



**THE PERFORMING ARTS DEPARTMENT  
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**THEORETICAL FRAMEWORK OF  
“NAIRA HAS NO GENDER”**

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**TABLE OF CONTENTS**

<b>Content</b>	<b><i>Page</i></b>
INTRODUCTION	3
PLAY DIRECTING	4
AUTHOR'S BIOGRAPHY	5
SYNOPSIS OF THE PLAY	5
PLOT STRUCTURE ANALYSIS	6
ANALYSIS OF THE PLAY TITLE	7
GENRES OF THE PLAY	7
CENTRAL THEME AND SUB-THEMES	8
SETTING OF THE PLAY	10
SOCIOLOGY OF THE PLAY	11
DIRECTORIAL INTERPRETATION	11
DIRECTORIAL CONCEPT	12
DIRECTORIAL IMAGES	14
PRODUCTION STYLE	15
LANGUAGE ANALYSIS	15
CHARACTER ANALYSIS	15
REFERENCES	17

## INTRODUCTION

Directing refers to a process or techniques of instructing, guiding, inspiring, counseling, overseeing and leading people towards the accomplishment of organizational goals. Directing is said to be the heart of management process. It is a process in which the director instructs, guide and oversee the performance of the cast and crew to archive predetermined goals of a production right from pre-production to the production stage. Directing is an art that can be found in almost every sector, the act of directing can be found in an administrative sector, business sector, educational sector, political sector, and so on. This shows how important the role of a director is in the general sense.

In the theatre, a director is a person who manages and overseas human and materials resources towards the success of a theatrical performance (production). A director is the one who combines the bits and pieces of theatre together in order to bring about a holistic theatrical production.

Directing is the art of loading dramatic performance on stage or in film that is, directing is an art of creating a harmoniously integrated stage or screen production that has definite artistic elements such as costumes, make-up, lightning, sound, props and other technical aspects to produce a good theatre performance.

Directing is the craft of controlling the evolution of a performance out of material composed or assembled by an author. The performance may be live, as in a theatre and in some broadcasts, or it may be recorded, as the motion pictures and majority of broadcast material. The term is also used in film, television, video and radio to describe the shaping of material that may not involve actors and may be no more than a collection of visual or aural images. Below, are some scholars' opinions as regards to directing:

- Staub (1973, p4) defines directing as the most extensive and demanding of the theatre arts, it is a parasite art whose artistic must survive on the artistic co-operation of other theatre designs and performer. To him, he sees directing as an essential art in the theatre that is widely practiced across the world even in the smallest and most informal theatre because, it is an art that the theatre cannot thrive without.
- Hubberman Spokes and Ludwig (1993, p45) sees directing as a theatrical act that achieved universal recognition become widely practiced, to speak of traditions of directing will be absurd, there is fairly even and etiquette. However, our focus here is play directing. What is play directing?

## PLAY DIRECTING

Play directing is about the leader of an artistic enterprise, the play director in today's theatre the book describes the various roles a director plays from calling the play to orchestrating and blending a symphony of actors and elements. Ayo Akinwale sees play directing as the rational arrangement of all artistic components to archive an aesthetically pleasing theatrical production. Play directing is an artistic way of directing an artistic performance by making use of the artistic elements in other to archive a successful performance and for the purpose of getting a good audience feedback after the performance of a play production.

Cohen (1988, p145) defines play directing "as an art of play directing is not visible like scenery and costume, unlike the actor's voice and sound designer play directing cannot be easily heard or sensed, and yet play directing means everything we can see in the theatre". Utterly absorb by the final theatrical experience play directing showcase and define those experiences.

Kernodoles (1985) sees play directing as an onerous task with its challenges and peculiarities. It involves the director's articulation and deployment of ingenuity composition, movement, and picturization using the actor's and the stage decor.

