

**THE USE OF NARRATIVE TECHNIQUES IN PLAYWRITING: AN
APPRAISAL OF ABDULLAHI ABUBAKAR'S *ALL FOR GOD***

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17/15CF082

**A Long Essay Submitted to the Department of the Performing Arts, Faculty
of Arts, University of Ilorin, Ilorin, in Fulfilment of the Requirements for PFA
308 (Research Methodology)**

SUPERVISOR

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May, 2021

Attestation

I, **OKUNLOLA** Timileyin Folasade, with matriculation number: **17/15CF082** attests to the fact that this long essay is original to me and I did not copy or plagiarise the research work of anyone, either living or dead.

.....

Signature

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Date

Certification

We the undersigned Examiners, hereby certify that this long essay has been read and approved as meeting the requirements for PFA 308 (Research Methodology) in the Department of the Performing Arts, Faculty of Arts, University of Ilorin, Ilorin, Nigeria.

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Dedication

To

ALMIGHTY GOD

This long essay is dedicated to the Almighty God for his loving kindness, divine provision, and protection bestowed upon me over time.

Acknowledgements

Special thanks to the lover of my soul who saw me through this research work. I appreciate my devoted supervisor and teacher, Mr. Adesina Adegbite; I am indebted to you sir. I am grateful for your support, guidance, and taking me through necessary corrections in the course of this study.

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To my parents and siblings, I say a big thank you for nurturing me over the years. For your affection and care, I will forever be grateful.

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ABSTRACT

Narrative technique is an essential aspect of playwriting and this research discusses its usage in playwriting. Various playwrights use different narrative techniques to suit their working styles.

Some writers however make use of more than one technique in the process of writing.

This study uncovers that the choice of a narrative technique determines the way the audience will relate with the play. A good choice helps the audience to feel among the production. They are swiftly carried along with the players as an essential part of the production themselves.

This study therefore employs analytical method in order to critically examine the usage of narrative techniques in the play text. This is expounded in great details through scholarly opinions and the selected playtext being considered. The analytical method of research is analyzed through personal knowledge, understanding and opinions of various scholars about the usage of narrative techniques. This study draws largely from relevant articles, ebooks and journals which serves as the secondary sources. This study also dwells on “All for God” by Abdullahi Abubakar which would serve as the primary source. It therefore recommends that playwrights should make more use of these techniques so as to have a more engaging audience and also ensure that the techniques are used in the right way that best suits their production concept.

CHAPTER ONE: INTRODUCTION

1.1 BACKGROUND OF THE STUDY

Narrative technique is an integral part of the playwriting process. It is used as a conveyor of the writer's intentions. It is any of the numerous strategies a writer used to convey what he or she desires. It is a procedure used in the making of a play to transmit information to the audience and, particularly, to develop the narrative, usually to make it more complete, complicated or interesting.

Narrative techniques provide deeper meaning for the reader and help the reader use imagination to visualize situations. Narrative techniques are the methods and devices writers use to tell stories, whether in works of literature, film, theater or even oral stories. Many techniques work upon specific uses of phrases, punctuation or exaggerations of description, but nearly every storyteller, regardless of genre or style employs a few foundational techniques.

In Abdullahi Abubakar's *All for God*, he made judicious use of these techniques in his scenes. From time to time, the characters address the integrated audience and bring them into the spirit of the play. The readers are made aware of some background information through the character Ebita who also serves as the omniscient narrator.

1.2 STATEMENT OF THE STUDY

This project will be addressing the use of narrative techniques in playwriting to sensitize the people of the theatrical world on the importance of narrative techniques. Oftentimes, some plays

are written with no clear-cut technique thereby making the play look confusing to an average audience.

1.3 SIGNIFICANCE OF THE STUDY

The project's goal is designed to help students of playwriting understand the importance of narrative techniques in the process of playwriting, improve their usage of the techniques and create authentic plays that fully portray the aesthetics of art.

