tragic nature of Achebe's character portrayal in his four novels, a careful study has been made in order to relate his characters to the problems of his nation and to other societies which suffer from the same colonial invasion.

The study of Achebe's characterization underlines the tragic outcome of the African encounter with the white man in his style of presenting the characters.

Africa colonial experience is the main motive force behind the African novel. This is why Achebe takes to himself the task of investigation the tragic outcome of this experience.

Achebe choose the tragic medium in handling his characters , so he deal with the social and psychological conflicts of his human types.

In Achebe's novels which investigate the traditional village life , the protagonist is usually a selected individual who towers about the ordinary level of his village fellows. This mainly because he is endowed with certain characteristics. Whether mental, spiritual or merely physical that make him out for final victory.

Amir (1997) "season of migration to the north and no long at ease: A comparative study has chosen the above mention title for the many resemblances he thinks can join both novels for the instance the question of adopting an important language through which to communicate one's message, the typical African heroes in the period of independence and pre independence and the major African thematic concern during their era.

This does not mean the two novels are two faces for one coin, because each writer depends on his own cultural back ground.

According to the research, what matter here is not to show the similarities, brought about by the African concept of group solidarity, but also to show the difference imposed by cultural differences. The research acknowledge the writer's adopting of differences narrative techniques that are deeply rooted in universal traditions of fiction ; but these different narrative voices are eventually unified in the course of vision .

Tasang (2001) the search for identity in things fall apart, dissertation submitted for the degree of master of art. University of Hongkong .

This study focuses on the lake of flexibility in okonkwo's life. okonkwo's detection is due to his failure of adjusting himself to the changing world . his killing of ikemefuna and sacrificing his personal to a communal duty show that he perform more than the society expects .

2.6 Summary:

2.6.1 Season of Migration to the North Summary

The unnamed narrator returns to his hometown, Wad Hamid, a small village near the Nile in northern Sudan, after studying in British poetry in London for seven years. He is glad to be back, but the village has changed since he left--most importantly, there is a new arrival, a mysterious middle-aged man named Mustafa Sa'eed. The narrator is unnerved by Mustafa and asks his family and friends about the man. Eventually, the narrator's grandfather reveals that Mustafa is from Khartoum, adding that he is a good farmer and neighbor but keeps to himself. He moved to Wad Hamid five years before, and married

Hosnabint Mahmoud. Later, Mustafa visits the narrator at his home, introducing himself but remaining coy about his past.

The narrator is at a drinking session with his friend Mahjoub, who sees Mustafa walking by and pressures the older man to join them. Mustafa reluctantly does, and as he gets drunk, he begins to recite poetry in English. The narrator is shocked by this, and approaches Mustafa the next day asking where he learned to speak English. Mustafa initially insists that the poetry was drunken gibberish, but the next morning he returns to the narrator. Mustafa Sa'eed says that if the narrator swears he will tell no one, he will reveal his life story. The narrator eagerly agrees.

As a young boy growing up in Khartoum, Mustafa was a genius and quickly advanced through elementary school, which was all the education that was available in Sudan at the time. Although he was poor and fatherless, the headmaster of his school arranged for him to attend secondary school in Cairo, where his school's headmaster, Mr. Robinson, mentored him. Upon graduating, Mustafa was awarded a scholarship to Oxford, and quickly became the darling of the English literary and political scenes. He associated mainly with left-wing bohemians, although he secretly resented their silly misconceptions about "Oriental" culture. In fact, he exaggerated his African roots, making up stories about living in the jungle and charming snakes. This proved to be a very effective way of seducing women, and Mustafa became very promiscuous, promising to marry women and callously then callously breaking it off. Three of his girlfriends—Ann Hammond, Sheila Greenwood, and Isabella Seymour—committed suicide after Mustafa Sa'eed broke their hearts. However, Mustafa's twisted relationships with women culminated in his marriage to Jean Morris, a cruel and manipulative woman that he eventually murdered. He was imprisoned for

seven years, and left England upon being released to live a simple farm life in Sudan.

The story returns to the narrator's perspective. He reveals that Mustafa Sa'eed disappeared during a flood. Although the villagers believe his death was an accident, the narrator privately speculates that Mustafa killed himself. Two years later, the narrator accepts a job at the newly formed Ministry of Education in Khartoum. He remains preoccupied with Mustafa's story for the next 25 years. He meets a variety of people in Khartoum, many of whom knew or heard of Mustafa Sa'eed. He also hears a variety of political opinions from his colleagues. He quietly disagrees with all of them, but does not speak out about his own opinions.

Although the narrator spends most of his time in Khartoum, he returns to Wad Hamid whenever he can get time off. After a long period away, he returns to the village, which is making fitful attempts at modernization. Some young people are demonstrating for the National Democratic Socialist Party, but most of the villagers are cynical and believe the government will never do anything to help people like them. We learn that the narrator has been made the executor of Mustafa Sa'eed's estate and the guardian of his wife, HosnabintMahmoud, and their two sons.

