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QUESTION 1.

Attempt an incisive interrogation of Solomon A. Edebor's good morning, Sodom, underscoring at least five underlying thematic thrusts the drama engages.

ANSWER

The five main thematic thrusts are as follows: cultism, stigmatization, love, peer pressure, anger, hatred, forgiving, and repentance.

1 Cultism

A group of individuals led by a charismatic, self-appointed leader who exerts undue influence over the members and demands steadfast adherence to a set of ideas and activities that are seen as abnormal. This was seen in the eighth movement when K.K. and Bentol brought Demola to the cult before Spark (the cult leader) initiated Demola into the cult (RED SHADOWS).

2 Stigmatization of teenage pregnancy

Dr. Richards' refusal to acknowledge Keziah's pregnancy was an example of how stigmatizing teen moms for defying age standards and belonging to undervalued socioeconomic or racial groups.

3 Love

Love is a powerful, profound affection for someone else. Demola's affection for Keziah is evident throughout the play. even if they didn't get along well with each other.

4 Peer pressure

This is when you opt to do something you would not normally do in order to feel loved and respected by your pals. Demola's feelings for Keziah, along with peer pressure, drove him to drug her with a handkerchief and then rape her. Peer pressure further compels him to use drugs and join a cult.

5 Hatred

A profound sentiment of aversion towards an individual is what Keziah felt after Demola sexually assaulted her. Keziah had trusted him and believed that he wouldn't commit such an act, but the betrayal shattered her expectations and left her feeling devastated, as if her life had been irreparably damaged.

6 Anger

When you believe someone has intentionally harmed you, you might experience a powerful feeling of animosity towards them. Dr. and Mrs. Richard harbored resentment towards Keziah after discovering her pregnancy, as they had placed their trust in her to pursue her education responsibly and believed they had raised a well-behaved child.

7 Forgiveness

Choosing to intentionally let go of feelings of resentment towards someone who has caused you harm is known as forgiveness. Dr. Richard made a conscious decision to forgive his daughter after she tried to take her own life.

8 Repentance

Genuine contrition or sorrow for past actions is what defines a sincere remorse or regret. K.K felt remorseful for his role in the death of Demola and the poor choices that led to it. Similarly, Demola's father expressed regret for not being present in his son's life when he needed him the most. Dr. Richard was

filled with remorse for the unwise decision he made regarding his daughter's pregnancy, which nearly cost her life.

QUESTION 2

Attempt detailed character analyses of any three characters in Solomon A. Edebor's good morning, Sodom.

ANSWER

❖ Demola

Demola was a young man from a wealthy background who attended the same school as Keziah and developed romantic feelings for her. However, he succumbed to the peer pressure of his friends and raped her. Additionally, he got involved in drug abuse and joined a secret cult group, which ultimately led to his untimely death.

❖ Keziah

Keziah comes from a loving home, and her parents have full trust in her. She was a polished young lady who took her academic career seriously. She was sexually assaulted by Demola, became pregnant, and then tried to kill herself out of her father's rage and the shame she brought to her family, but she was eventually pardoned. Her father provided her the chance to complete her education, and she gave birth to a girl.

❖ Mrs. Richard

She is the mother of Keziah. She showed her love and satisfied her with everything she needed like a loving mother should. After hearing that her daughter got pregnant, she was astonished. Mrs. Richard forgave her after she attempted to commit suicide and She accepted Keziah's child to be her grandchild.

Question 3

What are the points of divergence between the published and the film version of GOOD MORNING SODOM?

POINTS OF DIVERGENCE

Third Movement

- In the film version, Dr Yusuf's class is interrupted by two students of opposite sex after they came to class late.
- In the film, Dr Yusuf greeted the students with 'Good Day' while in the published he greeted with 'good morning'.
- Demola's first two lines weren't said in the film, Bunmi's first line wasn't said and also Ovie's first line wasn't said.

Fourth Movement

- In the published version, it was written that 'Demola takes a mouthful of rice then looks up to Keziah' but in the film, he had no rice only 1 drink.

