

NAME: DURU BECLAY EMENIKE

DEPT: PERFORMING ARTS

MATRIC NO: 19/ART02/002

COURSE CODE & TITLE: PFA 102- INTRODUCTION TO DRAMA AND THEATRE

LECTURER: MR. ABIODUN MACAULY

Assignment : . Analyse the two plays of your choice Aristotles six elements of play. Discuss the dominant tones, moods of the plays and how they are established.

WILLIAM SHAKESPEARES PLAY: Othello

Introduction :

Othello is a play that evokes many emotions from a reader's mind. The mood is changing, yet throughout; it demands a lot of contempt for the villain, Iago. Beginning with act one; there is an immediate setting for suspicion which will remain characteristic throughout the whole story.

SUMMARY

Othello begins on a street in Venice, in the midst of an argument between Roderigo, a rich man, and Iago. Roderigo has been paying Iago to help him in his suit to Desdemona. But Roderigo has just learned that Desdemona has married Othello, a general whom Iago begrudgingly serves as ensign. Iago says he hates Othello, who recently passed him over for the position of lieutenant in favour of the inexperienced soldier Michael Cassio.

Unseen, Iago and Roderigo cry out to Brabantio that his daughter Desdemona has been stolen by and married to Othello, the Moor. Brabantio finds that his daughter is indeed missing, and he gathers some officers to find Othello. Not wanting his hatred of Othello to be known, Iago leaves Roderigo and hurries back to Othello before Brabantio sees him. At Othello's lodgings, Cassio arrives with an urgent message from the duke: Othello's help is needed in the matter of the imminent Turkish invasion of Cyprus. Not long afterward, Brabantio arrives with Roderigo and others, and accuses Othello of stealing his daughter by witchcraft. When he finds out that Othello is on his way to speak with the duke, - Brabantio decides to go along and accuse Othello before the assembled senate.

Brabantio's plan backfires. The duke and senate are very sympathetic toward Othello. Given a chance to speak for himself, Othello explains that he wooed and won Desdemona not by witchcraft but with the stories of his adventures in travel and war. The duke finds Othello's explanation convincing, and Desdemona herself enters at this point to defend her choice in marriage and to announce to her father that her allegiance is now to her husband. Brabantio is frustrated, but acquiesces and allows the senate meeting to resume. The duke says that Othello must go to Cyprus to aid in the defense against the Turks, who are headed for the island. Desdemona insists that she accompany her husband on his trip, and preparations are made for them to depart that night.

In Cyprus the following day, two gentlemen stand on the shore with Montano, the governor of Cyprus. A third gentleman arrives and reports that the Turkish fleet has been wrecked in a storm at sea.

Cassio, whose ship did not suffer the same fate, arrives soon after, followed by a second ship carrying Iago, Roderigo, Desdemona, and Emilia, Iago's wife. Once they have landed, Othello's ship is sighted, and the group goes to the harbour. As they wait for Othello, Cassio greets Desdemona by clasping her hand. Watching them, Iago tells the audience that he will use "as little a web as this" hand-holding to ensnare Cassio.

Othello arrives, greets his wife, and announces that there will be revealing that evening to celebrate Cyprus's safety from the Turks. Once everyone has left, Roderigo complains to Iago that he has no chance of breaking up Othello's marriage. Iago assures Roderigo that as soon as Desdemona's "blood is made dull with the act of sport," she will lose interest in Othello and seek sexual satisfaction elsewhere (II.i.222). However, Iago warns that "elsewhere" will likely be with Cassio. Iago counsels Roderigo that he should cast Cassio into disgrace by starting a fight with Cassio at the evening's revels. In a soliloquy, Iago explains to the audience that eliminating Cassio is the first crucial step in his plan to ruin Othello. That night, Iago gets Cassio drunk and then sends Roderigo to start a fight with him. Apparently provoked by Roderigo, Cassio chases Roderigo across the stage. Governor Montano attempts to hold Cassio down, and Cassio stabs him. Iago sends Roderigo to raise alarm in the town.

The alarm is rung, and Othello, who had left earlier with plans to consummate his marriage, soon arrives to still the commotion. When Othello demands to know who began the fight, Iago feigns reluctance to implicate his "friend" Cassio, but he ultimately tells the whole story. Othello then strips Cassio of his rank of lieutenant. Cassio is extremely upset, and he laments to Iago, once everyone else has gone, that his reputation has been ruined forever. Iago assures Cassio that he can get back into Othello's good graces by using Desdemona as an intermediary. In a soliloquy, Iago tells us that he will frame Cassio and Desdemona as lovers to make Othello jealous.

In an attempt at reconciliation, Cassio sends some musicians to play beneath Othello's window. Othello, however, sends his clown to tell the musicians to go away. Hoping to arrange a meeting with Desdemona, Cassio asks the clown, a peasant who serves Othello, to send Emilia to him. After the clown departs, Iago passes by and tells Cassio that he will get Othello out of the way so that Cassio can speak privately with Desdemona. Othello, Iago, and a gentleman go to examine some of the town's fortifications.

