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**AFE 122 (USE OF ENGLISH LANGUAGE) ASSIGNMENT**

**THEMATIC THRUSTS**

1. Peer influence
2. Depravity in youthful society
3. The impact of positive values and priorities
4. Absentee parenting/lack of parental care
5. The effects of sexual abuse

* Peer influence

The play enumerates how influential one’s peers can be in personal decisions making and one’s general perspective on life. Peer pressure is a major example of a destructive variant of peer influence prevalent in institutions of tertiary education today. In the play instances of this can be identified in the *fifth movement* where Ovie and Bunmi Keziah’s friends appear to be coercing and pressuring her to change her stance on Demola. The playwright first gives us insight into Keziah’s mind and we are made aware she believes all boys want from a woman is sex and that she believes Demola is no different yet we are shown in movement six that after succumbing to her friends influence she agreed to become friends with him and to visit his off campus apartment, the complete opposite of what the Keziah of the previous movements would have done

In the *Nineteenth movement* the play confirms through K.K(Nkanga Nwoko)’s confession that demola was a responsible man before the guidance and influence of K.K gradually destroyed his life, leading him to become a drug user, a rapist, a cultist and ultimately a corpse.

Peer influence could also be positive as we see in the *sixth movement.* Stella is a true friend to Keziah, her emotional and physical support in movements 10-12 kept Keziah from depression and form making anymore destructive decisions.

* Depravity in youthful society

The play also calls it’s readers to action regarding the prevalence of social vices and the perpetuated depravity among Nigerian youths this is sited in the DPO’s monologue in the *thirteenth movement,* “what is our world turning into…”.The normalization of self-destructive activities of misdirected youthful exuberance such as drug abuse, thuggery, engagement in dark rituals and use of charms, rape, Occultic practices, suicide and a host of others, that will not just be the death of “the hope of our tomorrow” it will also kill our society today. They are all cited individually at different points in the play in other to serve as a deterrent to the future generations.

* The impact of positive values and priorities

Another thematic thrust of the play is the impact of not just having but retaining positive values, mentalities and priorities. K.K and the Red sparrows are examples of individuals who have wrong mentalities priorities and values this is made obvious in their engagement in occultic practices, *in movement Eight*. We are give insight into the mentality of K.K in particular in *movement seven* “But you need it now to banish your sorrow…” The playwright reveals to us that he believes drug induced euphoria and bravado as a healthy response to life’s trials instead of handling the situation correctly a mentality he passes on to a weak minded Demola who agrees to using them.

In *movements 2,4 and 5* the play presents Keziah as serious minded and clear on her academic and general priorities she had good values and a heathy general mentality

But she couldn’t maintain either in the long run which resulted in the tragic events of *movement 6* and her attempt of suicide, adopting the toxic mentality that it is the only way to move on after life’s trials.

* Absentee parenting/lack of adequate parental care

This is a major factor of in the lives of the main figures of tragedy in the play. It is hinted right from *movement one* by Mrs Richards (Keziah’s mother) that Dr Richards (Keziah’s father) is usually too busy with work for his daughter hence is absent and has made an habit of compensating for this monetarily, but the true parental nature of Dr Richards is only made completely evident in *movements 14 and 16,* where only comments and fixated on Keziah’s mistake not once acknowledging what happened to her as a crime. He verbally and emotionally abuses her to the point she attempts suicide. Mrs Richards on the other hand was disappointed in Keziah’s but still stood by and took care of her but the playwright uses this to highlight the fact that the emotion and physical contributions of one parent are not enough for the wholistic development of a child, because regardless of the love and forgiveness extended by her mother in the face of her father’s hatred Keziah still want to and attempts to die.

Another example is Engineer and Mrs Diran who indirectly killed there son with their nonchalant attitude toward his growth and development in the university which gave way for K.K to provide him the mentorship,attention and guidance that lead him to an early grave.