## DIRECTING OF THE 19TH CENTURY

The director as a dominant force began to be recognized in the late decades of the 19th century. His function of guiding the actor's, however, was probably being regularly practiced as early as the 4th century BC, when the Greek political orator Demosthenes is said to have been given lessons in speech by an actor named Polis. It is a reasonable assumption that, from the beginning of existence of an acting profession, it became customary for the most experienced performers to give advice and instructions to their less experienced colleagues; actors are seldom as confident as their performances can suggest, and they need repeated confirmation that their abilities approach their self-imposed standards. Such confirmation is likely to be sought from most respected member of the company. There is a limit, however, to the value of the help given by a fellow actor; the perspective needed to see all the possibilities of performance is usually attainable only from a view point outside the cast. The importance of this perspective is well illustrated in Harmelet's advice to the players, yet it was well over 200 years after Shakespeare's death before acting companies officially ceased to direct themselves from within

In England, the professional director to coordinate the acting, decor, sound effects, and lighting of a production without also performing in it was probably Madame Vestries, who in 1830 controlled the Olympic Theatre in London. At her injunction, the company

abandoned certain restrictive traditions of dress that had encouraged staginess and artificially by inhabiting individuality of characterization. At the same time, she introduced varying degrees of realism into her productions, such as interior settings with real doors and windows (instead of painted ones) and sophisticated stage machinery.

### **AUTHOR'S BIOGRAPHY**

Olufemi Obafemi was born on April 4, 1950. In Akutupa Bunu, Kogi State Nigeria. He read English at the Ahmadu Bello University of Zaria, Nigeria, specializing in dramatic literature.

Olufemi, a professor of English at the University of Ilorin is a playwright, a poet and a scholar. His published works include Night of mystical beast, wheels, pestle and the mortal. His published plays have been performed to the audience in Nigerian universities and to Africa and international audience in Kenya, Cameroon, England and the United States.

Olufemi has won many academic fellowship and awards. He was awarded DAAD study visit to the university of Bayreuth, Germany in 1993, 1994 and 1995. Professor Obafemi is a fellow of the Association of Nigerian Authors (ANA) as well as fellow of the society of Nigerian Theatre Arts (SONTA).

Nationality, Nigeria. Olufemi is believed to have pioneered an experimental tool for revolutionary aesthetics in Africa, typifying the plays of second generation Nigerian and African dramatist. His works have also influenced the interpretation of radical drama among theatre scholars in West Africa in the 1980s and 90s. He has also contributed to advancing the discourse on post-feminist aesthetics in Nigeria drama to the engagement in material perception of society.

He is an educational consultant and columnist in several of Nigeria's national newspaper. He is a man of many parts; currently the chairman, National Commission for Museums and Monuments (NCMMC) in Nigeria.

### **SYNOPSIS OF THE PLAY**

A synopsis is a brief summary that gives audiences an idea of what a composition is about. It provides an overview of what the play is all about. It is a brief summary or general survey of something, a statement giving a general view of some subject below is the synopsis of Naira has no gender by Olu Obafemi;

The continued alienation of the mass of Nigerians from their full potentialities in life is the central concern of the playwright in the play "Naira has no gender". The play Naira has no gender evolves around various situations that depicts moral decadence in the society. The playwright, shows how the tradition and modern culture; the old and new generation; as well as the elder.

The play *Naira* has no gender examine how conscious (socially and politically) individual confront the reality of daily existence in a bankrupt, cynical and dysfunctional social order. Fulfilment of human aspirations (as simple as the, "socially intricate" case of getting married) has become a far cry for the ordinary man almost as "luxurious" as. Obtaining daily means.

Such factors as badly working a bad economy through democratic mockeries (rigged elections, corruption, myopia in leadership) have combined to produce anguish, cynicism and aborted hopes among the generality of the humanity in most independent African states as well as most so-called third world nations. In place of concrete achievement on social and economic platforms in these nations, the real issues have been for ordinary people, bare existence and sustenance of basic humanity. In contrast, the elite bracket which continues to narrow at the apex hanker after cosmetic cultural adjuncts and values such as 'societal wedding', celebration of air-lifted and exported capital in the midst of mass depravities. The wedding symbolism is a rekindling of the need for seminal mating of new hopes and new dreams in a reality where both values are fast disappearing.

#### PLACE AND YEAR OF PRODUCTION

One of Olufemi Obafemi's works as a playwright is "*NAIRA HAS NO GENDER*" which was published in 1993.

