

AFE 122 ASSIGNMENT

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DEPARTMENT: BIOTECHNOLOGY

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- **1. Attempt in incisive interrogation of Solomon A. Edebor's Good Morning Sodom underscoring at least five underlying thematic thrusts the drama engages.**

a. Activities of cultists:

All: (singing) Iwe no dey; Iwe no dey; iwe no dey .

Spark: (Raises his left hand, halting) Red shadows!

All: Untouchable, untameable, unmerciful!

Spark: (lowers his hand to touch his chest, then returns it to his side; others do likewise) Today is a special day; special as marks the final rite and formal absorption of three new converts into our society. (Snaps his fingers. K.K leaves the group but soon returns with a calabash stained all over with blood. Spark gives a sign and K.K marches to the blindfolded group) Drink! Drink the water of covenant forever binding your spirit, soul and body to this noble sect. (After the last man has drunk and K.K has receded, Spark snaps his fingers again. Jumo steps forward and removes the men's blindfold. The men shuddered. Kneeling at the center is Demola. Spark begins to address them). New comrades, you may now rise. (Demola and other rise) I hereby declare you members of The Red Shadows. Your readiness for action shall be put to test by your strategic roles in our operations

b. Consequences of failed responsibilities of the parents/ lack of parental care and monitoring:

Engineer Diran: All along, we couldn't just fathom how our son changed overnight! But, that moment, we realized how we had failed him as a parents until his friend revealed all these sordid details. We realized how we had allowed the desire to secure our children's financial future be cloud our sense of duty as parents who should see

to the well-being of their children, not only financially and materially, but also physically and psychologically. It dawned on us that we drove Demola to his tragic end. Demola lied to us about many things, and he usually got away with them as we never bothered to check on him and his friends took our place. He became his mentor and persuaded him to engage in different despicable acts and finally succeeded in luring him into cultism and shooting him point blank afterwards leading to his death.

c. Betrayal:

Demola: Keziah!!!

Keziah: what is the meaning of this?

Demola: I..I you weren't in school throughout last week and you were picking my calls. I just want to say that I'm sorry, deeply sorry for what happened that day.

Keziah: sorry! For drugging me so that you could bestially have your way with me and take away my dignity?

Demola: I'm really sorry, Keziah. My action wasn't intentional. I...

Keziah: Tell your malarkey to the other poor lambs to another array of myopic ladies soon to be caught in your web of schemes. I hate you, Demola! I curse the feeling of friendship that drew me to this theatre of ridicule. Never again! Never again must our paths cross, or else...

d. Negative peer pressure and bad influence:

Demola: You know, none of this would have happened if not for you and Bentol

K.K: Easy...man

Demola: You should have seen her, her eyeballs; her countenance burning into my heart, condemning me to hell for my heinous crime. I can't forgive myself for this; not to Keziah.

K.K: (reaches his hand to his pocket and brings out a white substance wrapped in a nylon which he unwraps, sniffs out of it and then passes it to Demola)

Demola: Not again; not this time. The last one nearly caused me an accident.

K.K: but you need this now man to banish your sorrow and guilt. You need something to make you feel high.

e. Neglection from the father/ motherly love:

Mrs Richards: but dear don't you think you are taking this matter too hard on her?

Mr Richard: what?

Mrs Richards: The way you keep treating Keziah like a piece of rag. She is our daughter

Dr Richards: Yours

Mrs Richards: what?

Dr Richards: You heard me. As a matter of fact, she ceased to be my daughter that very day she brought shame on this family with that evil thing in her womb, which you wilfully accepted

Mrs Richard: Please, dear, don't bring up that issue again.

- **2. Attempt detailed character analysis of any three characters in Good morning Sodom.**

Ovie: She is Keziah's roommate. A carefree girl and insensitive girl. Easily trusts people.

Mrs Richards; She is keziah's mother. A caring, supportive and a patient mother.

Demola: Demola Diran is one of the characters of the play, Good Morning Sodom by Solomon A. Edebor. Just like Keziah, he is also an English and Literary Studies undergraduate student in the Mayflower University. He is also an only child to his parents, Engr. and Mrs. Diran. His parents did not really play the parental role in his life. They only focused on the financial aspect which mostly had to do with providing whatever he asked for. They did not necessarily drop the advises a parent would give their undergraduate child and this made it easy for KK to lure Demola into drugging Keziah and joining the cult group. Demola later met his death towards the end of the play at a cult shoot out where him and most of his fellow cult members were killed. He is easily influenced, easily distracted and doesn't know how

to say no when necessary, promiscuous. He was determined to get Keziah. A liar, a rapist, a cultist and a victim of bad influence.

- **3. What is the point of divergent between the written and the drama version of Edebor's good morning sodom ? Includes:**

The main point of divergence between a play and a written play is that a play is intended to be performed on stage, while a written play is intended to be read. A play is a form of live entertainment that is meant to be experienced by an audience in a specific time and place, with actors bringing the characters to life on stage. A written play, on the other hand, is a literary work that is meant to be read in a private setting, with the reader using their imagination to visualize the characters and setting. While a play is designed to be a collaborative effort between the playwright, director, actors, and audience, a written play is a solitary experience that relies solely on the reader's interpretation of the text.

Additionally, a play often includes stage directions and other instructions for the actors and director, while a written play may include more detailed descriptions of the characters and setting.

Setting: In the written version, the author can describe the setting in detail, whereas in the drama version, the setting has to be conveyed through the use of scenery, lighting, and sound.

Dialogue: In the drama version, the dialogue has to be written in a way that sounds natural when spoken aloud, whereas in the written version, the dialogue can be more literary and poetic.

Characterization: In the written version, the author can use monologues and other techniques to explore the characters' thoughts and feelings, whereas in the drama version, the characters' emotions have to be conveyed through their actions and dialogue.

Audience: In the drama version, the audience is present and can react to the action on stage, whereas in the written version, the reader is a solitary observer.

Interpretation: In the written version, the reader is free to interpret the text in their own way, whereas in the drama version, the actors, director, and other creative team members have to interpret the text and bring their own vision to the production.