Desdemona is quite sympathetic to Cassio's request and promises that she will do everything she can to make Othello forgive his former lieutenant. As Cassio is about to leave, Othello and Iago return. Feeling uneasy, Cassio leaves without talking to Othello. Othello inquires whether it was Cassio who just parted from his wife, and Iago, beginning to kindle Othello's fire of jealousy, replies, "No, sure, I cannot think it, / That he would steal away so guilty-like, / Seeing your coming" (III.iii.37-39).

Othello becomes upset and moody, and Iago furthers his goal of removing both Cassio and Othello by suggesting that Cassio and Desdemona are involved in an affair. Desdemona's entreaties to Othello to reinstate Cassio as lieutenant add to Othello's almost immediate conviction that his wife is unfaithful. After Othello's conversation with Iago, Desdemona comes to call Othello to supper and finds him feeling unwell. She offers him her handkerchief to wrap around his head, but he finds it to be "[t]oo little" and lets it drop to the floor. Desdemona and Othello go to dinner, and Emilia picks up the handkerchief, mentioning to the audience that Iago has always wanted her to steal it for him.

Iago is ecstatic when Emilia gives him the handkerchief, which he plants in Cassio's room as "evidence" of his affair with Desdemona. When Othello demands "ocular proof" that his wife is unfaithful, Iago says that he has seen Cassio "wipe his beard" with Desdemona's handkerchief—the first gift Othello ever gave her. Othello vows to take vengeance on his wife and on Cassio, and Iago vows that

he will help him. When Othello sees Desdemona later that evening, he demands the handkerchief of her, but she tells him that she does not have it with her and attempts to change the subject by continuing her suit on Cassio's behalf. This drives Othello into a further rage, and he storms out. Later, Cassio comes onstage, wondering about the handkerchief he has just found in his chamber. He is greeted by Bianca, a prostitute, whom he asks to take the handkerchief and copy its embroidery for him.

Through Iago's machinations, Othello becomes so consumed by jealousy that he falls into a trance and has a fit of epilepsy. As he writhes on the ground, Cassio comes by, and Iago tells him to come back in a few minutes to talk. Once Othello recovers, Iago tells him of the meeting he has planned with Cassio. He instructs Othello to hide nearby and watch as Iago extracts from Cassio the story of his affair with Desdemona. While Othello stands out of earshot, Iago pumps Cassio for information about Bianca, causing Cassio to laugh and confirm Othello's suspicions. Bianca herself then enters with Desdemona's handkerchief, reprimanding Cassio for making her copy out the embroidery of a love token given to him by another woman. When Desdemona enters with Lodovico and Lodovico subsequently gives Othello a letter from Venice calling him home and instating Cassio as his replacement, Othello goes over the edge, striking Desdemona and then storming out.

That night, Othello accuses Desdemona of being a whore. He ignores her protestations, seconded by Emilia, that she is innocent. Iago assures Desdemona that Othello is simply upset about matters of state. Later that night, however, Othello ominously tells Desdemona to wait for him in bed and to send Emilia away. Meanwhile, Iago assures the still-complaining Roderigo that everything is going as planned: in order to prevent Desdemona and Othello from leaving, Roderigo must kill Cassio. Then he will have a clear avenue to his love.

Iago instructs Roderigo to ambush Cassio, but Roderigo misses his mark and Cassio wounds him instead. Iago wounds Cassio and runs away. When Othello hears Cassio's cry, he assumes that Iago has killed Cassio as he said he would. Lodovico and Grantiano enter to see what the commotion is about. Iago enters shortly thereafter and flies into a pretend rage as he "discovers" Cassio's assailant Roderigo, whom he murders. Cassio is taken to have his wound dressed.

Meanwhile, Othello stands over his sleeping wife in their bedchamber, preparing to kill her. Desdemona wakes and attempts to plead with Othello. She asserts her innocence, but Othello smothers her. Emilia enters with the news that Roderigo is dead. Othello asks if Cassio is dead too and is mortified when Emilia says he is not. After crying out that she has been murdered, Desdemona changes her story before she dies, claiming that she has committed suicide. Emilia asks Othello what happened, and Othello tells her that he has killed Desdemona for her infidelity, which Iago brought to his attention.

Montano, Grantiano, and Iago come into the room. Iago attempts to silence Emilia, who realizes what Iago has done. At first, Othello insists that Iago has told the truth, citing the handkerchief as evidence. Once Emilia tells him how she found the handkerchief and gave it to Iago, Othello is crushed and begins to weep. He tries to kill Iago but is disarmed. Iago kills Emilia and flees, but he is caught by Lodovico and Montano, who return holding Iago captive. They also bring Cassio, who is now in a chair because of his wound. Othello wounds Iago and is disarmed. Lodovico tells Othello that he must come with them back to Venice to be tried. Othello makes a speech about how he would like to be remembered, then kills himself with a sword he had hidden on himself. The play closes with a speech by Lodovico. He gave Othello's house and goods to Grantiano and ordered that Iago be executed.