1.4 AIMS AND OBJECTIVES OF THE STUDY

The aims of the study are as follows:

1. To critically analyze the concept of narrative techniques in playwriting.
2. To provide a clear understanding on the notion of narrative techniques.
3. To shed more light on the importance of narrative techniques.
4. To give detailed uses of narrative techniques.

1.5 SCOPE OF THE STUDY

The study is focused on the usage of narrative techniques in Abdullahi Abubakar's All for God. It is also centered on the functions and importance of narrative techniques. This study also deals with the analysis of narrative techniques in the process of playwriting.

1.6 RESEARCH METHODOLOGY

Research methodology refers to the procedures employed in the course of a study. One of the research methodologies is the analytical research method where materials are sourced from various origin. This is the method applied in this study. Materials are gotten from varied sources which include the play text in order to establish the usage of narrative techniques.

1.7 LIMITATIONS OF THE STUDY

In the course of putting together this research, some constraints were experienced which include limited access to data as there is a lack of previous research studies on the topic. Time constraint was also one of the restrictions as well as combining lectures with research.

1.8 OPERATIONAL DEFINITION OF TERMS AND CONCEPTS APPRAISAL

This is a judgement of the value, performance or nature of somebody or something.

NARRATIVE

This is the act, process or skill of telling a story. It is a description of events, especially in a novel.

TECHNIQUE

This is a particular way of doing something, especially one in which you have to learn special skills. The skill with which somebody can do something practical.

PLAYWRITING

This is the process of writing a play.

CHAPTER TWO: LITERATURE REVIEW

2.1 THE CONCEPT OF NARRATIVE TECHNIQUES

In any story, there is always a particular way to express views. The reader is confronted with a vision, composed by different elements. Defining these elements, and understanding the relation between them, will enable the reader to better understand the story and its themes.

The narrative is a way of organizing episodes, actions, and accounts of actions; it is an achievement that brings together mundane facts and fantastic creations; time and place are incorporated. The narrative allows for the inclusion of actors' reasons for their acts, as well as the causes of happening.

(Sarbin,.1986 pg 9).

A narrative technique is any of the several specific methods a playwright uses to convey what he or she wants. In other words, it is a strategy used in the making of a play to relay information to the audience and particularly to develop the play, usually to make it more complete, complex or interesting. Narrative technique brings out the artistry of any play. It refers to any specific, deliberate constructions of language which a playwright uses to convey meaning.

A playwright's use of literary technique usually occurs with a single word or phrase, or a particular group of word or phrase fragments at one single point in a text. The playwright gains favour with the narrative by the use of technique. Narrative technique means the analysis of the various element of the story such as setting, character, point of view, mood or atmosphere,

symbolism, style, theme, etc. In other words, it is the logical sequence of events presented to the readers in a way that enables the playwright to convey the themes, which are embodied within the playtext.

Any playwright who starts to plan the framework of his play must choose the point of view that contains the perspective from which he/she chooses to tell the story. It determines which characters' thoughts and feelings are accessible to the reader.

Within the play, a playwright can employ one or more strategies designed to tell a story in the most effective way. A play is a story, real or imagined, presented with a beginning, middle and end. It is the ordering of the events, or plot that dictates a playwright's narrative strategy.

Playwrights use a number of narrative techniques to impart stories to their readers. In a single play, a playwright may choose to draw upon a variety of these techniques.

“Narrative technique means the methods and devices writers use to tell their stories, whether in works of literature, film, theater or even oral stories or other media. Many techniques work upon specific uses of phrases, punctuation or exaggerations of description, but nearly every storyteller, regardless of genre or style employs a few foundational techniques, such as point of view, setting, symbolism and others.”(Cascio,2007)

<http://education.seattlepi.com/literary-definition-narrative-techniques-5557.html>

Narrative techniques are the methods that playwrights use to give certain artistic and emotional effects to a play. It refers to the resources of language; the specific aspects of literature in the sense of it's universal function as an art form that expresses idea through language which we can

recognize, identify, interpret and analyze. Taiwo (1986) submits that, 'narrative technique is used to supply the necessary ingredients that make every literary piece 'picturesque, grand and serious'(cited.in Awumade 2009).