The narrator goes to visit his grandfather, who is drinking with his friends Bakri, Wad Rayyes, and BintMajzoub. BintMajzoub is a striking character; well into her eighties, she drinks and smokes like a man, and she likes to chat and make explicit jokes about sex. The men and BintMajzoub banter about sex, and debate the virtues and drawbacks of female circumcision. BintMajzoub supports the practice, because she believes it makes women work harder to please their husbands. Wad Rayyes comes down against it, citing theological arguments, but

ultimately his opinion comes down to the fact that he prefers having sex with uncircumcised women. Bakri insists that the issue is blown out of proportion and does not matter either way, and the narrator and his grandfather are both quiet during the debate. After the guests leave, the narrator's grandfather reveals that Wad Rayyes is planning to ask the narrator for Hosna's hand in marriage.

The narrator is uncomfortable and angry that he has been asked to make choices for Hosna, whom he believes should decide for herself what to do. He goes to visit her, asking what she thinks of the proposal. Hosna adamantly rejects it, saying that she will never remarry, and if she is forced to, she will kill the husband and then herself. The narrator contemplates how beautiful she is. The next morning, Wad Rayyes inquires how the narrator's visit went. The narrator advises him to drop the proposal since Hosna is not interested. Insulted, Wad Rayyes angrily insists that he will marry Hosna anyway, since her father and brothers have already agreed to the union.

The narrator asks his friend Mahjoub for advice. Mahjoub laughs off the dilemma, saying that the narrator cannot change the social order of Wad Hamid, and Wad Rayyes will probably die soon anyway. Mahjoub also suggests that the narrator marry Hosna; this would resolve the situation and would make sense since he is already the guardian of her boys. The narrator is ambivalent about this, but as he leaves Mahjoub, he realizes that he is in love with Hosna.

The narrator does not intervene in the marriage, and decides to take a truck back to Khartoum instead of a boat. On the way, he becomes delirious from heat and thirst. He sees a group of soldiers who are on the way to arrest a tribal woman who murdered her husband. That night, the

narrator and his driver rest with several other truck drivers. They dance and drink together, and he enjoys the impromptu party.

One month later, the narrator receives a telegram from Mahjoub with the news that Hosna is dead. He returns to Wad Hamid but the villagers are reluctant to tell him what happened. He eventually finds out the story from BintMajzoub, whom he plies with whiskey. She reveals to him that Hosna's father beat her until she agreed to marry Wad Rayyes. The marriage was tense and Hosna refused to consummate it, much to her new husband's frustration. One night, BintMajzoub heard screams coming from Wad Rayyes's house. She assumes that Hosna finally agreed to have sex with him and screamed in orgasm. As the shrieks go on, though, she becomes annoyed, then concerned, and enters the house when Wad Rayyes calls for help. She discovers the old man's body. Hosna has stabbed him to death. She lies dead on the floor also, with a knife in her heart and many bite marks all over her body.

Some of the women had tried to hold a funeral for Hosna, but Mahjoub, by now the mayor of Wad Hamid, banned it, saying that she did not deserve remembrance. The narrator confronts him about this and Mahjoub stands by his opinion, further insulting Hosna. The narrator attacks him, but is pulled away before he can strangle his friend.

The narrator wakes up after having fainted. He is consumed by grief and anger, and goes to Mustafa Sa'eed's house, opening the private room that has remained locked since Mustafa Sa'eed's death. The room is filled with English books and photographs of Mustafa's English mistresses. A portrait of Jean Morris hangs in a place of honor above the fireplace. The narrator recalls more of Mustafa's story, which was left out in his account at the beginning of the book. We learn more about his relationship with

Jean Morris, who took pleasure in humiliating Mustafa and destroying his possessions. We find out that Mustafa murdered Jean Morris by stabbing her to death as they had sex, and she seemed to derive pleasure from being killed.

The narrator is disgusted that Mustafa never truly left his past behind, and considers burning the private room. However, he decides that doing so will not help anything, and instead goes to swim in the Nile. He contemplates allowing himself to drown, but is seized by a sudden desire for a cigarette. He decides that he would rather live, because he wants to spend more time with the few friends he has left, and take care of his duties in life. He swims toward the shore and begins to call for help.

2.6.2 Things Fall Apart Summary

Though Okonkwo is a respected leader in the Umuofia tribe of the Igbo people, he lives in fear of becoming his father – a man known for his laziness and cowardice. Throughout his life, Okonkwo attempts to be his father's polar opposite. From an early age, he builds his home and reputation as a precocious wrestler and hard-working farmer. Okonkwo's efforts pay off big time and he becomes wealthy through his crops and scores three wives.

Okonkwo's life is shaken up a when an accidental murder takes place and Okonkwo ends up adopting a boy from another village. The boy is named Ikemefuna and Okonkwo comes to love him like a son. In fact, he loves him more than his natural son, Nwoye. After three years, though, the tribe decides that Ikemefuna must die. When the men of Umuofia take Ikemefuna into the forest to slaughter him, Okonkwo actually participates in the murder. Although he's just killed his adoptive son, Okonkwo shows no emotion because he wants to be seen as Mr. Macho and not be

weak like his own father was. Inside, though, Okonkwo feels painful guilt and regret. But since Okonkwo was so wrapped up in being tough and emotionless, he alienates himself from Nwoye, who was like a brother to Ikemefuna.