TONE

The tone of *Othello* largely reflects Iago's worldview, which is characterized by **cynicism** and **suspicion**.

Cynicism

Iago expresses his cynicism frequently, and particularly in the play's opening acts. When Roderigo, sorrowful at losing his chance with Desdemona, confesses, "it is my shame to be so / fond, but it is not in my virtue to amend it" Iago has none of it. Iago responds that one's "virtue" (or character) is not so static or predetermined as Roderigo's conventional expression would suggest. "Virtue? A fig! 'Tis in ourselves that we are thus or thus. / Our bodies are our gardens, to the which our wills are / gardeners". Iago's horticultural metaphor forcefully rejects the idea that a person's character is set in stone; one can cultivate the attributes that are helpful in achieving goals, and suppress attributes that are harmful. Iago's cynical philosophy of life prevents him from feeling remorse for his actions. From his perspective, he simply exercises his will on others and cannot be held accountable if those others lack his innate distrust and suspicion. To Iago, Othello's naïve belief in an "honest Iago" is the real problem—not Iago's treachery.

Paranoia

Iago's cynicism sets the stage for the paranoid tone of the play's second half. As Othello gradually falls under Iago's sway, he too begins to utter suspicious comments that echo Iago's cynical worldview. In particular, Othello adopts Iago's misogyny. Not only does he begin alluding to the falseness of women, but he eventually calls his wife a "whore" to her face. His intensifying doubt reflects an all-consuming paranoia that boosts the fire of jealousy. As he grows increasingly paranoid, he descends into a nearly schizophrenic (a long term mental disorder...) confusion. In a moment of unreason he posits: "Nature would not / invest herself in such shadowing passion without some instruction". Othello is saying he would not feel so deeply disturbed if nothing had really happened between Cassio and Desdemona. Therefore, since he does feel disturbed, the charge of adultery must be well founded. Othello, usually so reasonable, well-spoken, and self-assured, now employs a confused logic that showcases the tone of paranoia that overtakes the play

CHARACTERIZATION OF OTHELLO

Othello

Othello is a Moor and a mercenary retained by the Venetian state. Widely travelled and experienced, he considers himself of no country until he gets married to Desdemona.

He spends nine months at peace in Venice, there being no war requiring him, during which time he is often invited to Brabantio's, where he sings for his supper with the tale of his life and travellers' tales. These seduce Desdemona, Brabantio's daughter, and he falls in love with her. They elope at a time when the rumors of new wars with the Turks make it likely that Othello's services will soon be needed by Venice, and his commission to relieve Cyprus helps shield him from Brabantio's wrath. Well into middle-age, he has a healthy self-regard, portraying himself as a man not ruled by passion. He sometimes seems incapable of speaking without using the grandiloquent language that characterizes him, and he possesses tremendous natural authority, enough that he can stop a fight with a single sentence. He is quick to discipline. He is, however, more vulnerable than he realizes: he is insecure over

the age difference with his wife, as well as the fact of his race. Iago's suspicions about Cassio and Desdemona strike him close, especially coming from so trusted and 'honest' a man. Desdemona's importuning about Cassio only convinces him further of her guilt. Othello is a deeply trusting man, even to credulousness, and suspicions quickly convince him that he may be wrong to trust. Though not known for ever being angry, even in the middle of battle, his rage over possibly being betrayed is so strong that it renders him almost incoherent, sending him into a fit and persuading him to murder his wife. He insults and humiliates her publicly, even in front of her relatives, and goes so far as to strike her, either not knowing or not caring what harm he is doing to his image. That image is very important to him: even after killing his wife and discovering that he has been played like a fiddle and a fool by Iago, he insists on trying to define how he will be remembered before he commits suicide, though he betrays a certain lack of self-knowledge in his description of himself.

Iago

Iago is an ancient serving Othello, a battle-hardened veteran of 28 whose bluff honesty leaves him trusted and even liked by all who meet him.

He is obsessed with the grubbiness of sex, to which he reduces all love, and is haunted by the thought that his wife Emilia has betrayed him with his general, Othello. He hates the latter, who has chosen an academically-trained man to be his lieutenant instead of the battle-hardened Iago. He is a master manipulator, managing to play people like puppets with ease, using his blunt honesty to convince them of what he chooses. He is also a brilliant improviser, setting his plot against Othello without having thought it fully through but able to use every occasion and person he meets to further his purpose. He can change his manner instantly depending on what's required, whether it's spewing filth to rouse Brabantio, trading witticisms with Desdemona, openly confessing his dissimulations to his gull Roderigo, or tentatively suggesting to Othello that he look to his wife. He is a misogynist, an abusive husband, and a racist. He leads Roderigo on for the sake of getting the latter's money, and manages to use him as an agent to cause the disruptions required for Iago's plot. Though he originally plans to find a way to sleep with Desdemona to repay Othello for having (as he thinks) slept with Emilia, this idea soon graduates to the full plan of having the Moor murder his wife while Iago takes care of murdering Cassio. His improvisation only fails when he makes the fatal mistake of sending Emilia to tell Othello and Desdemona of the attack on Cassio, something he could hardly fail to do. He refuses to offer any explanation for his actions when he is found and caught.