Sixth Movement

- In the published version, Demola is said to be lying on his bed but in the film, he wasn't on a bed
- Line 8,9,12,14,15 were not used in the film version.
- In the book, Keziah woke up agitated and sobbing while in the film she did the same but slapped Demola also.
- In the book, four men were said to be bringing out some clothes under the command of Adeyoju but in the film only one man was shown
- In the book, Stella woke up after the first dream in her bed and interacted with Emmanuella after she woke up but in the film the scene of her waking up wasn't shown and she had the interaction with Emmanuella in the drying space outside

Seventh movement

- In the book, K.K gave Demola a white substance wrapped in a nylon to sniff but in the film, it was wrapped in paper

Eighth movement

- In the book, three blindfolded men were said to be kneeling down but, in the film, it was only two men
- Spark snaps his hand twice in the book but in the film he didn't
- In the book, one of the deceased cultists was called Dagren but in the film he was called Dragon

Ninth movement

- The ninth movement wasn't shown in the film

Tenth movement

- In the film, Keziah wasn't bleeding after fainting and no car stopped once she got a view of Demola's lifeless body

Twelfth movement

- In the book, Stella waves goodbye after hugging Keziah but in the film stella assists Keziah into the car and follows them while sitting in the front seat of the car.

Thirteenth movement

- In the book, the DPO was referred to as a woman but in the film, it was a man that was the DPO.
- In the book, the officer said that they had apprehended three of suspected cultists but in the film, he said they had apprehended four suspects
- In the film, the DPO instructed the two officers to ask the IPO to speed up his investigation. He also told them to make a copy of the case file and send it to the DPP for advice. Lastly, they were told to quickly conclude their investigation so that prosecution could begin but in the book this conversation didn't happen.

Fourteenth movement

- In the book, Dr. Richards instructed Keziah to pick up the book from the center table and hand it to him. However, he stopped her midway and asked her to open it, revealing that there was a letter for her inside. In the film, there was no book, only the letter
- The book states that both mother and father are together in the living room with Keziah while her and Dr Richard converse but the film depicts the mother walking in on the conversation.

Sixteenth movement

- In the book, Dr Richard called the unborn child 'evil thing' but in the film the child was called '**bastard**'
- Where the book said Keziah laid down on her left side, she was seen lying down on her right side in the film
- There is an added scene in the film where Keziah is seen crying in her room and her mother is seen consoling her after the treatment her father gave her after he came back from work

Seventeenth Movement

- The only statements the prosecution and defense counsel made in the film were 'My Lord, let justice prevail. Most obliged, my Lord' and 'I, therefore, plead my Lord that you temper justice with mercy. I rest my case'.
- The only statements the judge made in the film that were also in the book were his second line, the statement 'Having looked into the facts and circumstances of this peculiar case' from his third line and his final line.
- The court clerk didn't make a single statement in the film
- The accomplices of K.K had their names mentioned in the film version of the play and their names were as follows: Torkuma Okorie, Musa Abubaker, Olupitan Steve, Sebiotimo Philips
- In the book, the judge was stated to have glasses but, in the film, he had no glasses
- In the book K. K's mother is mentioned while in the film she has no single appearance.

Eighteenth Movement

- In the book, Dr Richards was said to be sitting at the back of a Toyota Venza but in the film, he was seen sitting in the middle of a Toyota Sienna

Nineteenth Movement

- The story here was in the twenty first movement in the films story approach
- Mrs. Diran wasn't in this movement neither did she appear in the film
- Some of Mrs. Diran's lines were used as lines for Engineer Diran in the film
- The part where K.K brings out a picture of Mr. and Mrs. Diran was scrapped in the film
- Lines for Mrs. Diran that were scrapped in the film are her second, third, fourth, fifth, sixth and seventh line in the book

Twentieth Movement

- Keziah was said to be lying down on her bed in the book but in the film, she was on a couch

Twenty First Movement

- Mrs. Diran was said to be dead in the film
- After the twenty first movement in the film, a scene was done where Keziah was in labour, called for her mother who came, called Dr Richards, told him they were heading to the hospital and that he should meet them there after which she helped Keziah to the hospital.

Twenty Second Movement

- The scene inside the labour room wasn't shown in the film version

Note: The twenty third movement wasn't acted in the film; Keziah's daughter was called Maurita in the book but was called Heritage Demola-Diran in the film.