Later on, during a funeral, Okonkwo accidentally shoots and kills a boy. For his crime, the town exiles him for seven years to his mother's homeland, Mbanta. There, he learns about the coming of the white missionaries whose arrival signals the beginning of the end for the Igbo people. They bring Christianity and win over Igbo outcasts as their first converts. As the Christian religion gains legitimacy, more and more Igbo people are converted. Just when Okonkwo has finished his seven-year sentence and is allowed to return home, his son Nwoye converts to Christianity. Okonkwo is so bent out of shape that he disowns his son. Eventually, the Igbo attempt to talk to the missionaries, but the Christians capture the Igbo leaders and jail them for several days until the villagers cough up some ransom money. Contemplating revenge, the Igbo people hold a war council and Okonkwo is one of the biggest advocates for aggressive action. However, during the council, a court messenger from the missionaries arrives and tells the men to stop the meeting. Enraged, Okonkwo kills him. Realizing that his clan will not go to war against the white men, the proud, devastated Okonkwo hangs himself.

Biography

Chinua Achebe

Chinua Achebe life

Chinua Achebe, poet and novelist, is one of the most living African writers .he is also considered one of the most original literary artist currently writing in English .born Albert chinualumogo Achebe, Chinua Achebe was raised by Christian evangelical parents in the large village ogidi, in Igboland Eastern Nigeria.

He received early education in English , but grew up surrounded by the complex fusion of Igbo traditions and colonial legacy . he studied literature and medicine at the university of Ibadan; after graduating , he went to work for the Nigerian broadcasting company in lagos. (things fall apart) (1958) was his first novel .it has been translated into at least forty-five languages ,and has sold eight million copies worldwide.

Ernest (1996: 3) states Achebe was central to anew Nigerian literary movement that drew on the oral traditions of Nigeria's indigenous tribes, although Achebe writes in English . he attempts to incorporate Igbo vocabulary and narratives .Achebe left his career in radio in 1966 , during the national unrest and violence that led to the biafran war . he narrowly escaped harm at the hands of soldiers who believed that his novel , A man of the people , implicated him in the country's first military coup. He began an academic career the next year , taking a positive as senior research fellow at the university of Nigeria .

Achebe has been active in Nigerian politics since the 1960's, many of his novel deal with the social and political problem facing his country , including the difficulty of the post- colonial legacy.

Chinua Achebe's literary works

As widely published, Achebe's literary works include his novels : things fall apart (1958). No longer at ease (1960) .arrow of god (1964) . A man of the people (1966) , Anthills of the savannah (1953) . his short stories are : marriage is A private Affair (1952) : dead men's path (1953): the sacrificial egg and other stories (1953) :civil peace (1971) : girls at war and other stories (1973). He also has poems and critical essays.

AltayebSalih

TayebSalih was born in 1929 in rural Karmakol, in northern Sudan. He studied at the University of Khartoum, but there is no record that he graduated (Lalami). Like the narrator of *Season of Migration to the North*, Salih worked as a teacher in Sudan, before working for the BBC Arabic Service. He then worked in a variety of diplomatic positions, including as the director general of the Ministry of Information in Doha, Qatar, and as representative to the Gulf States for the United Nations Educational, Scientific, and Cultural Organization (UNESCO).

After years of success as a diplomat and education advocate, Salih published *Season of Migration to the North* in 1969. The novel won immediate accolades from critics worldwide, and it remains his most famous book, alongside the novella *The Wedding of Zein*. Despite this critical acclaim, most of Salih's work remains untranslated. His collected works, which include political essays, travel writing, and book reviews, are popular and widely available in Arabic. Even so, Salih remained a controversial figure into his old age, publishing an essay in 1990 that was sharply critical of the Islamist regime in charge of Sudan at the time. He died in 2009.

he is one of the best known Arabic novelists of the 20th century, died on Wednesday in London, aged 80.

The Sudanese author, who had long been pushed as a candidate for the Nobel prize by Sudanese literary groups, was known for his depictions of east-west culture collisions.

His 1966 masterpiece *The Season of Migration to the North* – voted one of the 100 best works of fiction in 2002 - tells the story of intellectuals torn between their native Sudan and Europe. The main character, a Sudanese student simultaneously obsessed with and revolted by the west, moves to London where he has a string of affairs with women similarly taken by the east.

"I have redefined the so-called east-west relationship as essentially one of conflict, while it had previously been treated in romantic terms," Salih once told Arabic press.

The book was declared to be the most important Arabic novel of the 20th Century by the Damascus-based Arab Literary Academy in 2001.

Salih also wrote the Sudan-set short story collection *The Wedding of Zein*, an adaptation of which won a prize at the Cannes film festival in 1976, and *The Cypriot Man*. He wrote a weekly column for the London-based Arabic newspaper *Al Majalla*, exploring different literary themes, worked for the BBC's Arabic Service, and for Unesco in Paris. His works were translated into more than 20 languages.