Desdemona

Desdemona is the daughter of the Venetian Senator Brabantio.

A beautiful, happy girl, she has rejected all Venetian suitors, but is conquered by Othello's tales of his life, and absconds from her father's house to elope with him. Brought before the Duke and the Senate, she has the courage to stand up to her father and announce her choice to cleave to the Moor. She refuses to return to her father's house, and requests instead to be allowed to follow Othello to the wars, partly because they have not yet consummated their marriage. She has a good wit, and enjoys sparring with Iago, having apparently grown fond of her lady-in-waiting's husband during their voyage to Cyprus. She is also good friends with Cassio, who was her go-between to Othello when they were wooing, and is therefore more than willing to press Othello to restore him to favor. A kind and caring person, she is immediately concerned when Othello seems not well. She is rather naïve, and is shocked to discover Othello to be jealous, something he has never shown any sign of being. She also does not seem to catch on to his clear hints that she should drop the matter of Cassio. She is convinced by his tale of the magic in her missing handkerchief, and terrified by it. She blames government matters for his

changed manner, not knowing of anything she can possibly have done to cause it herself. Even when publicly humiliated, she does not lose her temper, merely stating her innocence. She is capable of standing up to Othello as well when her honour is in question, but she is in the main rather passive. She trusts Iago enough to ask him for advice. She seems to judge other women by her own standards, unable to imagine that they might act otherwise than she does herself. Though she begs for her life on her deathbed, she still refuses to admit to a false guilt. With her last breath, she attempts to exonerate her husband of her murder.

Brabantio

Brabantio is an old man and a Senator of Venice. He is a genteel racist: he has been very friendly to Othello and often invited him to his house to honour him and for the sake of hearing the tales of his life, but when his daughter runs away with the Moor, however, he is appalled, and convinced that witchcraft is the only explanation. He sues to the Duke for justice, but when Desdemona admits that she was fully complicit in her escape from her father's house, he admits his defeat and tries to change the subject back to political affairs. He does not disguise his mortification or sorrow, but gives his daughter to Othello all the same, though in terms that essentially disown her. He is incapable of resisting a parting shot at Othello warning him of her faithlessness. His sorrow over his daughter brings about an early death.

Cassio

Cassio is a young Florentine officer in Venice's army. Academically trained, he has had little if any real wartime experience.

A gallant, courteous gentleman, perhaps too gallant with the ladies at times, he has been friendly with Othello for some time, and acted as a go-between for him and Desdemona. Othello has chosen him to be his lieutenant. He is naive, incapable of holding his liquor, and has a hair-trigger temper when drunk. When sober, however, he is friendly with everyone, though he compares people to what he has known in Florence. He holds his reputation to be his highest worth, and is crestfallen when he loses it and his position over a foolish drunken quarrel whose start he cannot even remember. Convinced by Iago's arguments, he takes his hopes of reinstatement to the lieutenantcy to Desdemona. He has a long-standing agreement with Bianca, though he finds it impossible to take seriously her hopes of marrying him and rather neglects her. He uses her easily, though, asking her to copy the mysterious handkerchief he finds in his room. Once the wars are done, he is named Governor of Cyprus by the Venetian Senate. Returning home from Bianca's one evening before taking up his new position, he is set upon by a Venetian he does not know, and badly wounded. He is horrified when he discovers the suspicions Othello has had of him and the extent of Iago's villainy. It is left to him to decide what punishments will be inflicted on the man.

THEMES OF THE PLAY

Theme is an idea that recurs in or pervades a work of art or literature. They are ways in which the dramatist used to establish his idea in the play. There are pride, race, magic, appearance and reality, good and evil, order and chaos, self-knowledge etc. We shall discuss some of these in the following paragraphs:

Appearance vs. Reality:

This is relevant to the issue of Iago's character; for although he is called "honest" by almost everyone in the play, he is treacherous, deceitful, and manipulative. This also applies to Desdemona, as Othello believes that she is deceitful and impure, although she is really blameless and innocent. This theme contributes greatly to the tragedy, as Iago is able to engineer his schemes due to the perception of others of his honesty. Othello's decision to murder his wife is hastened by a conversation in which Cassio speaks of Bianca; Othello assumes the man is talking about an affair with Desdemona.

Misrepresentation allows Iago to gain trust and manipulate other people; he is able to appear to be "honest," in order to deceive and misdirect people. Although the word "honest" is usually used in an ironic way throughout the text, most characters in the play go through a crisis of learning who and who not to trust. Most of them, unfortunately, trust in Iago's honesty; this leads to the downfall of many characters, as this trust in Iago's "honesty" became a crucial contributor to their undoing. Discovering or uncovering reality would have changed the course of the play.