Playwrights from different era or periods in history embellish their artistic creations to derive the 'literariness' of their creativity. The concept of narrative technique in playwriting to the literary minded playwright is like the breath we inhale. Its place in literary discourse can never be over emphasized.

One of the important narrative techniques is the plot elements which are the building blocks of the play. It is realized in the way the playwright constructs the play from the beginning, through the middle and over to the end.

Playwrights may follow a linear structure in which events flow in time order or the playwright may break the time sequence by flashing back or jumping forward. It is also possible for playwrights to write plays from multiple points of view.

However, over the years narrative techniques have been in constant use in the world of playwriting with no end in sight to its usage. There's hardly any play which has been written without infusing one technique or the other. In lieu of this, I believe that narrative techniques is an art of the theatre that has come to stay.

The evergreen nature of narrative techniques cannot be over-emphasised. Right from the days of the Greek Dramatists, it has been a handy tool in the bag of every playwright. The three great Greek Tragedians all brought their "techniques" to the art of writing: Aeschylus with his majestic superb verse, Sophocles with his complex plots, subtle characterizations and flexible dialogues, Euripides with his well laid out and easy to understand plots and realistic plays. Following the path of these great writers, playwrights across all ages have been in the business of infusing diverse techniques into their plays to enhance its credibility.

As much as the usefulness of narrative techniques have been discussed, the fact remains that a play without a technique is simply no play at all.

2.2 FUNCTIONS OF NARRATIVE TECHNIQUES IN PLAYWRITING

Just as an artist uses different paints and brushes to create visual images, writers employ numerous narrative techniques to make powerful stories. Tools like dialogue, scene structure and description all play a role in making the story coherent and unified. Narrative techniques serve a variety of functions:

The first function of the narrative technique is to determine the manner of sending the information to the readers. They are means which convey the playwright's intentions and desires for the play. They bring out the beauty in the composition of a play.

Secondly, they serve as building blocks used to put the pieces of the play together to form an artistic whole. They serve as bolts and nuts that hold the play together. They also aid character development.

Thirdly, they help in building and maintaining the interest of the audience. They serve as a bridge between the past and present events thereby making the play coherent and pleasing to the readers. They also promote actors' relationship with the audience, thereby making the audience feel as part of the production.

2.3 ANALYSIS OF NARRATIVE TECHNIQUES IN PLAYWRITING

The narrative techniques used in playwriting varies from one playwright to the other. Each technique is used to further portray what the playwright had in mind while writing the play. Here are some of the narrative techniques commonly used in the playwriting process:

1.BREAKING THE FOURTH WALL

When applying this technique, a character address the audience directly. This is also known as Direct access. This may acknowledge to the reader or audience that what is being presented is fiction, or may seek to extend the world of the story to provide the illusion that they are included in it.

2. MULTIPERSPECTIVITY

A narrative that is told from the viewpoints of multiple characters that incorporate various perspectives, emotions and views from witnesses or actors to varying particular events or circumstances that might not be felt by other characters in the story.

3. FIRST-PERSON NARRATIVES

First-person narratives cross all genres of literature and are characterized by the writer or a story's character using his own voice to tell the tale. With this technique, the narrator employs the first person by referring to himself as "I", and is either actively or passively involved in relating the events of the story. The narrator may or may not be privy to whatever action is about to unfold, and he need not be the primary character. The first-person narrative technique is especially popular in writing personal diaries or memoirs, dramatic monologues, mystery novels and even interior monologues in which a character essentially has a discussion with him/herself.

4. THIRD-PERSON OMNISCIENT

With this technique, the playwright chooses to have the story told by an outside narrator who knows all- hence the term "Omniscient". Third person narrators refer to characters by name or use common pronouns such as she, he or they. Authors may use third-person narrators to speak to readers directly, although they don't necessarily reveal all they know of the past, present and future.