"Salih is one of the world's top novelists," Gamal el-Ghitani, editor of the Cairo-based literary weekly *Akhbar al-Adab*, told the Associated Press.

"On a personal level, he was a modest, wise and brave man who carried the essence of Sudan's culture outside its borders."

Chapter Three

Data Analysis

3.0 Introduction

In this chapter the researcher will examine the plot structure of the two novels, using the characteristic of the tragic hero by Aristotle as a rule for that.

3.1 Things Fall Apart:

3.1.1 The Analysis of the Plot Structure

This will be answered by many steps; first of all the researcher will focus on the question

What are the messages that Achebe tries to send through this novel?

FIRST

To set out the record that African history is not a long history of savagery. He proves this through the refutation of the colonizers' claim of Africa as in need of this culture; religion; and ruling system.

Second

To wean the Africans out of their inferiority complex by proving that they had meaningful culture and traditional system to be proud of.

So, these are highly complex messages which Achebe tries to imply in the plot and thus, the plot structure has to be complex.

3.1.2 Setting

Is the time and place, where the event takes place.

Where?

In Nigeria – umuofia tribe – Igbo clan.

When?

During the pre-colonial Nigeria .

3.1.3 The Level of Chronology

The structure of the events in the book was tradition, because from the early beginning Achebe divided the book into three parts. so according to the book we have simple chronology , but through actual event it's a highly complex . The question how Achebe made the simple complex?

The answer is that, he first tell all his event from the middle by put the character in the middle of the events, and in light him

And second he uses many techniques' to do that.

3.2 The technique's that Achebe used:

3.2.1 The flash back within flash back

A *flashback* is a transition in a story to an earlier time that interrupts the normal chronological order of events. A *flashback* in a movie might show what happened when a character was younger.

It's like a vision from past, clarifies events and problems happened.(take you to the past , to make you know the reason of the present)

As Achebe said ;

“unoka , for that was his father name , had died ten years

Ago. In his day he was lazy and improvident and was quit

Incapable of thinking about tomorrow ” P3

Here Achebe made flash back of the time of Okonkwo's father and mention his died time and make another flash back to his life again it's a liner of pastiness ." back to past , make you know the reason of present "

3.2.2 Fore Shadowing

It's defined as the technique used by the writer to jump events to future to prepare you to events will happen through the novel.

Or is an advance sign or warning of what is to come in the future.

When you want to let people know about an event that is yet to occur, you can use *foreshadowing*. *Foreshadowing* is used as a literary device to tease readers about plot turns that will occur later in the story. A fortune teller might use *foreshadowing*, warning that a short life line is a sign of some impending disaster.

As Achebe Mentioned

"and that was how he came to look after the doomed

Lad who was sacrificed to the village of umofia by

Their neighbors to avoid war and bloodshed.the

Ill- fated lad was called ikemefuna ." (p6-ch1)

The lad's name is called Ikemefuna, whose sad story is still told in Umuofia unto this day'.

Chapter 2, page 9

Here he prepare the reader by provide enough information about that lad, so when Okonkwo kills *Ikemefuna* we can judge truly as witness who attend everything , and not judge okonkwo in very harsh way .

3.2.3 Set- scenes

It's defined as bring two events, one from present and one from past and set them as one.

As Achebe said

And so for three years Ikemefuna lived in Okonkwo's household' ' Okonkwo ruled his household with a heavy hand' chapter 2, page 9

'He had had no patience with his father' 'Unoka for that was his father's name had died ten years ago'. Chapter 1. Page 3 !!

"even as a little boy he had resented his father

Failure and weakness, and even now he still

Remembered how he had suffered when a play

Mate had told him that his father was agbala .(p10-ch2)

Here the writer connected two scenes, first how Okonkwo see his father from the past, and the scene from present how he think about his father, and made us know us know the reason behind his inferiority complex, as he want to explain that present of Okonkwo because of his painful past that which made him become from nothing to be something.

"back to past, make you know the reason of present " .

3.2.4 - The circular plot used in breaking the chronology

It's clear that the event move in circular way , the writer made his core of the events is a character and not event , so everything is related to Okonkwo , whom Achebe put in the middle and made the events around him (shading light to the centre) , and this because when you judge the character you will be able to do that because you saw his life from many lines not just one way .

3.3 Narrator

Third person narrative , but Achebe made it different by full the weakness or the disadvantages of the third person narrator and always put himself in place far from judgment , he just explain everything and it's like now you know everything you are able to judge . so he really success in making the simple highly complex in his own way , and by making the core of his events character not event .

3.4 The point of view from which events are narrated known as narration

In the point of view Achebe used different techniques to cover the disadvantages of the third person narrator:

3.4.1 The Objectives Third Person's Point Of View Through Ironic Distancing

As Achebe Mentioned

"there was story of a very stubborn man who staggered

Back to his house and to be carried again to the forest

And tied to a tree . (p13- ch3)

The example from the novel above represent , how the writer alienate-distancing himself from event , the evident the word stubborn it's the community who see that , the man who refuse to die and want to live is stubborn , he used irony here , and as he ask a question , I told you the story of a man so are you think he is stubborn ?