Race:

Race is an extremely important theme, as it leads to Othello's insecurity, which Iago is able to manipulate. Despite his standing and military prowess, Othello never feels comfortable in Venice because of his otherness. As a Moor, he is constantly stereotyped as "savage" or "animal", even though he speaks eloquently and displays more gentlemanly qualities than those who judge him. Thus, Othello perceives himself to be a rough outsider, though he is nothing of the sort. Othello's race sets him apart, and makes him very self-conscious; it makes him work hard and look carefully after his reputation, so he is regarded as equal to the white people that surround him. This has perhaps led to his success, but the prejudice that surrounds him - especially with respect to his marriage to Desdemona - has tragic consequences.

Pride:

Othello is defensively proud of himself and his achievements, and especially proud of the honorable appearance he presents. The allegations of Desdemona's affair hurt his pride even more than they inflame his vanity and jealousy; he wants to appear powerful, accomplished, and moral at every possible instance, and when this is almost denied to him, his wounded pride becomes especially powerful then he kills Desdemona.

Magic:

Othello is charged with using magic to woo Desdemona, merely because he is black, and therefore, "pagan." Yet, Othello does have real magic, in the words he uses and the stories he tells. Magic also reappears when Desdemona's handkerchief cannot be found; Othello has too much trust in the symbolism and charm of the handkerchief, which is why the object is so significant to him.

Order vs. Chaos:

As Othello begins to abandon reason and language, chaos takes over. His world begins to be ruled by chaotic emotions and very shady allegations, with order pushed to the side. This chaos rushes him into tragedy, and once Othello has sunk into it, he is unable to stop his fate from taking him over.

Self-knowledge:

Othello's lack of self-knowledge makes him easy prey for Iago. Once Iago inflames Othello's jealousy and sets the darker aspects of Othello's nature in motion, there is nothing Othello can do to

stop it, since he cannot even admit that he has these darker traits. Even after he has murdered his wife, and has learned that Iago set a trap for him, Othello is unable to acknowledge the character flaws that were manipulated. He asserts he is "honorable" even in murder. This theme is related to pride, as Othello's pride blinds him to his weaknesses, precipitating his downfall.

DICTION OF OTHELLO

Shakespeare's premiere of deceit arrives when you dive into Othello in any version it has been created. As his words are laced with misery from the get go. You find that he is trying to express that you are not going to have a happy ending in this story. Shakespeare spent many hours finding the correct way to really focus the language according to the betrayal he was looking to portray. His lack of distinction between whether a character will speak in verse or prose leads for a most in-depth reading. You have to distinguish in what form each character is using to understand the use of the words that Shakespeare has chosen. For if you read the passage in the summary, you may find you do not comprehend what is being said. For only bold words could influence such feelings when reading Othello, and only those bold words in the chosen form can be received properly.

Shakespeare uses words as powerful tools, like so many other authors to influence the way you see the characters and how you perceive the story. Words are the tools of which we can betray, confuse or deceive a person. Shakespeare uses the character of Iago for the greatest turmoil in the use of how you use your words. It is seen throughout the entire play of *Othello*, the great diction of William Shakespeare. His word choice never ceases to amaze and the flow between prose and verse is phenomenal. In a lot of the passages you will find that Iago speaks in prose, when for such an intelligent man you would expect more in verse. It has been said that writings which are mostly in verse tend to bring more intellect from the character. Iago is a very intelligent man, his deceit to all around him proves just that. Othello being a new man to power comes off as man that everyone can trust. Right off the bat it is clear that Iago wishes for the position that Othello was granted.

FRANK OGBECHE'S PLAY: HARVEST OF CORRUPTION

SUMMARY:

Aloho, an unemployed university graduate and born-again Christian meets Ochuole, an old schoolmate, in the office complex of the state ministries in an imaginary country called Jacassa. Aloho is obviously there desperately trying to see if she can get a job opening. Aloho has been without a job since she graduated university. For the past several months, she has been squatting with her friend in the capital, Jabu. Her friend and host's name is Ogeyi Ogar, also a former schoolmate and born-again Christian. They live at Number 2 Gbossa Street, Pannya, a suburb of Jabu. After the exchange of the usual pleasantries, Ochuole promises to secure a job for Aloho in the office of her boss, Chief Haladu Ade-Amaka, the Honourable Minister of External Relations (popularly referred to as Chief). Ignoring the advice of Ogeyi on the contrary, Aloho follows Ochuole to meet Chief at Akpara Hotel. Akpara Hotel belongs to a certain woman simply called Madam Hoha.

The sordid truth is that Chief is at the head of this clique-of-three (Chief, Madam Hoha and Ochuole). A more disturbing truth is that Akpara Hotel is the haven where they indulge in all manner of criminal, immoral and unpatriotic activities

Ochuole has been known to be a bad case right from her university days. She quickly has a corrupting effect on anyone who associates with her. This is known to Aloho. And Ogeyi spares no effort in reminding her of that. But in her desperation, Aloho goes against common sense to accept a "job" offer at Chief's office. She even allows Chief to have sexual relations with her.