Title: *Naira has no gender*

Author: Olufemi Obafemi

Year of publication: 1993

Length: 60pages

Publisher: Ibadan, Kraftbooks, 1993

Subject: Nigeria-Drama (English)

#### PLOT STRUCTURE ANALYSIS

In a literary work, film, or other narrative, the plot is the sequence of the event where each other affects the next one through the principle of cause and effect. The causal events of a plot can be thought of as a series of event linked by connector "and so". Plot can vary from the simple ...such as in a traditional ballad -to forming complex interwoven structures, with even part sometimes referred to as a subplot or imbroglio. The Greek philosopher Aristotle, writing in the fourth century BC in his classic book. *The poetics* considered plot or myths as the most important element of drama even more important than character.

The playwright starts the play by introducing the character unavailing their

personalities and introducing the character unavailing their personalities and introducing the reader to the given circumstances in which the play revolves around. The play is a modern-traditional play and with a simple plot; beginning/introduction, raising action, climax, falling action, end.

Some raising action in the play are ability of Otunla to give Aina a wedding of her choice, due to his funds and believes (he believes that they are not necessary).

OTUNLA: You want to carry on with that tradition business. Oh come on, come off it my dear. Forge this boring business of carrying your virginity on your head to your husband's home, in this age and time... (Page 10)

He introduced the climax using Otunla and Aina's financial instability to make a marriage or Aina's dream to the readers and Chief Awaduna instable urge to portray the climax and ends the play with the note that no matter what justice shall prevail.

OTUNLA: We must burn the poisoned weeds in our season of renewal. To build for the future, we disown the godfathers across the seas. Then this nuptial tune will bring harmony.

AINA: Come now, join in the dance. The dance of the future. Of tomorrow. Otunla that's your name. Let us search for it so that we can hear the hopeful cry of rebirth. (page 56).

### **DISCOURSE ANALYSIS OF THE PLAY TITLE**

Discourse analysis means actual instances of communicative action in the medium language. According to Blammert (2005) as cited in Johnstone (2008) discourse is the meaningful symbolic behaviour in any mode. Discourse is not totally focused on language as an abstract system. Discourse is also seen as a linguistic communication and transaction between a speaker and a heater involved in an interpersonal activity in social purpose.

However, discourse analysis as a relation to a more traditional form of linguistics which is focused on the constituent units and structure of the sentence and which does not concern itself with an analysis of language use. Below, is an analysis done on the play title "Naira has no gender" by Olu Obafemi.

The playwright used the play title to indicate how corruption has eaten deep the fabric of the nation, he use the play "Naira has no gender to show how gullible and corrupt some leaders are". Those at the upper class are fond of mis-sharing the national budget.

He used the play title to depict how the lower class are struggling for justice and national equality while those at the upper classes are too busy to share the citizens'

entitlement as a result of that instable quest for power.

The play title is use to show how money has been causing a lot of ruckus in the society, mis-management of fund, mis-entitlement, bribery and corruption and other bad deeds in the society are brought into light spot through Obafemi's Naira has no gender.

### **GENRE OF THE PLAY**

Genre originate from the French word meaning kind or type. As a literary device, genre refers to a form, class or type of literary work. The primary genre in literature are poetry, drama/play, essay, short story and novel. The term genre is used quite often to denote literary sub classification or specific type of literature such as comedy, tragedy, epics, poetry, thriller, science fiction, romance etc.

A literature genre is a category of literary composition. Genre may be determined by literary techniques, tone, content or even as the case of fiction length. They generally move from more abstract, encompassing classes which are then subdivided into more concrete distinction.

The play is a satire play, that is, play that has serious action through not as that of tragedy with happy ending for the purpose of correcting a bad deed or evil doing of the society. The tension of the play is not too serious like that of a tragedy and even have some comic relief in it to ease the tension in the play. It is written for the purpose of bringing to light the bad deeds that has been tampering with the growth of the society and showing that despite that there are some patriotic citizens who will never dace to the tune of corruption in the society but rather fight against all odds to bring justice back to the society.