" and indeed he was possessed by fear of his father"

Contemptible life and shameful death " (p13-ch3)

He died and rotted away above the earth, and was not given the first or the second burial. Such was Unoka's fate. When they carried him away, he took with him his flute'p13

And this is again another evidence of used the objective third person though ironic distancing .

3.4.2 Okonkwo's Central Consciousness Resulting From the Circular Point

Here the writer made the core of his events a character, which made him in the central and in light him .

As Achebe mentioned

*"Okonkwo was well known throughout the nine
villages and even beyond " (p3-ch1)*

*Okonkwo had just blown out the palm – oil lamp
And stretched himself on his bamboo –
Bed when he heard theogone of the town –
Crier piercing the still night air " (p7-ch2)*

*"Okonkwo did not have the start in life which many
young men usually had " (p12-ch3)*

*"Looking at a king's mouth," said an old man,
One would think he never sucked
At his mother's breast. He was talking about
Okonkwo" (p19- ch4)*

Here Achebe begins all the chapters of the book by mentioning his central character Okonkwo, or his life and family or village.

3.4.3 Dialogue

To create illocution, by let the character tell their own events the first person narrator .

As Achebe mentioned

*"whenevermr brown went to that village he
Spent long house with akunna in his obi
Talking though an interpreter about
Religion .neither of them succeeded in
Converting the other but they learnt more
About their different beliefs you say that
There is one supreme god who made heaven
And earth "said akunna on one of Mr. brown'
Visit .we also believe in him and call him
Ckukwa .he made all the world and the other
Gods . (p128,129-ch31)*

Here through dialogue , the author cover himself behind the character to made himself distance , and made space between him and the events , he just made you know that ,and judge without you feel that he made judgment or not .

3.4.4 The Collective Consciousness

It's defined as take one character and make him the sound of silent people, it's the closest point of view to the narrator.

As Achebe mentioned

*"obierika was aman who thought about
Things when the will of the goodness
Had been done ,he sat down in his obi
And mourned his friend's calamity why
Should aman suffer so grievously from
An offence he had committed inadvertently*

?? "p89

"what crime had they committed ? "

3.4.5 The Communal Voice

It's represent by the community to explain things related to their life and system , tradition and religious .

As Achebe mentioned

*"but on one point there was general agreement
The active principle in the medicine had been
An old woman with one leg .in fact ,the medicine
Itself was cledagadi- nwayi or old woman "*

(p7-ch2)

3.4.6 The colonizer's point of view

One could almost write a whole chapter on him. Perhaps not a whole chapter but a reasonable paragraph' p150

3.5 Is Okonkwo a protagonist or not?

The protagonist (tragic hero) is defined by Aristotle as

The tragic hero is a man of noble stature. He is not an ordinary man, but a man with outstanding quality and greatness about him. His own destruction is for a greater cause or principle.

Another definition

That the protagonist Central character around, whom the moral discussion of them and event resolve, he is essentially morally good sensitive but back knowledge of himself.

3.5.1 Common Characteristics of A Tragic Hero

According To Aristotle:

1. Usually of noble birth must be a man of a high rank and must be morally good.
2. Hamartia – a.k.a. the tragic flaw that eventually leads to his downfall. Move from good fortune to bad fortune through human weakness.
3. Peripatetic – a reversal of fortune brought about by the hero's tragic flaw.
4. His actions result in an increase of self- awareness and self-knowledge free well of his visions.
5. The audience must feel pity and fear for this character.

The result that should reflected upon the audience.

1-He Must Be A Man Of A High Rank With A Degree Of Nobility.

Okonkwo satisfy this condition, as Achebe mentioned

"Okonkwo was clearly cut out for great things

He was still young but he had won fame as the

Greatest wrestler in the nine villages .he was

A wealthy farmer and two barns full of yams

And had just married his third wife "

So all these things prove that Okonkwo is a man of a high rank and with degree of nobility because he gained this respect by his own hand , he is a brave man , very wealthy ,with polygamous house , successful farmer , and he was titled ,a brave warrior and he closed to become the leader of the clan .

2-He Must Be Basically Morally Good

Through the pages of things fall apart Achebe gave another evidence that Okonkwo deserve what happened to him , and he satisfy another characteristic of the tragic hero .

"And so when Okonkwo of Umuofia arrived

At Mbaino as the proud and imperious emissary

of war, he was treated with great honor

And respect " (p9)

Okonkwo here sent as imperious emissary of war by the clan and this a prove that Okonkwo gained a honor and respect of the clan that made him

act as a leader , and also mean he basically morally good because he prove himself to his society and gained the respect that deserve .

Another example

okonkwodid not taste any food two days after the death of ikemefuna "

This also an evidence that okonkwo is a man basically good , because after he did something wrong he couldn't feel good , he feel pain ,that he couldn't sleep and taste food for many nights , that means okonkwo is not bad man , he just act to cover his weakness and present that he is strong , but inside him he is full of feeling of sadness and fear like any normal human .