The official designation of her post is Protocol Officer to the Honourable Minister in the Ministry of External Relations.

Aloho's very first assignment on the job turns out to be a disaster. She is caught in the Airport Lounge by a customs officer. Aloho's crime is that she is trying to transport cocaine, an illicit drug, albeit unknowingly, out of the country to the United States of America.

Before Aloho could be tried and sentenced, Chief, in his characteristic manner, manoeuvres his way through the justice system to make sure that the case against Aloho is thrown out of court "for want of evidence". His cohort of corrupt officials in the justice system is willing to do anything for him for money. Notable among these are the Commissioner of Police and the Chief Justice of all people – Justice Odili. Rather than feel happy and relieved, Aloho is shocked and scared at her quick acquittal and discharge. She begins to come to terms with the extent of corruption in the system. This makes her realize how she has been deceived and led to join a gang of criminals all in the name of securing a job. Aloho therefore quits her job immediately.

The relationship between Aloho and Chief is further soured upon the former's realization that she is pregnant for the latter. Aloho then makes several unsuccessful attempts to abort the pregnancy. Seeing that Aloho will not listen to her advice and fearing that she might die during an abortion, Ogeyi goes to seek the help of ACP Yakubu, a police officer of high repute. She pleads with ACP Yakubu to do anything within his power to stop Aloho from trying to abort her three-month-old pregnancy.

Ogeyi seizes the opportunity to also report the nefarious activities of Chief, Ochuole and Madam Hoha.

Heeding Ogeyi's advice for the first time since this whole drama started, a distraught Aloho leaves for her hometown. She dies while trying to deliver her baby. Upon hearing the sad news, Ogeyi vows to fight tooth and nail to make sure that Chief is punished. Ogeyi wants Chief to face justice, not only for spreading the canker of corruption in the body politic of Jacassa but also, and more importantly, for causing the untimely death of her bosom friend, Aloho.

In the landmark trial that ensues at the Wasa High Court of Justice, Ogeyi gives incriminating evidence against Chief and his accomplices. Photocopies of vouchers regarding Chief's fraudulent embezzlement of 1.2 billion naira furnished to the police by Ayo, a Clerical Assistant at Chief's office, further strengthened the prosecution's case against the accused persons. The jury finds Chief and the other accused persons guilty of the following charges, among others: Fraud Embezzlement Drug dealing Bribery and corruption Abuse of public office Betrayal of the people's trust

Chief Haladu Ade-Amaka is accordingly sentenced to 25 years imprisonment "with hard labour". He is also ordered to refund to the state the 1.2 billion naira he had embezzled. The Commissioner of Police and Justice Odili, two senior law enforcement officials who have used their position to cover up Chief's nefarious activities in return for hefty sums of bribe money are also sentenced to 20 years imprisonment each. Madam Hoha and Ochuole Odeh get 10 years imprisonment each. Ayo, the Clerical Assistant, despite being commended for assisting the police in their investigation, is sentenced to 5 years imprisonment for the offence of accepting a bribe of 2000 naira before agreeing to assist the police. So every sower of the seed of corruption in this play is made to harvest their crop abundantly.

Characters in Harvest of Corruption

These are some characters in harvest of corruption of which a few will be discussed....

- Aloho
- Ogeyi
- Ochuole
- Chief Haladu Ade-Amaka (simply called Chief)
- Madam Hoha
- Justice Odili
- The Commissioner of Police (no specific name)
- Assistant Commissioner of Police Yakubu (ACP Yakubu)
- Inspector Inaku
- Ayo (Clerical Assistant at Chief's office)
- Mrs Obi (Chief's secretary)
- Okpotu (Aloho's 22-year-old younger brother)
- Madman (in a subplot scene near ACP Yakubu's office)

Aloho:

Aloho contributes to the development of the plot of Harvest of Corruption in a significant way. Frank Ogodo Ogbeche's play, Harvest of Corruption, is mainly about the Aloho phenomenon in many African countries. She is, therefore, the central character around whom all the action revolves. Aloho's dreams, her inadequacies, her choices and the outcomes of those choices are what move the drama from one stage to the next and to the final resolution. For instance, her decision to accept the dubious job of Protocol Officer to the Honourable Minister of External Relations creates what we may call the rising action of the play.