5. LINEAR NARRATIVE

The linear narrative is used when the author wants to tell a story in the order it happens. This means starting out at the beginning and stopping at the end, without telling any of the story events out of order. This does not mean narrative in linear order cannot include events that happened before the story. These are often introduced using another narrative strategy called "flashback"

6. FLASHBACK

The flashback strategy clues in readers to something that happened before the story begins. Readers gain insight into character personality or motivation. Flashback introduces events, often through character memory or dreams, that are important to a story but not part of the present time in the story. Writers may use a flashback to have a character remember a childhood fear that plays an important role in the story. By introducing these elements through flashback, readers understand more as the story unfolds. Whenever a character is taken back in time to remember or relive an event, the author is using the flashback technique.

7. NON-LINEAR NARRATIVES

A writer uses non-linear narratives to keep some story elements from the reader. Non-linear moves freely back and forth between past and present. This is not the same as a flashback which details a past event through memories or dreams. With flashback, one character's point of view is the foundation for the narrative and everything is from that character's point of view. However, with none linear storytelling, the writer employs several perspectives and writes about events that the characters of the story may not know.

8. FORESHADOWING

This is a technique applied when a writer begins to drop hints about a situation that will occur in the future.

9.BACKSTORY

This is used to relate incidents that precede events in the story being told—past events or background that add meaning to current circumstances.

10. CLIFFHANGER

This is a technique in which the play ends unresolved, to draw the audience back to a future episode for the resolution.

11. NARRATIVE HOOK

This is a story opening that "hooks" readers' attention so they will keep reading.

12. IMAGERY

This has to do with forming mental images of a scene using descriptive words, especially making use of the human senses which is the same as sensory details.

CHAPTER THREE: TEXTUAL ANALYSIS OF ABDULLAHI ABUBAKAR'S *ALL FOR GOD*

3.1 SYNOPSIS

All for God is a play in 7 events that seeks to expose and correct the ills in the society. The play achieves this using the places of worship and the religious leaders as a case study. Ebita, the twin brother of Lalu strives to achieve his purposes by manipulating the greedy nature of Imam, pastor and the Ifa priest to his favour. The gullibility of the average citizen also helps to fuel their ambitions.

Owolowo, an industrialist who was dubious in his ways; Odalu, a political aspirant and Young Lady, a beautiful young woman who was searching for her soul mate were all made pawns in the games of the spiritual leaders who themselves were pawns of Ebita the master planner. All for God is a satirical tale that discusses the desecration of the houses of worship and the double lifestyles of the religious leaders.

3.2 BIOGRAPHY OF THE AUTHOR

Abdullahi Abubakar is a Nigerian writer who lectures in the Department of English, University of Ilorin, Ilorin Nigeria. He has served in various capacities which includes been the Sub-Dean of Faculty of Arts in the University of Ilorin. He is the current Head of the English Department in Faculty of Arts, Unilorin. He has also written several plays and have various papers to his credit some of which include: Aesthetic Context and the Christian vision in selected novels by

Nguigi, Essence of myth in Osofisan's Dramaturgy: A reading of Twingle Twangle, A twyning tale and Tradition and modernity in Adebowale's The Virgin and Out of His mind.

3.3 GENRE

All for God is a satire as it exposes the evils that occurs in the most respected places in the society- the house of worship. The playwright reveals the events that goes down behind closed doors in each house of worship. He further exposes the evil intentions that filled the hearts of men and how far they would go in achieving their intentions.

3.4 CHARACTER ANALYSIS

EBITA

Ebita is the twin brother of Lalu as portrayed in the play. He interferes in the affairs of human and suggests ways they could dance to his tune. He is an empyrean figure and the brain behind most hideous thoughts and actions being perpetuated by humans.

OWOLOWO

Owolowo is an industrialist whose ways are dubious and very crafty. He seeks assistance from the Ifa priest when things began to go awry in his company and will stop at nothing to ensure his tracks are well covered and he doesn't pay for his sins. However, he was found out and had to pay for it.