3-He Must Move From Good Luck Fortune To Bad Fortune Though Hamatia, Experiencing A Reversal Of Fate.

Okonkwo is that kind of men those who built their self by themselves to prove that he is not like his father , and he get what he look for ,because he work hard and fight to get what he want .

Okonkwo consider as an example of a man that any one dream to be like, but his human weakness and a reversal of fat lead him to his down fall.

His hamartia a bear in his attitude that he is rash, fiery temper, irrational ,act out of inferiority complex and act with his mind .

Agetua (1977:45) emphasize that okonkwo has his faults that lead to his down fall his impatience and quick temper make him break the rules of the week of peace and eventually is ostracized from his village for his rash behavior. his head strong nature and impulsive attitude consequently bring about his own death at the end of the novel .

And as a prove for that from the novel when he killed the young boy ikemefuna

"okonkwo drew his matchent and cut down

He was a fried of being thought weak"

(ch43)

This an example of act out of inferiority complex , here because he feel that he will become weak ,and not thought of that he killed the boy that called him father .

3.6Season of migration to the north

The analysis of characterization through the plot structure

3.6.1 Setting

Is the time and place, where the event takes place.

Where?

The village at the bend of the Nile is the description the Narrator gives to his village in the Sudan.

When?

Postcolonial period 1966 in Sudan.

3.6. 2The Level of Chronology

In season of migration to the north, AltayebSalih wrote his novel in the first person narrator, so the level of chronology was in non-sequential manner , the writer start his novel from a point that his protagonist story almost reach its climax and start falling down , and event by event , he

change the way of actions to pastness using flashback to highlight the reader and made him witness about Mustafa sa'eed story , so at the end you could as a reader judge him and feels pity and sympathy about what has happened to him . So the manner of the narrating was between the two characters and about MstafaSa'eed tragedy.

3.6.3 Point of View

The book is written in the first person point of view, with the unnamed narrator telling the story of the main character, Mustafa Sa'eed. This means the reader sees the action of the novel through the eyes of the narrator and learns the details as the narrator learns them. This is one of the restrictions involved in the use of the first person.

The second chapter of the book involves Mustafa telling the narrator his story. It is also written in the first person and the reader must be aware that the person is different than the narrator.

The use of the first person makes the story more personal because it is being told by the narrator who is present at the events as they unfold. The problem with the use of the first person is that the reader is not privy to any events.

3.6.4 The Characteristic of the Tragic Hero

1- He Must Be a Man of High Rank with Degree of Nobility, Usually Noble Birth

Here the researcher is tries to find evidence and prove that Mustafa sa'eed is the protagonist (tragic hero) whom satisfy the definition and the characteristic of the tragic hero too.

First he must be a man of high rank with degree of nobility, let's have a look on what the other character's said about him .

The unnamed narrator “ there was not slightest doubt that the man was of a different clay, that by rights he should have been president of the committee (p12-13)

The unnamed narrator is made a clear statement than Mustafa sa'eed is higher than the place he fill , and he should be the president , all that a according to what he saw and know about the leader Mustafa s'eed .

Professor Maxwell foster “ Mustafasa'eed, gentlemen of the jury, is a noble person “

(p33)

“yes, Mustafa sa'eed was the most brilliant student “ p51

“he was the most well known student at Gordon college better known than the member of the first eleven “ p52

“he was brilliant at everything , nothing being too difficult for his amazing brain. The tone in which the master addressed him was different from that in which they talked to us, especially the English language teacher's, it was as though they were giving the lesson to him alone and excluding the rest of the student. P52

“Mustafa sa’eed covered his period of education in the Sudan at one bound- as if he were having a race with time, while we remained on at Gordon college , he was sent on a scholarship to Cairo and later to London , he was the first Sudanese to be sent on a scholarship abroad. P52

Mustafa sa’eed can’t become a common man , the brilliant , the well known in every where from Sudan , Cairo until London .the man who broke the rules of time , he said that “I came to you as invader” and he is the invader whom occupying everything he want , even the heart of women .

Mustafa sa’eed had worked hard enough to become a great man , if mention the name the first thing you will hear is that “what a man he was “ the most intelligent student ever, the first Sudanese to have scholar ship to Cairo and London , the first that married from European women , according to what people say about him , Mustafa sa’eed is the dream that they can’t make it , it will still just a dream for them , and according to that it proved that Mustafa sa’eed is higher than the rank , when he describe as the greatest African ever .

“DR Mustafa sa’eed he used to be my teacher, in 1928 he was president of the society for the struggle for African freedom of which I was a committee member. what a man he was! He’s one of the greatest African I’ve known.

That is the legacy of a man who is really great, and just you need to ask and you will know to how he destroy all the rules of life.