DOKUN: stop it Dad. You were very anxious that we learn those ways all your life. Why complain now, and only about kissing. What about the other aspects? The corrupt and filthy life styles which you and your group impose on the rest of us?... (page28)

OTUNLA: But remember, we must stop those shedding crocodile tears on our heads. Those powerful do-gooders outside our shores, perfects of our imperfections... (page 56)

### **CENTRAL THEME AND SUB-THEMES**

A theme is a center topic, subject or message within a narrative. Themes can be divided into two categories; a work's thematic concept is what readers "think about" and its thematic statement being "what the work says about the subject". Themes are often distinguished from premises

The most common contemporary understanding of the theme is an idea or point



that is central to a story, which can often be summed in a single word (for example: love, death, betrayal). Some central themes in the play are the theme of: cultural beliefs and differences, bad governance, corruption and nepotism, love and the sub themes are the theme of child abuse and trafficking, bribery and deception which will be discussed below;

Theme of Cultural beliefs and differences; the play was introduced showing two different opinions of cultural beliefs, Aina believes that the culture must be upheld and passed from generation to generation while Otunla sees it as nonsense, he doesn't believe in all those cultural traditions because he sees them as barbaric and irrelevant.

OTUNLA: forget this boring business of carrying your virginity on your head to your husband's home, in this age and time.

AINA: say what you like. I will insist to the whole world. I will keep those aspects of our culture that I find morally valuable, in spite of the general decay. And don't just forget to go and pay the bride price, you hear?... (page 10, 11)

Another instance where the theme was used in the play was in Chief Awodanu's conversation with Abeke when Dokun and Debby enters, he rebukes Debby's way of greeting saying it's not culturally accepted

CHIEF: foolish people. We must to maintain our culture o. I no get time for this mout-mout business. You wan greet me, do am properly finish. Not this una new way wey dey cause plenty plenty divorce nowadays.

The theme was portrayed in Aina's conversation with her parents when she informed them of their new development about their marriage saying she is not doing marriage again, her parents believe that marriage and all other marriage rites are parts of ritual for a successful marriage and a good home.

**Theme of bad governance:** politics in the society is not in a good form at all, people in the political position are hungry for more power, no one is ready to be a patriotic citizen again even though there are sub that are still very loyal to the society their voices cannot be heard because they are helpless. Chief Awodanu who is in the position of power is not ready to make the country better and his son who is trying to correct him, he sees as his enemy. He believes in money, power and fame while his son believes in justice, equality and so much want a classless society where everyone will be treated equally.

**Theme of corruption and nepotism:** Chief Awodanu can actually help Otunla but he is too corrupt to do that because of fear that he might later raise against him and ruin his way of embezzling government funds. He also would have secured a place for his son on a platter of gold but his son is not a corrupt man and wouldn't take the offer because

he believes in fair treatment for the masses.

**Theme of love:** the play was introduced with a love scene, Otunla and Aina are lovers. Dokun and his fiancée Debby are also so much in love. Baba and Mama Aina are also lovers even in their old age. Chief Awodanu and his wife Abeke also love themselves very dearly, Abeke shows that when she was making reference to some of her numerous sacrifices for chief who now doesn't appreciate her efforts again.

ABEKE: (take a hard look of disbelief and bitterness at him.) I mean the past of contract by kind. The sacrifice of my daughter, Shola. That is the past... (page 20)

Otunla proves how much he loves Aina when he said was ready to lay aside his cultural belief for her since she wants wedding, he said "I have no right to keep your dreams in abeyance. You have a right to some decency in spite of our beliefs, our ideals, indeed Aina (holding her by the shoulder.) I am not a rock which has no feeling, feels no pain" ... (page 49)

Aina also proves her undying love to him, she said "No, I see through all this. You know, when I looked straight into your eyes you could not hold it. You could not hide the falsehood. (Goes over to him.) You are trying to sacrifice your beliefs, your ideals, to please my little ego. (Stand up) No need. You have taught me too much to be able to make such a priceless sacrifice. I have gone beyond that. I have gained a peep into the deprivations of the majority of our people. And we cannot look back anymore. What is a wedding, after all? It is a matter of values" ... (page 50)

SUB THEMES ARE:

**The theme of child abuse and trafficking:** The playwright uses Abeke to unveil this in readers' mind.

ABEKE: (Takes a hard look of disbelief and bitterness at him.) I mean the past of contract by kind. The sacrifice of my daughter, Shola. That is the past... (page 20)

ABEKE: Yes chief, we didn't hear hear the sound. We didn't hear the sound of her tiny body on the hospitality couch of your benefactor. We didn't care to listen to her bitter complaints about weeks of lecture hours lost on the protocol trips to London and Paris with Alhaji, the chief whip for export-import licences... (page 21)

ABEKE: a great shame, watching my daughter turned later into an election doll (page 21).