PRIEST

This is one of the religious heads who serves as a mouthpiece for the Ifa oracle. He is a man who is more concerned about his personal comfort than upholding the tenets of his religion. He is ready to do all to ensure his customers are happy thereby securing his fortune. He is a hard bargainer who seeks to enrich his pockets at every available opportunity.

IMAM

This is the religious head of the Islam religion. He is a greedy man, lascivious and also seeks to turn situations to his advantage. He thinks his position as a cleric as a business venture and acts as such too.

YOUNG LADY

She is a naive beautiful woman who was after getting an husband. She seeks prayer from the Imam in this regards unaware she is being preyed on. She is a courteous young lady, this is evident in the way she relates with the Imam "boys" and the duo of Gboyi and Soyi.

GBOYI

Gboyi is a woman who sees and knows all that goes on around her. She is the neighborhood's busybody.

SOY

Soyi is Gboyi's partner in the art of eavesdropping and gossiping. She can go to any length to source for information.

PASTOR

This is the shepherd in charge of the Christ for money congregation. He also adores money and influence. He uses Odalu's predicament to his advantage. He is also involved in immoral activities with Iya Adura, a prominent member of the church.

ODALU

Odalul is a popular politician and he seeks spiritual support from the pastor. Death is his greatest fear and what the pastor capitalizes on to further exploit him.

LALU

This is the empyrean figure assigned to check the excess of the Ifa priest. He was the one who brought the idea of sharing relief materials that were used to gather people for the unveiling of the wicked ones.

HOLY

This is the empyrean figure assigned to check the excess of the Pastor.

JIBRIL

This is the empyrean figure assigned to check the excess of the Imam. He was in charge of getting the perpetrators for their punishment.

3.5 THEMATIC PREOCCUPATION IN *ALL FOR GOD*

1. COMMERCIALIZATION OF SPIRITUALITY

In the play, we can see shreds of evidence of how the house of worship has been desecrated and bastardized all because of monetary benefits. Right from page 1 where we can see the hypnotized figures, the religious heads stripped them of their luggage and made away with the "loot". Ebita on page 28 further sheds more light on how deep the quest for money has eaten into the religious systems.

2. HUMAN NEED FOR A SPIRITUAL AUTHORIZATION

From time immemorial, humans have always been in search of spiritual validation for all they do. They feel safer knowing a religious entity is backing them up. The characters in *All for God* are not left out of this validation as they also run to their religious heads at the slightest flick of trouble as we can see in Owolowo, Oдалu, and the young beautiful lady.

3. GREED

This is the driving force for the religious heads portrayed in *All for God* as well as other characters like Oдалu and Owolowo. Everyone is in search of money, money, and more money regardless of how it will come or the consequences it will bring in its wake. From the interrogation in event 7, greed was discovered to be the underlying factor for the crimes being committed.

4. PRETENSE

The religious heads all led double lifestyles. They portray one thing in their places of worship and another in their homes. During the APIP meeting in page 29, both pastor and Imam appreciated the priest for his charms which they have been using whereas they couldn't boast of that in front of their congregations. Below is an excerpt of their conversation:

" **PASTOR:** Thank you. I salute you all in the name of everything holy. Your mayehun* (pointing at the priest) worked. The success this month is a breathtaking one. I wish to announce that our net has made a big catch, namely the arch politician in the city....." (Pg 29)

"**IMAM:** I also want to acknowledge the efficacy of the *aworo* charm given to me..." (Pg 30)

"**PRIEST:** My friends, take it easy. Do not get tipsy. You know your individual faiths forbid the substance and it remains, forbidden, for your disciples. But they will not understand when they smell it on you." (Pg 31)

5. DISPARITY IN THE SOCIAL CLASS

There is huge discrimination between the rich and the poor in the context of the play and by extension the general society. All religious heads agree that it is always better to have a rich congregation than a poor struggling one.

