AFE122

USE OF ENGLISH

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**QUESTIONS**

1. Attempt an incisive interrogation of Solomon A. Edebor's Good Morning Sodom, underscoring at least five underlying thematic thrusts the drama engages.
2. Attempt detailed character analyses of any three characters in Solomon A. Edebor's Good Morning Sodom.
3. What are the point of divergence between the filmed and written version of GOOD MORNING SODOM.

QUESTION 1

1. **Peers' unfavorable influence**

 As shown in Solomon Edebor's Good morning, Sodom, this has a strong thematic focus. This added significance when the character Demola is taken into consideration, as she was a victim of harmful influence.

Demola, KK, and Bentol have a flashback chat in the twenty-first movement. Demola has grown romantically interested in Keziah, and his "friends" are talking about it. His friends are advising him to drug her before raping her in order to feel satisfied. He was initially hesitant, but as the influence of his buddies built, he began to concede. If his pals hadn't put pressure on him, he probably wouldn't have committed such a criminal conduct.

He feels horrible and begins to ask Keziah for forgiveness, so the pleasure is fleeting. He is undoubtedly rejected, and once more he succumbs to peer pressure. Demola is given a white powder by KK to smell, which is most likely a hard drug. In this drama, giving in to peer pressure carries quite serious risks. Mr. and Mrs. Diran were informed of a few further terrible deeds that Demola committed as a result of Kk's influence over him. This play highlights the importance of the impact even a single friend can have on another. . Additionally, it illustrates the extreme effects of succumbing to peer pressure, and as we can see, Demola had some fairly dire outcomes.

1. **Cultism**

 The topic of the act of cultism that was depicted in the play, Solomon Edebor's Good Morning Sodom, is one of the drama's most compelling thematic strands. The author made an effort to paint a vivid image of the initiations, activities, and even risks associated with cultism in the context of a normal Nigerian institution.

 A scene is painted in the play's eighth movement. A group of students wearing school uniforms, including a red T-shirt and a black beret, are circling three pupils who are blindfolded and on their knees in the darkness.The group responds in unison to their "catchphrase" as "Spark" addresses them as "Red Shadows". This segment merely describes how new cult members are initiated and the subsequent rites. Another cult known as the "Sparrows" is introduced as the play progresses, and it becomes evident that the two cult organizations are rivals since each have murdered members of their own cult.

Anyone should avoid joining a cult or engaging in cult practices after learning about the unfortunate incident that befell a Mayflower University student. Demola, one of the three pupils who were initiated into the cult, was killed in the tenth movement after becoming involved in the conflict between the opposing cults. Anyone participating in a cult knows that it never ends nicely. As in the example of Nkango Nwoko (Kk), who was facing his verdict in the seventeenth movement, senseless deaths also bring dishonor to the family members.

1. **Negligence in parenting**

 The problem of the careless parenting, especially that practiced by Demola's parents, is another overarching thematic thread. After Demola's death, the Diran and Richards' family have a chat, which is depicted in the twenty-first movement. In the living room is Engineer Diran, who is feeling guilty and regretting his actions, together with his wife. Beginning with everything KK had previously disclosed to him in Agobi prison, Demola's father begins to relate all the events. The parents acknowledge their parental shortcomings and confess that they let their desire to protect Demola's financial future overshadow the duties they had to fulfill. They concentrated their parenting on giving their child what they thought was important. Basic actions that parents should take as a result. negligent parenting

 The problem of the irresponsible parenting, which was established primarily by Demola's parents, is another overarching thematic thread. Following Demola's passing, we witness a conversation between the Diran and Richards' family in the twenty-first movement. Engineer Diran and his wife are in the living room, both of them feeling regret and regret. Demola's father begins to discuss everything KK had previously disclosed to him in Agobi prison. The parents acknowledge their shortcomings as parents and say that they let their desire to protect Demola's financial future to overshadow the duties they had. Their parenting was centered on giving their child what they believed to be essential. Therefore, fundamental things that parents should perform. As a result, parents neglected to perform simple things like show their children affection or boost their overall wellbeing.

 Demola engaged in numerous activities, including lying, cultism, rape, and even drug use, which demonstrated the consequences. He had no solid relationship with his parents to use as a foundation for approaching them, therefore he was unable to confide in them. He eventually joined a cult as a result of all these factors, which also caused his death.

1. **Rape's effects**

Another noteworthy aspect of this drama is the ramifications of rape. As witnessed in the play, the experience of being raped has a significant impact on the victim. Keziah has a great deal of hardship as she battles mental and emotional issues, and even her father loses sight of her as his adored daughter.

Stella, a friend of Keziah's, was also raped in this drama. She also had a great deal of mental and emotional agony, which was quite harmful. She was so affected by it that she lost her bearings and became irrational. Dramatization of the pain rape victims experience makes it easier to comprehend their feelings and approach them cautiously in order to provide assistance.

1. **There is light at the end of the tunnel.**

 The final theme I want to highlight is that not everyone's narrative has to end in misery or regret, unlike the rape victims in this play. The first example is Stella, who was raped by four individuals and continued to endure shame from others even after the incident, leading her to lead a wayward life. She overcame the suffering thanks to a spiritual intervention, and she also realized the error of her ways.