All this Abeke's complaint about trafficking of her daughter helps the playwright to depict the theme of child trafficking and abuse in the society.

***The theme of bribery:*** Chief Awodanu is a man who do lobby his way to gain so political gains and even offers in the politics one of which Abeke testify to:

ABEKE: yes I know you spent a lot of money to make up for your lack of a coherent political ideology or party manifesto... One people, yes. You worked hard on them and won the election with a landslide. Oh yes. My bedroom was a sole witness to it. Overthrown by ballot boxes. All for the sake of the landslide.

### SETTING OF THE PLAY

Setting is the location and time frame in which the action of a narrative takes place. The makeup and behaviour fictional characters often depend on their environment quite as much as their personal characteristics. setting is the place/environment in which the story/event takes place. Holma (1973, p13) "setting is the physical and spiritual background against which the action of a narrative drama or short takes place".

The setting of the play is Traditional Africa mode of the 20th century. It was introduced with a village setting and later city was introduced in the play. The setting would affect the make-up, costume, setting that is, the time and period would affect the setting of all artistic aspect and branches needed in the production to help audience have a better understanding of the play.

The setting is also established in physical, political, social, beliefs, and psychological terms. The setting is having little of traditional and most action in the city as the play deals with the political issues and cultural views the most.

## **SOCIOLOGY OF THE PLAY**

Sociology is coined from the word "socio" which means man and his environment and "logy" meaning study. Sociology is the study of the development, structure and functioning of human society. It is the science of the society, social institutions and social relationships specifically: the systematic study of the development, structure, interaction and collective behaviour of organized group to as the study of human values, relationships, beliefs and society.

Mex Weber define sociology as the study of social fact of collective behaviour. August Comto (1838) sociology is the scientific study of the society it is the study of social action. The term sociology was coined by French philosopher August Comto in 1838, who for this reason is known as the father of sociology". Comto felt that science could be used to study the social world.

The relationship between literature and the society has been very close from time immemorial. So far the history of literature is concerned, it is found that the earlier literature was mainly concerned with the conflict right and wrong or virtue and vice versa. A playwright sense the responsibility and commitment with condition is presentation of prevailing situation in the society and the class struggle within the class structure. Akorede (1993 p54) posit that" through his literary work, he will betray his stance especially in the position he takes on how the society should be organized"

The playwright uses his artistic skills to bring to light the relationship between man and his environment and how he reacts to situations. Uses the script to showcase class deference in the society, depicts the social cultural values, norms and traditions and also uses the play script to unveil the insatiable political urge and quest for power all this are things happening in our society, the playwright writes to show how all these things are affecting our society and hope for better change in the society.

## **DIRECTORIAL INTERPRETATION**

Directorial interpretation is the product of director's understanding of the work of art after a diligent study of the work of the art after a diligent study of the work (that is play script or any art piece) it includes ones feeling above a thing an issue, a person, an attitude they are focuses of one living self on context. Directorial interpretation of a play is the feeling of a director about the play he wants to direct. It is the product of director's understanding of a play usually expressed in one sentence.

The directorial interpretation of the play is "the insatiable appetite of human quest" throughout the play every character has their craving binded by their beliefs as their backup. Chief Awodanu is craving for more fame, power and money while contrary to his urge, his son is craving for something totally different from his urge same as OTUNLA

and Aina, Aina want a wedding while OTUNLA does not want that he believes that they are cool since he has paid her bride price.

### **DIRECTORIAL CONCEPT**

A directorial concept is how the director envision the play. The concept defines the central themes, ideas, mood, tone and visually appeal of the play. It is the central image metaphor or message of a production which a director wants to pass to their audience. The play is a written expression of the playwright the director is the translator of that vision, the director is the creator of the playwright, his creative abilities manifests in his discovery and illumination on important things that are expressed in the play which he simplifies for the better understanding of the audience the effort acumen display of creativity and his expressions are called the director concept.