3.6 SETTINGS OF THE PLAY

The play is set in the 21st century with the following locale:

- Ifa's Progeny residence
- The Imam's abode
- The Church
- APIP meeting point
- Pathway for the empyrean figures
- Market place

CHAPTER FOUR: CRITICAL ANALYSIS OF NARRATIVE TECHNIQUE IN *ALL FOR GOD*

4.1 TYPES OF NARRATIVE TECHNIQUES USED IN *ALL FOR GOD*

The playwright made use of various narrative techniques to reveal his artistic style in the play *All for God*. These narrative techniques fall under 4 Categories which are: Plot, Perspectives, and Style.

NARRATIVE TECHNIQUES EMPLOYED IN PLOT

- **BACKSTORY**

This is used to relate incidents that precede events in the story being told—past events or background that add meaning to current circumstances.

This was utilized in Event 1 where we see Ebita introducing himself to the audience and informing them of what brought about his present condition.

"Did you see what I saw? You doubt if such could happen! That is it. You are wondering who I am. Let me introduce myself. I am Ebita, who some of you call Shaitan/satani or devil. I am the twin brother to Lalu; but more often than not a lot of you mistake me for him. I am distinct. Since I parted ways with God., I have done my things independent of God's. My Disciples are distinctive; we do our things in isolation of others outside our group. But what I have seen just now interests me because it is an emerging idea I never thought of. When God said you people were more knowledgeable than the angels and

demons at the point of your creation, I thought He was partial. But I can now see how intelligent you are with this interface between God's work which you term holy, and mine which you misconstrue as evil. I have learnt how easy it is to achieve my desire with such gullible creatures (pointing at the three confused figures still on stage). My work has now become easier as I can achieve my aims without tears. My popularity has of recent been abused; anybody who misbehaves would say it is the devil; whereas I am never privy to their misconduct; but now I can lay my head on my pillow without stress and embarrassment, since men cherish my strong weapons more than I can ever imagine. (Murmur of disagreement from the audience.). You disagree with me, I suppose. Let me expose certain facts you have never known. I have been on the watch out for one and I discover that...." (Event 1 page 3)

He further continued his lamentations in Event 2.

" You see what I mean. His forebearers used to work with my twin brother and arch enemy, Lalu, the bearer of sacrifices; then my survival was based on his charitable gestures from the numerous sacrifices at crossroads. Reason why this is so? I will tell you. I was unpopular due to what many people believed was my waywardness. They shun me when I approach them with such weapons as lust, liberty to do anything they wish etc for fear of being disowned by God, the Almighty. This is more common among the so called disciples of universal religions with their priests preaching with fire and brimstone against my ways. They speak as if they were there when we disagreed with

God over the superiority of their forebear. I got frustrated until I discovered the present formula. Let us share the experience" (Event 2 Pg 12)

His dialogues in both events were majorly reminiscent of his early days.

- **CLIFFHANGER**

This is a technique in which the play ends unresolved, to draw the audience back to a future episode for the resolution.

This was achieved in the Epilogue where Ebita categorically stated "..... The Chapter is not closed yet; I shall surely re-strategize...." (Pg 46).

- **NARRATIVE HOOK**

This is a story opening that "hooks" readers' attention so they will keep reading.

This technique was achieved in the prologue of the play. The hypnotizing of the three men and the scenario was enough to whet the appetite of the average reader and encourage them to read the play.

"It is late evening. Three men appear from different directions obviously tired after the day's work. The three carry paraphernalia commensurate with their professions as a labourer, a trader and a civil servant. They stop, transfixed by voices which recite hypnotic rhythms in turn. Three figures appear from behind: from the earth, on a camel and in a ship in that order and all are dressed in stained white garments, each carrying a

spiritual symbol: as an Ifa priest, an Imam and a pastor. The transfixed figures are thoroughly searched concurrently by each of the figures in white robes. After the search, they put the contents found on each transfixed figure away. They exchange looks and laugh derisively and loud. The three begin a dance round the hypnotized figures in turn with songs of victory in the order of their entry and thereafter take their exits. The transfixed figures regain consciousness but feel empty and worried." (Pg 1)

NARRATIVE TECHNIQUES EMPLOYED IN PERSPECTIVES

- **BREAKING THE FOURTH WALL**

This is a technique in which the author or character addresses the audience directly (also known as direct address).