There are lots of other Alohos in the society who, in their desperate search for economic opportunities for a decent life, become unsuspecting tools in the hands of corrupt government officials like Chief. The extent of abuse of power, immorality and financial malfeasance in high places is mind-boggling. This explains why, rather than being pleased and relieved, Aloho is horrified at the fact that she could easily be let off the hook by Justice Odili in the cocaine case, right in the face of glaring incriminating evidence. "... This country is bad. How can the Judge say he discharged me for want of evidence? I wish to God I know what Chief must have done to him. I am sure they are both collaborators in the same game. Everything was with me red-handed. Ogeyi, can you believe that? That Chief is a

devil. The very Satan himself. I am yet to understand what is really going on. I feel like a lamb being slaughtered on the altar of corruption ..." Aloho also believes that she has become both an unwitting accomplice and victim in the widespread corruption in the society. She regrets rather too late that she failed to listen to Ogeyi's advice. Her profound and moving statement, "I think I have started the harvest of corruption" speaks eloquently to the title of the play, *Harvest of Corruption*. Finally, in many respects, Aloho represents what Ogeyi is not.

We never can tell what would have happened to Ogeyi if she too had found herself in Aloho's jobless condition. Under the circumstances, however, Aloho is used to portray Ogeyi as a young woman with very high moral and Christian principles. It is Aloho's experiences that provide us with the opportunity to see how supportive and loyal Ogeyi is as a friend. She provides shelter for her jobless friend, admonishes her, though unsuccessfully, against falling into bad company and stands by her, even in her death, by making sure that those who caused Aloho all her troubles are duly punished.

Ogeyi Ogar:

As a foil to Ochuole and possibly Aloho, Ogeyi is the character used by the playwright to satirize the social evils plaguing Jacassa. Like ACP Yakubu, she represents the moral voice in the play. Ogeyi is used to showcase what is desirable in any normal society. Her attitudes and beliefs contrast sharply with what has become normal in the Jacassan society – unacceptably high levels of corruption in both high and low places. Through Ogeyi, we see, more glaringly, the extent of moral degeneracy in the play, *Harvest of Corruption*. Ogeyi's impeccable born again Christian morality, her uncompromising attachment to her high moral values, her sense of modesty, her patience and tolerance, her loyalty to those she cares about – even in the most difficult moments – are the very traits that are lacking in the diseased Jacassan society. Ogeyi represents the moral force that is in conflict with all the evil in Jacassan society. She is the protagonist that is locked up in battle against such bad characters as Chief, Ochuole, Justice Odili, Madam Hoha and the Commissioner of Police. Ogeyi's persistent pleas with her friend to tread with caution provide an atmosphere of suspense and intrigue throughout the play. As she cries with her fallen friend, we cannot help but share in the atmosphere of pain and sorrow generated. Also, as we have already noted, Ogeyi's prophetic remarks foreshadow the fate that awaits Aloho at the closing stages of the drama. But the question remains if Ogeyi could probably have done more to save her obstinate friend, Aloho, who has been blinded by the flashy lifestyle of Ochuole and driven by a genuine but desperate desire to find a job and live a decent independent life just like her friend. Maybe Ogeyi's visit to ACP Yakubu's office in a desperate move to save her friend from an abortion-related death and to report the nefarious activities of Chief and his gang is one attempt too late.

Madam Hoha:

The proprietress of Akpara Hotel at Darkin, she is among Chief's accomplices. She is tall, bulky and "seems to be having a lot out of life". Her skin is said to be velvety, not too light and not too dark but "could pass for ebony description." A well-fed "cash madam", she has "achieved some degree of wealth." The playwright describes her looks as those of "the familiar sight of an eastern Jacassan woman of high society." On both hands there are gold bracelets and on her four fingers gold rings with both cheeks lined by "three parallel marks, which look like the whiskers of a cat". She calls Ochuole "the chic", the Lioness" and "Bubbling Baby" and in a moment she gossips about Chief and how his likes will "never regret their retirement because of the chain of companies they float" From her comments on the Chief and his ilk and how "all they do is stashing government money somewhere through some conduit pipes for the rainy day", it is clear that she is into abetting Chief in his nefarious activities with her two eyes wide open. It also shows that Madam Hoha is a reckless commentator who does not weigh what she says. Making all that remark against the Chief in front of his mistress shows that indeed she speaks

“hoha’, meaning without restraint. She has a low opinion of Chief who will easily fall when “we’ll dangle this babe (Aloho) before the Chief for a price” after all he will employ her and we can make use of her to get what we want”. When she is called “Madam de Madam” by Chief, she responds “It’s a matter of cash, Chief”. Chief orders for drinks and two mortars of ishi-ewu for him and ochuole, Madam Hoha that “she her own. When she receives her largesse, she then yields to Chief joining his girl, and remarks is dying have you already”. Madam Hoha’s Akpara Hotel is Chief’s tryst with his lovers. He Tells Madam Hoha that his girls “are supposed to be here waiting for me and not the other way round”. Although we treat her here as a minor character because of her limited role in the play she receives a similar as Ochuole’s, having been described as having an insatiable appetit money. Her hotel is thus sealed up “as we cannot continue to be operating havens for criminal activities under the guise of beer parlours.