According to Dean and Cara (1965 p65) as cited in Adeoye (2005) "the director must first form in his mind the image if an external object to which he attaches an impression, a thought or any other product of memory or imagination. In addition, directorial concept must be a word which must reflect throughout the play"

Peter Brook once said that "if you just let a play spill, it may not make a sound, if what you want is for the play to be heard then you must conjourn it sounds from it" in essence directorial concept is an abstract word that summarize the message of the artistic word which in essence means the theatrical elements and the creativity that a director uses in a production.

The directorial concept is "BELIEFS" throughout the play different beliefs are brought to light, beliefs on culture, traditions, politics, view towards life as so many more. The playwright is an African man who uses he playtext to unveil his cultural beliefs. All characters in the play script have different views towards different things. Contrast is placed on their beliefs to show how everyone have different opinions towards things in their environment.

African belief is that a lady is expected to keep her virginity for her husband, not have any sexual activity or involvement with her husband till she is married which Otunla sees as barbaric culture and tradition. Mama Aina sees marriage as a means of getting ancestors approval of their union and their blessings which Otunla does not belief at all. Some other beliefs are placed contrast on the play "Naira has no gender" by Olu Obafemi.

### **DIRECTORIAL IMAGES**

Directorial images are the feelings and impression which the director wants to create in the mind of the audience. They are the abstract things that the audience feels in the play performance. The director is concerned with the artistic aspect of the

production. Ordinarily, the director decides upon an interpretation of the script and the production concept that will shape its staging, cast and rehearses with performers, work with designer and integrates all the elements into a finished production. Here are the directorial images in "Naira has no gender" by Olu Obafemi:

**LOVE:** the play is introduced and built on love, the major character in the play is Otunla and how the traits given to him is that he is a true lover, he really loves his fiancée and would do anything to prove his love for her, even at the expense of sacrificing his belief for her. Otunla and Aina are a good representation of what we can call true love. Dokun is a minor character he also has a spouse Debby; they are very much in love with each other. Not only lovers are introduced but also friendship love, Otunla, Aina, Dokun and Debby are true friends and their love is agape love their friendship is not based on beliefs or class, despite individual differences they still tolerate and accept each other as friends.

**CONFLICT:** conflict is an image used in the play by the playwright to archive his artistic view in the play, he uses conflict to portray different opinions of the character about culture, traditions, political view, social view and many other things. Conflict between Otunla and Aina was used to show us their different views towards marriage and its traditional view. Otunla, sees marriage rites as barbaric and even the act of lady keeping her virginity as nonsense but Aina is totally against that. The playwright uses their little misunderstanding to portray that.

**ANGER:** Chief Awodanu out of anger called Abeke a foolish woman and Abeke out of fear make the readers know about her sacrifice of the past. How she used her daughter as political toy just to boost her husband's political ambition which now he doesn't appreciate again and was kind of pained her. Chief Awodanu too, out of anger made mention of how he uses to manipulate his way for political gain. All these, helps the playwright archive his goal of showing how some political leaders are corrupted.

**FEAR:** the fear of Dokun rebelling against Chief Awodanu really gives him great concern, he believes that he is working for his children but Dokun sees it the other way.

**CHIEF:** Because you be my son, you wan join people wey dey dream?you think say na dream bring me to this level?... (page 30)

Another instance where fear was portrayed was chief Awodanu's fear of letting his son mingling with the close life people like Otunla because he believes that they will turn him against him and this is one of the reasons he doesn't like to see him with Otunla.

**DECEIT:** Debby was used to portray the image and chief Awodanu too, an instance of this was Debby's plan of extorting Chief Awodanu through Dokun:

DEBBY: you can play soft with the old man a bit, just for a while... Then seize the moment of the softness of his mood to ask for holiday dash. A return to Europe or so...

OTUNLA: come off it Debby. It's getting absurd. There are limits. Don't talk like that about your father-in-law.

DEBBY: (shrugs and continues with her plans.) Well, we all agree that Aina deserves a decent wedding. And we can afford it for her by using our heads... (page 34)

**POWER:** Chief Awodanu is a man of power, he is a top politician, even though he is not interested in political position still yet have a say in politics and also a big influence in his political party.