This technique was achieved through various dialogues by the actors. All of Ebita's dialogue in Events 1,2,3,4, and the epilogue were instances where the playwright made judicious use of this technique.

"Did you see what I saw? You doubt if such could happen! That is it. You are wondering who I am. Let me introduce myself. I am Ebita, who some of you call *Shaitan/satani* or devil. I am the twin brother to Lalu; but more often than not a lot of you mistake me for him. I am distinct." (Event 1 page 3)

" You see what I mean. His forebearers used to work with my twin brother and arch enemy, Lalu, the bearer of sacrifices; then my survival was based on his charitable

gestures from the numerous sacrifices at crossroads. Reason why this is so? I will tell you. I was unpopular due to what many people believed was my waywardness. They shun me when I approach them with such weapons as lust, liberty to do anything they wish etc for fear of being disowned by God, the Almighty. This is more common among the so called disciples of universal religions with their priests preaching with fire and brimstone against my ways. They speak as if they were there when we disagreed with God over the superiority of their forebear. I got frustrated until I discovered the present formula. Let us share the experience" (Event 2 Pg 12)

"Don't mind me, please. The food is delicious. I almost forgot my cue. That is how life is. Since I no longer scout for food, it is placed before me in abundance by my new and numerous disciples. You wonder who they are. Never mind who exactly they are; but I can assure you they are the creams of the society taking another form.... (Licks further more) To the crux of the matter; I hope you are enjoying yourselves. My two messengers just arrived with a success story of finding an abode, where my doctrines will easily be spread. But before I give you the full gist, I have uncovered the gimmicks applied by God on the people to test their faith and draw them closer to Him; and I have sought permission to use same in an irresistible manner to have them to my side. It is simple. Keep watching." (Event 3 pp 20-21)

"Thank you for sharing my joy. It indeed calls for celebration. He who does not know how others make it shall sweat in vain, they say. I realize that with the increasing poverty, the poor are more to God while the rich stay aloof to enjoy their wealth. The

intelligent among my new found fellows cash in on the opportunity and before you know it, churches for the rich begin to spring up..... That is the vogue; so, it is better to move with the trend. Let us move to the next level. Follow me." (Event 4 Pp 27-28)

" Adversaries! I wonder what their problems are. Even God with whom I disagreed gives me free hand to operate...but not those ones. They cannot preach their gospels without alluding to me or raining abuses on me. Have you ever heard me mention their names? What has just transpired is a good example. I didn't interrupt their sessions and interactions; why won't they leave me alone? You might have wondered that I did not protect the victims of their spiritualism, in spite of the allegiance of the trio to me. By my nature, I hate to have confrontation with others, especially co-empyrean figures. In addition, my teachings are popular among the human race, because I only ebb them by suggesting the other option; but I force them not. You will agree with me that not everything can be sorted out with patience and forgiveness; hence God created anger and vengeance, as alternative options for social justice. The oppressor would not cease, until the oppressed fights back. The chapter is not closed yet; I shall surely re-strategize; but bye for now." (Epilogue pg 46)

- **MULTIPERSPECTIVITY**

This is a technique whereby a play is told from the viewpoints of multiple characters that incorporate various perspectives, emotions, and views from witnesses or actors to varying particular events or circumstances that might not be felt by other characters in the story.

The playwright made use of this technique while portraying the story from the viewpoint of the Priest, the Imam, and the Pastor. We can see this in their various monologues all pointing to the fact that they have "monitized" their calling.