Tone And Mood Of The Play

In this play *HARVEST of CORRUPTION* dominant tone is that if corruption as its name implies. Almost all the characters are dead in corruption even those who are meant to secure and fight injustice in the society. Those in high places use the power and position they hold to oppress the vulnerable ones in the society. Jabu is the Central city of lawlessness, the whole country itself is in chaos and its so obvious that even a madman could point of the fault of the society.

There are different moods in this play such as regret, conflict, confusion and so on. Aloho realizes her mistake by not listening to Ogeyi after she had been caught with cocaine at the airport and was realized quickly. She returns back to Ogeyi for help knowing that the jib she signed up for was an illegal one. Before she could resign there was a conflict between her, Chiefs and Ochuole. She died after an attempt to abort her pregnancy which Chief was responsible for.

Themes in Harvest of Corruption

Here are the important themes in Frank Ogodo Ogbeche’s play, Harvest of Corruption.

Bribery and Corruption:

The theme of bribery and corruption is very much linked to the title of the play, Harvest of Corruption. The author illustrates the bribery, large-scale embezzlement in official quarters, drug trafficking, sexual immorality perpetuated by highly placed personalities who are supposed to be policy makers and law enforcement officers as corruption. Frank Ogodo Ogbeche shows how corruption permeates government institutions and every fabric of the society as well as the devastating effect corruption has on our everyday life. These atrocities are visible in the characters of the Hon. Minister, the Commissioner of Police, the Chief Judge etc. We have seen how corruption in high places is so endemic in Jacassan society. Highly placed individuals, law enforcement officers, justices of the courts of the land and policy makers are caught in the web of the canker of corruption.

The events in the play, Harvest of Corruption, make it clear that a society which condones and perpetrates the twin evils of bribery and corruption stands no chance of progress and development. Thus, those who engage in such despicable acts as bribery, smuggling, drug trafficking and embezzlement of public funds must be made to reap, in equal measure, what they have sown.

Breakdown Of Social Discipline:

Frank Ogodo Ogbeche paints a depressing picture of a society in serious moral crisis. Lawless behaviour in high places and also among the ordinary people is the order of the day.

Negative National Image:

The very people entrusted with power and authority to project a positive image of the country have failed miserably in their duty. The Minister of External Relations and other law enforcement officials are rather busy soiling the reputation of the motherland through their corrupt and immoral activities.

The Negative Consequences Of Graduate Or Youth Unemployment:

Aloho's sad story is a dire warning to the powers-that-be. To prevent the negative impact of unemployment on society, they must act quickly to make more job openings and other opportunities available to the youth.

Sexual Immorality:

Chief Haladu Ade-Amaka and other married men like him who occupy high positions in society are a disgrace to society. They appear to have no qualms about taking advantage of younger women desperately in need of one form of assistance or the other.

However, immoral young women like Ochuole use their bodies to gain complete control over the sense of judgment of equally immoral officials like Chief. Ochuole can therefore ask Chief to give Aloho a job simply "for my sake". And the Minister complies without even knowing the face of Aloho, let alone seeing her application and credentials. Chief sees Aloho's appearance only as one more opportunity to indulge in one more extra-marital affair

Nepotism:

Powerful politicians give non-existent jobs to those they like, know, or wish to take sexual advantage of. Merit is hardly considered when it comes to the recruitment process. What look like job interviews to fill important civil service positions take place in the most unlikely of places like Madam Hoha's Akpara Hotel – a beer parlour and a den of bare-faced white-collar criminals.

Greed, Love Of Money And Ostentatious Lifestyle:

Aloho is lured into these traps by Ochuole. Aloho's unfortunate end underscores the playwright's criticism of this growing phenomenon in his native country, Nigeria, and, of course, the continent of Africa as a whole.

Vengeance:

Ogeyi makes sure she avenges the untimely death of her friend, Aloho. She testifies in court to enable the prosecution to obtain a guilty verdict and conviction against Chief, Ochuole and the others who all contributed to Aloho's troubles

LITERARY DEVICES

Frank Ogoto writes in the norm of literary devices of his locality and period. He employs the techniques of dialogue, suspense and soliloquy in "Harvest of Corruption" to illustrate all points of view and themes discussed.

DIALOGUE:

His use of dialogue in the book, clearly illustrates how characters converse and act their roles on stage for clear comprehension of his audience. Scene one opens with Aloho and Ochuole on stage exchanging pleasantries and throwing questions at each other as we hear comments such as: "Where have you been all these years?", "What is the matter? "Ochuole my dear, what is really happening?"

SOLILOQUY:

Another notable device used is soliloquy. The writer uses it to express serious events in the play. This is revealed in scene three pg.55-57 as Yakubu, the Assistant Commissioner of Police laments and mutters inaudible words.

SUSPENSE:

Another device Frank Ogoto uses is suspense. He uses it to sustain the interest of the readers. The audience wanders what will be the fate of Aloho after she has been caught with the dangerous substances at the Airport.

In Conclusion-The lesson here is clear. Those who thrive on taking advantage of the innocence and desperation of others shall eventually meet their nemesis. They will be punished accordingly.