

NAME: GANDU KISH ISTIFANUS
MATRIC NO: 22/MHS01/098
DEPARTMENT: MBBS
COLLEGE: MHS
COURSE: AFE 122 (USE OF ENGLISH)

AFE 122 ASSIGNMENTS:

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.

(Individual submission deadline: 2 weeks from today 12/04/2023).

QUESTION 1

- **NEGATIVE PEER PRESSURE**

Negative peer pressure is just the influence to make someone do things they wouldn't normally do merely to feel accepted and valued by friends. The main character of the play, Keziah, succumbs to pressure from her classmates Ovie and Bunmi in the third movement to give Demola a chance, naive to the extent to which that choice will ruin her life. In a similar vein, by becoming friends with members of a cult, Demola succumbed to the pressures of bad company and passed away way too soon. These incidents have only deepened our comprehension of the play's portrayal of harmful peer pressure.

- **REPENTANCE**

True remorse or regret is defined as true repentance for previous deeds. K.K felt regret for his part in Demola's passing and the bad decisions he made that contributed to it. Likewise, Demola's father expressed regret for not being there for him when he most needed him. Dr. Richard was overcome with regret about the poor judgment he had made regarding his daughter's pregnancy, one that almost resulted in her death.

- **BETRAYAL**

It is considered a betrayal when trust is violated. When Keziah eventually made the decision to give Demola a chance to show that he is not your stereotypical university boy, he failed to live up to her expectations and drugged her before satisfying his sexual cravings as if she were a plaything. Devastating were the scorn and dishonour Demola inflicted upon Keziah. Demola's parents also learned the truth about his motivations for renting an apartment away from college after learning about his inappropriate actions via K.K.'s contrite confession. These all depict episodes of betrayal and pain from the play.

- **DANGERS OF CULTISM**

Cultism is said to inevitably result in a life of perpetual anxiety and unease. Over time, Demola's companions' participation in cult activities together with him only grew significantly worse. During one of their cultist activities, he and a few others lost their lives. This entire chain of events culminated in the police apprehending the cultists. While fear gripped over the judge's decision, their families' reputations and social status among their peers were damaged. The events that followed serve to highlight the serious risks connected with cultism.

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STIGMATIZATION

Stigmatization is the designation of someone as deserving of shame. Her own father, Dr. Aworawo Richards, stigmatized Keziah because she was evidence of his shame. He disregarded the fact that Damola had wronged Keziah. Although Keziah had no desire to be raped, the act had already been carried out. After being severely assaulted, she was outcast as her father's looks changed. Because her dear mother was the only source of support for her, she was driven to the point of insanity, which nearly cost her life following a botched suicide attempt. This action demonstrated the need for support that should be provided following such terrible situations rather than stigmatization.

QUESTION 2

ANALYSES OF THREE CHARACTERS FROM THE PLAY

KEZIAH

She is a fair, slightly round, young woman of average height. She is a bright, diligent young lady who has put her entire attention into getting the best education possible and creating a better future for herself and her family. She attended Mayflower University as a student. Due to her negligence, she was raped, and this is how her faith in Demola nearly ruined her life. Her pregnancy caused her to stop going to school, which had a knock-on effect on her father's lack of regard for her because he frequently spoke to her as if she were not his child. After the drama of a botched suicide attempt, mistakes were corrected. The pregnancy, which nearly caused her to pass away too soon, turned into a sign of hope for a fresh start. With the blessing of a child, the trust of parents experienced a fresh resurrection.

STELLA

She attends Mayflower University, lives with Keziah, and is a reliable buddy. She was a Christian up until a sad event caused her to lose her trust in God and resulted in her being deflowered at the age of just 14. However, after some life events that spark her relationship with her and her God, she renews that faith. A real support system for her pal Keziah. A young woman of 21 who demonstrates dependability toward people she considers to be friends.

DEMOLA

Dark-skinned and young, he was. He lived off-campus and was a 200-level student. Given a good lifestyle since birth. Keziah, a classmate that he was smitten with, was the object of his affection. Although he had a good character, he succumbed to vices and harmful peer pressure. He became Keziah's anguish and the perpetrator of her being raped due to the influence of KK. Disappointed with his behaviour, he thought about the many people in his environment and their potential effect, but nothing substantial ever came of it. He continued to allow those damaging forces to control him, which resulted in him abusing drugs and joining the "Red Shadows" cult. He later realized the

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consequences of his sins and lost his life in a cult operation as a result. Truly a definition of grace to grass.

Question 3

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 Ovie's first line wasn't said.
- In the film the names of the Nigerian scholars during the lecture weren't mentioned.

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 book, Keziah woke up agitated and sobbing while in the film she did the same but slapped Demola also.
- Stella's dream on men burning her clothes was said to be at night in the book but was portrayed in the daytime in the film.
- 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.
- The role of the character "MAN" was said to have worn a khaki shirt and shorts with no cap but in the film, he was dressed in a traditional attire with no cap.
- 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 but, in the film, it was only two men.
- In the book during the final rite of the formal absorption, it is stated that K.K leaves the group to return with a calabash stained with blood for the initiation. But in the film KK isn't the one that goes, it is another member of the cult, and he carries a ceramic pot instead of a calabash and it isn't stained with blood.