".... It is a saying that rather than for a priest to sleep hungry, Ifa shall prescribe a sacrifice. I have taken that burden off Ifa; I now do the prescription. Since I am now equipped with another affluent customer's particulars, invocation details are complete, when the need arises. I now have the remote control; just wait and see how effective I am in this survival game." (Pg 10)

"Why would I not do that! Someone came with a problem on the trust that it would be solved and I did by zeroing her search.... Yes. After all I only proffer immediate solution to the problem by offering my service. And Allah knows that it is more in the interest of the religion. I will surely be at advantage to advance the course of Islam with her beauty, if she gets a husband through me..... But I must have a feel of the 'product' before I 'sell' it to one of my prosperous customers. The lady would make me to gain easy access to her purse. So keep your opinions; I am not bothered by it. I have found another source of pride or wealth, as the case may be, to prove the worthiness of being a cleric." (Pg 17)

"See, the fool. I have got the right key to the idiot's pocket. Assuming I went to him invoking God's name, he would have shunned me or gave me a paltry amount. What a pitiable sight. But I have jettisoned such emotion for long. Any of his type that steps into my trap shall pay the backlog and even deposit in advance. Every worker deserves a pay

for his sweat. Don't idlers who pose as your representatives allt money to themselves as their take-home? The same rule applies here. I am a son of God, overseeing His business...." (Pg 24)

- **THIRD PERSON NARRATION**

This is a technique whereby the play is written as if it's an impersonal narrator who is not affected by the events in the story. It can be omniscient or limited, the latter usually being tied to a specific character, a group of characters, or a location.

The third-person narration being used is the omniscient type. Ebita serves as the omniscient narrator as he knows everything that goes on in the play. This is evident in his dialogues such as :

"..... Let me expose certain facts you have never known....." (Pg 4)

"...You wonder who they are. Never mind who exactly they are; but I can assure you they are the creams of the society taking another form....." (pg 20)

"....Let us move to the next level. Follow me" (pg 28)

NARRATIVE TECHNIQUES EMPLOYED IN STYLE

- **IMAGERY**

This has to do with forming mental images of a scene using descriptive words, especially making use of the human senses which is the same as sensory details.

This was explicitly used in the prologue scene where we can see the three figures who became prey to the religious leaders.

".....Three men appear from different directions obviously tired after the day's work. The three carry paraphernalia commensurate with their professions as a labourer, a trader and a civil servant. They stop, transfixed by voices which recite hypnotic rhythms in turn. Three figures appear from behind: from the earth, on a camel and in a ship in that order and all are dressed in stained white garments, each carrying a spiritual symbol: as an Ifa priest, an Imam and a pastor. The transfixed figures are thoroughly searched concurrently by each of the figures in white robes. After the search, they put the contents found on each transfixed figure away....." (Pg 1)

The earth signifies the traditional African religion, the camel signifies the Islamic religion while the ship signifies the Christian religion.

4.2 USES OF NARRATIVE TECHNIQUES IN THE PLAY

Narrative techniques were used in diverse capacities in the play *All for God*. They were used to inform the audience of what has occurred before the advent of the play. They were used to make the audience yearn more for the play. The narrative technique was also used to reach out to the audience and make them a part of the performance by posing questions to them from time to time. They were further used to create images in the head of the reader.

CHAPTER FIVE: SUMMARY, AND CONCLUSION

5.1 SUMMARY

The study was carried out to analyze the concept of narrative techniques. Chapter One talks about the background of narrative techniques and the aims of the study. Chapter two, which is on the literature review discusses diverse views on narrative techniques while reiterating its evergreen nature. Chapter three talks about the analysis of the playtext “All for God” while Chapter four discusses extensively how narrative techniques were utilized in the playtext.

5.2 FINDINGS

The researcher was about to find out the various narrative techniques that are being used in the literary world as well as their uses. It was also discovered that studies in this area of theater are quite limited.

5.3 RECOMMENDATIONS AND CONCLUSION

The researcher recommends that further studies be made in this area.

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