2-He Must Be Basically Morally Good

“Noon is not the time for calling- forgive me” p7

Sa’eed the one who prefer to talk to himself, his way in treats people, that attitude of politeness, the one who distance himself away from everything doesn’t care about , he is really mysterious man, all his life is a race against time to know more and more , all people around judge his as a good man , through the events of the novel the grandfather spoke about Mustafa , he said that “ however, he added , as though by way of apology , that Mustafa during his whole stay in the village had never done anything which could cause offence , that he regularly attended the mosque for Friday prayer , and that he always was ready to give of his labor and his means in glad times and sad “ p6-7

Just simple like that,a man you can found in anytime you need , who his door open for every on in the village at any time . This is the scale of good attitude in that part of the country, which approves that sa’eed is consider as basically morally good.

3- He Must Move From Good Luck Fortune To Bad Fortune Through Hamarita , Experiencing A Reversal Of Fate

Life as the question that has more than one answer, the thing that made the grandfather stands for the traditional immutable man who has the secret of life and it is to live simply and die simply, a simple and traditional life that Mustafa sa’eed were not able to lead.

Mustafa sa'eed was born in Khartoum in 1998, the same year of the battle of Omdurman. He decides to avenge the colonization of the Sudan under his own terms. He conceives his relationship with the English women as battle, inflicting and suffering on them and treating his victims as Kitchener treated his native people.

He is described as isolated, arrogant, his mind is like a sharp knife and his heart is cold as a piece of ice, nothing in the world could shake him.

*'The mysterious call led me to the coast of Dover, to
London and tragedy' p.27*

It seems like he want to say that everything happened, nothing could stop it, it's fated.

-he made himself as a responsible for what the colonizer did in his homeland , he decide to fight a nation and he is a one man , extraordinary man who come to fight and avenge his people

"I have come to you as a conqueror "

'I seek not glory, for the likes of me do not seek glory " p.42

-how he thought of that fight, is it the idea that his name in Arabic which gives the meaning of selected one, someone who chooses for specific mission or destiny.

Mustafa sa'eed as a tragic hero he made his own down fall (human weakness) by believing that he will liberate Africa with his own terms ,he fight alone in a battle he knows from the beginning that he will lose it .

"I seek not glory "p.42

-the other weakness in his love to Jean which lead him gradually to his fall apart point, he knew that she didn't love him and she will not , but he

still chasing her as a hunter who never give up , he chasing her to catch her heart and made her love him , until he found himself in the same point that he put the other women's in it, as the destiny revenge for every woman fell in Mustafa's love and lead her to death .

The sound of Jean Morris after he killed her become as a poison inside his head , a curse that you can't release from it ever , it call you to come to your death , the only way of salvation it's death itself .

Mustafa tried to get rid of that sound which keeps calling him

“Come with me “Jean Morris sound. He mention that “I thought that life and marriage here would silence it “p.67

That sound was the starting point to the end of a man made himself legend in London and end as a simple farmer in a village in north Sudan.

3.7 The Similarities between Okonkwo and Sa'eed

The connection between those two amazing characters, First is the tragic end of them as protagonist. We find that Mustafa had disappeared, probably drowned or committed suicide, and Okonkwo committed suicide. From here on its agreed that the protagonist gets a horrible and unexpected ending and the reason is their lack of acceptance or their inability to deal with the bitter reality saturated with contradiction between the intruding Western culture and the East.

Okonkwo and Sa'eed are the tragic heroes which presented by Achebe and Salih , every one of them has its own vision to life , customs , traditions dreams and unique fight through life to reach their goals , they are two separated heroes but they still belong to the same African world.

First of all if you dig deeper inside Okonkwo whose life is full of conflict, he is controlled by fear of becoming like his father, so he distances himself from every feeling that could take him to that point. It is presented by Achebe that Okonkwo is the man who uses his hands instead of his words. So Okonkwo tried throughout all his life to bury his feelings inside, and act like a man who doesn't have any kind of feeling inside, no love, no fear and no sympathy, and that was proved by his actions when he kept beating his young wife despite his love for her. Here Okonkwo is presented clearly similar to Mustafa Sa'eed who never had any sense of feeling, he enjoys nothing like something heartless, like a machine and it is presented by Salih when he said to Mrs. Robinson

*“I enjoyed nothing. Mrs. Robinson would laugh
and say to me, can't you ever forget your intellect*

“p.28

“You're not a human being “p.28 ,

“ you're a heartless machine “ p.28

Mustafa has a lot of feeling inside but he doesn't know how to present it. Maybe in his culture it is considered as weakness, when they told him that his mother died he never cried, he felt nothing but he cried a lot after that.

Okonkwo and Sa'eed share that fear of showing their emotions to the world, the love that made Okonkwo beat his wife harshly, drove Sa'eed to kill his wife, just to keep her only for himself.

The rash attitude through events, one of the things that Okonkwo and Sa'eed share, they care about what they want? And how people will look at them.