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- The blindfolds were removed by Jumo in the book while in the film KK takes on the role.
- Demola is said to have been part of the covert kneeling at the center, but the film depicts Demola as a cult member standing around the converts.
- In the film spark raises his right hand instead of his left after the declaration of new red shadows members and while chanting red shadows he doesn't walk round the cult circle like the book states rather he remains stationary.
- In the book it was narrated that all members of the red shadows wore black berets but, in the film, there was an exception with their leader Spark who wore a black fedora.
- 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 Dagen but in the film he was called Dragon.

Ninth movement

- The ninth movement wasn't shown in the film which briefly narrates the battle of guns between rival cult groups.

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.
- Keziah's palms weren't raised to her temples, and she didn't pull away from the crowd, rather she faints in an instant after the sight of Demola's lifeless body.

Eleventh movement

- After lights fade, there are no nurses, students or hospital attendants engaging in various activities as the book depicts.
- Beside the bed Mrs. Richards isn't in tears as the book narrates.

Twelfth movement

- Keziah mum was the only parent present with stella and the driver. This is divergent to how the book describes her being in the company of her parents.
- Stella wasn't seen crying in the film as the book depicts.
- In the book, Stella waves goodbye after hugging Keziah. In the film stella assists Keziah into the car, and follows them while sitting in the front seat of the car as the lights fade.

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.
- The two officers come in with KK and three other students while the book states that the other students were two in number.
- 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.

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Fourteenth movement

- In the film Mrs. Richards sends Keziah to meet her dad in the living room because he was calling her. He neither taps his feet or bites his lips as the book depicts and the mother isn't seated on the sofa as the book says, she is yet to be present.
- 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.

Fifteenth movement

- Zuwaira and Nonso's conversation on the list of expelled students at the beginning of the movement in the book wasn't shown in the film.
- Zuwaira and Nonso's sympathetic conversation at the end of the movement before the change of discussions to school matters in the book wasn't shown in the film.

Sixteenth movement

- The introduction to the sixteenth movement in the book wasn't depicted in the film where it states that misses Richards and Keziah whose pregnancy has advanced are seen preparing food. The doorbell rings and Keziah is sent by her mother to check who is at the door, she then rises and wipes her hands before checking and then discovers it's her father.
- The film doesn't include the scene where Keziah is seen sobbing because of the attitude given to her after welcoming her father. And then her mum being confident in her intuition that her father still stigmatizes her after seeing her in such a sober state.
- In the book, Dr Richard called the unborn child 'evil thing' but in the film the child was called a '**bastard.**'
- Where the book said Keziah laid down on her left side, she was seen lying down on her right side.
- 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 and in the book were his second line, the statement 'Having looked into the facts and circumstances of this peculiar case' in 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 but wasn't stated in the book 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.

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- Toward the end of the court scene in the book, it was stated that the judge packed his glasses and the rest of his things on the table before handing it to his orderly. But all this wasn't shown in the film.
- In the book K. K's mother is mentioned while in the film she has no single appearance.
- The last narration of the movement in the book stated that there was a rowdy environment as KK and others were led out of the court. It also states that some of the public wailed, and others expressed satisfaction with the judgement. Upon all these events it also stated KK's mother fainted and was immediately to waiting van that conveys her out of the premises. Meanwhile none of these events were shown in the play.

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 at the back of a Toyota Sienna.
- It also states in the book that Patrick who is a driver for Mr. Richards turns the car after his boss's order, but this wasn't shown in the film.
- The book states that Mr. Richards has a file clutched to his chest after opening the door to his home but in the film, it was a book and not a file.
- After Mr. Richards reads the letter and tries to recollect himself from the view of Keziah lifeless on the floor, the book states that Patrick helps put Keziah in the car and zooms of to the Emamuzo hospital. It also stated that two nurses were with Patrick and Mr. Richards in the hospital trying to put Keziah on a stretcher before taking her to the emergency ward. But all this wasn't shown in the play.
- The last 5 lines of conversation between Dr. Hanson and Mr. Richards in the book, on Keziah's recovery and Mr. Richards gratitude toward the doctor was scrapped from the film.

Nineteenth Movement

- The story here was in the twenty first movement in the films story approach.
- The book stated Mrs. Diran was in this movement but she did not make an appearance 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 were her second, third, fourth, fifth, sixth and seventh lines in the book.

Twentieth Movement

- Keziah was said to be lying down on her bed in her room in the books, but in the film, she was on a couch in the living room.
- In the film Dr. Richards kisses Keziah on the forehead, lights fade but Keziah isn't seen flattened on the bed because she was on a sofa and neither does Dr. Richards put his arm round his wife.

Twenty First Movement

- Mrs. Diran was said to be dead in the film but in the book it shows otherwise.

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- After the twenty first movement in the film, a scene was added where Keziah is shown in distress in her room before labor as though her water had broken. She is then swiftly attended to by her mother who then calls Dr. Richards to update him on the situation before lights fade.

Twenty Second Movement

- The scene inside the labor room wasn't shown in the film version.
- The last 8 lines of conversation between Doctor Hanson, Dr. Richards and Mrs. Richards in the book was scrapped from the film. The end of the movie is then marked after Mrs. Richards shouts "oh! Thank you, Jesus!" As she turns to her husband.

Note: The twenty third movement wasn't acted in the film; Keziah's daughter was called Maurita in the book but in the end credits of the film it was stated that her name is Heritage Demola-Diran.