1. ***Corruption: One of the main themes of the play is corruption, which is shown through the actions of the characters. The play portrays a society where corruption has become the norm, and where those who resist it are marginalized and oppressed. This theme is particularly relevant to Nigeria, where corruption is a pervasive problem that has hindered the country's development.***
2. ***Power: Another theme that the play explores is power and the abuse of power. The characters in the play are all vying for power, and they are willing to go to any lengths to achieve it. This theme highlights the dangers of unchecked power, and the negative impact it can have on society.***
3. ***Gender: The play also touches on the theme of gender, and the ways in which women are oppressed in Nigerian society. The female characters in the play are all victims of patriarchal oppression, and they are denied agency and autonomy in their lives.***
4. ***Religion: Religion is another theme that the play engages with, as it shows how religion can be used to justify and perpetuate oppression. The characters in the play are all religious, but their actions are often in direct opposition to the values that their religions espouse.***
5. ***Resistance: Finally, the play explores the theme of resistance, as the characters struggle against the various forms of oppression that they face. The play shows that resistance can take many forms, from individual acts of defiance to collective action and solidarity.***

***Solomon A. Edebor's Good Morning, Sodom is a satirical play that presents a scathing critique of the political, economic, and social realities of contemporary Nigeria. The play is populated by a diverse cast of characters, each of whom represents a different aspect of Nigerian society. Here are detailed character analyses of three of these characters:***

1. ***Chief Dagogo :***

***Chief Dagogo is a powerful and wealthy Nigerian businessman who is one of the primary targets of Edebor's critique. Dagogo is portrayed as an amoral and self-serving individual who has amassed his wealth through corruption and exploitation. He is the epitome of the Nigerian elite, who use their positions of power to enrich themselves at the expense of the masses.***

***Dagogo's character is significant in the play as he represents the deep-seated corruption that is pervasive in Nigerian society. Through his character, Edebor exposes the rot at the heart of Nigeria's political and economic systems. Dagogo's ultimate downfall in the play is a symbol of the potential consequences of such corruption and exploitation.***

1. ***Mama Risi :***

***Mama Risi is a street hawker who is also a central character in the play. She is a tough and street-smart woman who is trying to eke out a living in the harsh realities of Lagos. Mama Risi is a symbol of the resilience and resourcefulness of the Nigerian people, who are forced to adapt to the difficult circumstances they find themselves in.***

***Mama Risi's character is also significant in the play as she represents the grassroots of Nigerian society. She is a voice for the millions of Nigerians who are marginalized and ignored by the country's political and economic elites. Her story is a reminder of the struggles that many Nigerians face on a daily basis. 3. Chief Dagogo:***

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1. ***Narrative structure :***

***One of the significant differences between the written play and the film version is the narrative structure. The play is structured as a series of interconnected vignettes that explore various aspects of Nigerian society. In contrast, the film has a more linear narrative structure, with a clear storyline that follows the character, Haggai, as he navigates the challenges of living in Lagos.***

1. ***Characterization :***

***The film version of Good Morning, Sodom features some new characters, and some of the characters in the play are portrayed differently. For example, the character of Mama Risi, who is a central character in the play, is a minor character in the film. In contrast, the character of Haggai is given a more prominent role in the film, and his backstory is explored in more detail.***

1. ***Tone and style :***

***The play is a satirical work that uses humor and irony to critique Nigerian society. In contrast, the film version of Good Morning, Sodom is a more somber and serious work. The film's cinematography and visual style are also quite different from the play, with the film featuring more cinematic shots and a more polished look.***

1. ***Setting :***

***The play takes place in various locations across Lagos, with each scene presenting a different aspect of Nigerian society. In contrast, the film version of Good Morning, Sodom is primarily set in a single location, a slum in Lagos. The film uses the setting to explore the harsh realities of life in Lagos and the challenges that the characters face.***

***Overall, while the film version of Good Morning, Sodom remains true to the themes and general plot of the play, it is a distinct work that diverges from the play in several key ways. The film's more linear narrative structure, somber tone, and different characterization all contribute to a unique cinematic experience that is different from the written playChief Justice .***

***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.***

***NAME: KIBIYA FARUK UMAR.***

***MATRIC. No.: 22/SCI18/019.***

***DEPT.: ARCHITECTURE.***

***COURSE CODE: AFE 122***

 ***QUESTIONS;***

1. ***Attempt an INCISIVE INTERROGATION OF SOLOMON A. EDEBOR’S ‘’GOOD MORNING SODOM’’ UNDERSCORING AT LEAST 5 UNDERLAYING THEMATIC THRUSTS THE DRAMA ENGAGES.***
2. ***ATTEMPT DETAILED CHARACTER ANALYSIS OF ANY THREE ACTORS IN GOOD MORNING SODOM.***