Okonkwo told that not to participate at the killing of ikemefuna, later on when they try to kill him and he run toward okonkwo and the blood flowing from his head crying

“ my father they have killed me “p.43

okonkwo thoughts of himself , and he was afraid of being thought weak , thought of the idea of his people toward him as a great man and if he did nothing or protect the boy , they will judge him as weak , he loved the boy but he loves himself and full of fear more and more , so he just killed him , he act out of inferiority complex , okonkwo drew his matchet and cut him down , the same as sa’eed with his wife jean Morris , she played with his mind and heart too, he loved her but she love everyone except him “ she said I am tired of chasing marry me , instead of I love you

*“I am tired of your pursing me and of my running
before you . Marry me “p.159 .*

he married her but she broke his pride and betray him with other men , and told him that

“my sweet you are not the kind of man that kills “p.159.

she made him feel loneliness and loss, he killed her because he consider her as his own love , that African love which didn’t gave protection from your own self but protect you from others , I love you but I will kill you, I will to be my own , that kill which motive by love . And love which derives to death.

The second point in the similarities between sa’eed and okonkowitz in their choose of their tools, houses and the shape of their rooms from

inside and its content, the classical African fashion is dominated in their life.

For example okonkwo which

“he had a large compound enclosed by thick wall of red earth “p.10.

The classical simple design in his life . His hut which called obi, his stuff, goatskin, chair and his bed, it the design that represent the Africans in their life . The same as Mustafa sa’eed who create for himself a unique design reflect his African character , his room which designed in classical African fashion , to become a part of his journey to liberate Africa in London .

” the room was heavy with the smell of burning sandalwood “ p.31.

Even in his color and smell he represent the place that he belong to.

“I am standing in Mustafa sa’eedhouse in front of the iron door, the door of the rectangular room with the triangular roof and the green window “p.135

“The smell of bricks and wood and burning incense and sandal wood_ and books”p.136

Between the two rooms there are features of the African life, both okonkwo and sa’eed share that love of their classical life, which portrayed for sa’eed the place that he resort to join his memories.

The last point is that okonkwo and sa’eed are similar in their love to home; they have that feeling of nostalgic to the land of their people.

When Okonkwo departed to his mother land all he think about is his village, his body was in his mother land but his mind and heart were far away in Umuofia , the question in his mind that , how he will spend all that time away .he connected with that place and with his people , and after he spend a lot of years away , when the time came , he immediately come back to the place that he belong to , he even refuse and told his daughters not pick husbands from this mother land and they should married there in Umuofia . That amazing connection which lead Mustafa Sa'eed from London to Sudan .When he find that no way to accept more. And he exhausted from life there, the first idea to return theirto the point which he start from, to his land and people. sa'eed mention that in his letter which left it for the unnamed narrator speaks about his sons that “if they grow up imbued with the air of this village, its smells and colors and history, the face of its inhabitants and the memories of its floods and harvesting and swings, then my life will acquire its true perspectives as something meaningful alongside many other meaning of deeper significance.

That love to home, the connection between the land and human is one of the major similarities between Okonkwo and Mustafa Sa'eed and as they said that “deep in their roots all flowers keep the light “and so they did.

Chapter four

Conclusion, recommendations and suggestions for further studies

4.0 Introduction

This is the final chapter of the study; it provides a summary of the study, conclusion, recommendation and suggestion for further studies.

4.1 Conclusions

This study is to test the protagonist of the two novels “Season Of Migration To The North “and “Things Fall Apart “using the characteristics of the tragic hero by Aristotle.

The hypothesis that the researcher mention is that, first Okonkwo the protagonist of things fall apart will satisfy the characteristics but Mustafa Sa’eed will break the rule and can’t satisfy it. Also the researcher mentions that, there are some similarities between the two heroes.

During the events of the novel of things fall apart and how okonkwo’s life was and what the difficulties that he face, event by event through his treatment with his clans men, Achebe portrays full image of a tragic hero , and because of Okonkwo’s human weakness , and his conflict to become not like his father , he gradually leads himself to his crisis .

In season of migration to the north, we have Mustafa Sa’eed which describe as someone who mysterious, people know few things about him , using flashback Altayeb Salih put us to know everything about him, whose Mustafa, and every details about his life , because when we reach his down fall and end . We should feel pity and sympathy about him. The

researcher hypothesis that Mustafa can't satisfy the characteristic was, proved the opposite of it, that Mustafa is the tragic hero and satisfy the characteristics successfully .

The last point which the researcher discussed is the similarities between those two heroes, and if there is a connection between them , and here the researcher focuses on their life , motivations and their goals, and even their own feelings , through the events until they reach their catastrophes . So depending on that the researcher found a lot of similarities that linked between the two heroes. They have different way of thinking, belong to different countries but they are still from the same a African world.

4.1 Recommendations

The researcher recommended to teach African literature as permanent course for all levels who studying English , because it reflect our societies , traditions and customs .and focusing in :-

- 1-Teaching Altayeb Salih short stories as a course.
- 2- Use both things fall apart and season of migration to the north as material for students who studying English as a second language.
- 3-advise students whom studying translation, to focuses on our legacy of Africans novels and short stories.

4.2 Suggestions for Further Studies:

The researcher suggested some topics to be highlight:

- 1- The role that women play in Achebe novel things fall apart .
- 2- The development of tradition and customs in Altayeb Salih novels

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