The second illustration is Keziah, another victim of rape. She had a great deal of hardship as well, and she became so hopelessly depressed that she made an attempt at suicide. Thankfully, she was taken to the hospital almost afterwards. Her parents began to accept her as a result of their guilt over the accident. She made a full recovery and even got to keep her child. She was even able to return to school after being raped. These individuals should support rape victims and let them know that they are not rendered useless as a result of rape.

Good Morning, Sodom by Solomon A. Edebor is a satirical play that offers a biting assessment of the social, political, and economic conditions in modern-day Nigeria. A wide range of individuals representing all facets of Nigerian society make up the play's cast. Three of these characters' in-depth character evaluations are provided below:

 QUESTION 2

**Stella**

Keziah shared a room with Stella, a Mayflower University student. She was one of the rape victims that this tale depicted. She was already exposed to something similar when she was fourteen years old. She followed her father to their local pastor, who served as the fellowship leader, on a crucial day. She was forced to stay with the pastor's sons Daniel and Tosin when her father and the pastor had to depart right away due to an emergency. Later, their two friends showed there, and they all appeared to leave Stella behind as they proceeded to talk. She was eventually lured into the pastor's bedroom, where she was subsequently beaten and repeatedly raped by the four lads. . She was knocked out cold as a result of this. The boys were temporarily detained and the damage had already been done when she woke up in the hospital. Stella's parents decided not to press charges after being strongly persuaded, believing that moving would aid in her recovery.

Stella was so negatively affected by the rape that she began to despise God and no longer prayed to him, which she had never done before. She become incredibly hardened and began to engage in immoral behavior. Even at the university, she kept up her routine. She experienced two spiritual encounters in the form of dreams before giving her life back to Christ and overcoming the incident that had occurred to her.

Stella, a rape victim in this drama, overcame her ordeal and was even able to empathize with Keziah after she too had been sexually assaulted. She portrays actual rape victims in real life, including the suffering, abandonment, and honed "monsters" they develop. She is also evidence that a rape survivor may recover from their pain and does not have to remain in it.

**Demola**

 Another Mayflower University student whose father was an engineer was Demola Diran. He was an English department 200-level student. In this drama, Demola is a wealthy family man, which is one of the things that drew Nkanga Nwoko, also known as Kk, who was a 400-level student in the same department, closer to him. He was persuaded to commit numerous evil deeds. He misled his parents into thinking that the campus could not support all of the students, forcing them to find a place for him off-campus. Additionally, he was exposed to narcotics and even joined a cult. He was persuaded to rape student Keziah under much pressure.He was a member of the Red Shadows cult when he accidentally died as a result of all these influences.

 In this play, the character Demola demonstrates the magnitude of the harm that can result from being surrounded by unreliable friends and parents. It wasn't a horrible notion for his parents to want to prevent him from becoming poor, but they neglected other duties they had towards him, such as love, care, and even wanting to know even the most minute information about him. Due to all of these factors, he sought clarification from classmates rather than his parents. He is a lesson that parents, kids, and even students can all take away.

**The Nkanga Nwoko**

Nkanga Nwoko, a student at Mayflower University who is purportedly the "villain" of this drama, is Demola's biggest inspiration for this play and a 400-level English student. Kk was another name for him.

Kk was but a student when Demola entered his life and forever altered it. He exerted a lot of harmful influence on Demola, which caused two of them to have negative, even tragic, outcomes. The character illustrates the negative repercussions of hanging out with unreliable pals or those who can't further your positive development. He portrays a typical Nigerian student whose primary motivation for attending college is not to learn new things and earn a degree.

Kk is a fictional character who demonstrated the potential results of blindly trusting anyone with dubious morals. Readers should be aware that even while this guy is not one they should try to emulate, they should still learn from him because there will always be people in society who are similar to him.

QUESTION 3

**Narrative framework:**

 The narrative structure is one of the key distinctions between the stage play and the movie. The play is organized as a collection of linked vignettes that examine different facets of Nigerian society. The movie, in comparison, has a more straightforward narrative structure with a plot that follows Haggai as he deals with the difficulties of living in Lagos.

 **Characterization:**

 Some of the characters from the play are depicted differently in the Good Morning, Sodom movie, along with some new ones. For instance, Mama Risi, a major figure in the play, is only a supporting figure in the movie. In contrast, Haggai's character is given a bigger screen time and has a more in-depth backstory detailed in the movie.

**Tone and style:**

 The play is sarcastic and makes fun of Nigerian society by using humor and irony. The movie adaptation of Good Morning, Sodom, in comparison, is a more solemn and serious production. The cinematography and visual aesthetic of the movie differ greatly from those of the play, with the movie having more cinematic shots and a more polished appearance.

 **Location:**

The play is set in Lagos, with each scene showcasing a different facet of Nigerian society. The Good Morning, Sodom movie, in contrast, takes place mostly in a single location—a slum in Lagos. The story makes advantage of the environment to examine the harsh reality of life in Lagos and the difficulties the protagonists encounter.

**Overall**

 Even if the Good Morning, Sodom movie stays close to the play's concepts and basic plot, it is still a unique work that differs from the play in a number of significant ways. A distinct cinematic experience that differs from the textual drama Chief Justice is made possible by the more linear story structure, melancholy tone, and varied characterization in the movie.