**HAPPY:** the play has a happy ending

ALL: bring the birth of a new dream for the land... (page 57)

It is evident that Otunla and Aina are happy lovers same as Dokun as Debby throughout the play they have never ceased to hide their affection for each other.

DOKUN & DEBBY: congratulations to you both. (They move forward. Debby holds Aina while Dokun holds Otunla)... page51

**DETERMINATION:** the play is full of determination for a better tomorrow, a better society and a brighter future.

OTUNLA: (takes Aina by the hand, then lifts her off the ground.) We must provide the antidote for this craze. We must destroy the temple of the cocaine mammon, the apostle of the ceremony; the unseen hand behind every successful wedlock.

OTUNLA: but remember, we must also stop those shedding crocodile tears on our heads. Those powerful do-gooders outside our shores, prefect of our imperfections... We must burn the poisoned weeds in our season of renewal. To build for the future, we disown the godfathers across the seas. Then this nuptial will bring harmony.

AINA: come now, join in the dance. The dance of the future. Of tomorrow. Otunla that's your name. Let us search for it so that we can hear the hopeful cry of rebirth.

## DIRECTORIAL STYLES

What is a style?

A style is a set of formatting attributes that define the appearance of an element

in the document. For example, a character style will contain font or font face attribute, while a paragraph style will contain paragraph alignment and line spacing attributes. The Longman dictionary of contemporary English defines styles as a “way of doing or making”. Directorial style therefore is the method, manner and technique a director chose to direct his or play, and this style is peculiar to such director alone because it is what distinguish him or her from other directors.

Directorial style also directorial approach is the manner in which his or personality is expressed in a production. Every single element or combination of element may reveal the director's creative personality that shapes and molds the production. They are the various directions and are adaptable production styles that a director employ to make the audience understand the play devoid of ambiguity. In the theatre today we have many directorial style we have Olu Obafemi style, Femi Osofisan style, Ayo Akinwale style, Abdulrasheed Abiodun Adeoye style, Tayo Simeon Arinde style and many other directorial style.

### **PRODUCTION STYLES**

The production style is a director characteristic manner of expression. The choosing of production style is judged by the way such play is written or how the way such play is written or how the director wants it to be. Style of production could be regard to as the means of dramatic communication from total theatrical presentation or performance through the actor, costumes and scenic designs e.t.c. The production style used for this play is Realism.

Realism is the attitude or practice of accepting a situation as it is and being prepared to deal with it accordingly. Realism in the arts is the attempt to represent subject matter truthfully without artificiality and avoiding artistic conventions, implausible, exottic and supernatural elements.

### **LANGUAGE ANALYSIS**

Language is the style of writing or speaking for expression in literary works. Language communication in dramatic performance is crucial to realizing the goal of a theatrical performance is clearly unique band tempered by the very nature of drama as an art from which requires that they are able to relate with. The language used in the work is English, Pidgin-English, Hausa and Yoruba. It also includes prosaic and poetic style of writing in its simple understanding form.

Naira has no gender employ simpn. In thle and poetic language. The language used are; English, Pidgin-English, Hausa and Yoruba. Also uses proverb and idioms to show some African culture in which the play is set ie play, the playwrights successfully



use proverb, witty words to express basic truth which may be applied to common situations.

### CHARACTER ANALYSIS

- OTUNLA: a young village teacher, a primary school certificate holder who is poor and does not believe tradition and culture but instead wants a classless and better society, a society without corrupt ones but rather everyone is with the goal of making a better society
- AINA: an educated village woman who believes in culture and tradition and follows them.
- CHIEF AWODANU: a corrupt politician, ambitious and a selfish man though he also believes that culture and tradition must not go into extinction.
- ABEKE: a loving wife though not a good representation of mother, who would do any sacrifice to help her husband pursue his selfish ambition
- DOKUN: an upright citizen and good friend and a caring lover who detests any form of corruption and hopes for a better tomorrow.
- DEBBY: an elite who did not believe in customs and traditions, a supportive and loyal friend and a good soulmate.
- BABA: an elderly man who believes in culture and tradition but would choose his daughter's happiness over anything.
- MAMA: a good cultural believer and a strong woman who cannot be easily convinced against her conviction.

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