* The effects of sexual abuse

The play also captures sexual abuse as a result of brutish sexual drive in the rape of Stella and Keziah. We witness in *movement seven and six* that no amount of remorse on the part of the rapist will ever compensate for effects of assault on the victim. Aside the contraction of sexually transmitted diseases, sexual abuse can result in lose of self esteem, sense of self worth, hopelessness, suicidal depression, untimely introduction into the world of sexual gratification, unwanted pregnancy and total derailment of one’s life. It results in stigmatization and parental disownment among others all of which manifest themselves one way or the other in both Stella and Keziah’s post-assault lives.

**CHARACTERIZATION**

1. Stella
2. Nkanga Nwoko(K.K)
3. Dr Richards

* Stella

She is Keziah’s roommate in Mayflower University a young Christian woman who endured gang rape at the tender age of 14. The occurrence resulted in her lose of faith and her decent into promiscuity before a dream from God rekindled their relationship. She is first mentioned in moment one while Keziah was speaking to her mother. She subtly expresses her irritation for her and we are made to understand, when we are formally introduced to her in *moment six,* that she had tried to deter Keziah when she gradually became closer to Demola. In the same movement she consoles Keziah and raises her spirits after her sexual assault. Stella represents positive peer influence, the voice of reasoning we rebuff till it’s too late.

* Nkanga Nwoko (K.K)

He is a Red Sparrow Cultist and was a four hundred level international relations student of Mayflower University, now rusticated. He is the only surviving child of a widowed mother who struggles daily roasting plantains in other to finance his education. He befriends Demola Diran while he is an impressionable fresher because he seemed form a rich family and mentors him through his two years in university before leading him to an untimely death. He has no malicious intent towards Demola and considered him his best friend but his destructive life style,so called friendship and peer influence, all cited in his confession in the *Nineteenth movement*, loaded the gun and pulled the trigger of Demola’s untimely demise, as he was not just figuratively killing him, since it was the decisions Demola was letting him make for his life that let him to that cult operation, but he also physically ended his life as he was the one who shot him. He was arrested and sentenced in the in the seventeenth movement. He represents the bad company that corrupts good morals, peer pressure, and depravity in youthful society.

* Dr Richards

The is a wealthy and successful individual and the father and husband to Keziah and Mrs Richards. Contrary to his wife Dr Richards is an absent parent and one of the book’s major implements of lack of parental care. He monetarily compensates for his absence in his daughter’s life then when tragedy befalls her, disowns and stigmatizes her to the point she attempts suicide in the *eighteenth movement*, realizing mthe error of his ways only when he finds her near lifeless body. From that point on he has a change of heart and in *movement 23* makes efforts to contribute positively to her future.

**DIVERGENCES BETWEEN THE FILM VERSION OF GOOD MORNING SODOM AND THE PLAY**

* Firstly, **In the film**; the dialogue between Keziah and Demola occurs in the library and ends with Keziah leaving after signifying that she has a lecture in which she has a lot to cover, **but in *movement two* the play;** the conversation occurs while Keziah is on her way to the library she stops, she and Demola have their dialogue and she continues on her way to the library.
* **In the film;** two students(a male and a female) interrupt Dr. Yusuf’s monologue on drama as he is lecturing his students and he sends them out, **but in the play,** Dr. Yusuf is never interrupted, he finishes his lecture and the scene sifts to Ovie, Bunmi and Demola’s conversation after class.
* **In the film;** the time gap between the events of *movement six* ( Keziah’s conversation with Ovie and Bunmi) *and movement seven*( the rape of Keziah), was specified as three weeks **but in the play,** it is left for the audience to guess.
* **In the film’s version** of the initiation scene which occurs in the play at the *eight movement,* Demola is represented as and initial member of the cult instead of a youth being newly initiated as he is **in the play.**
* **In the play,** after seeing Demola’s dead body, Keziah faints and is taken to the hospital.Stella calls her parents. In *movement twelve* they arrive in the afternoon and Stella helps them take her to their car. Keziah embraces Stella and she waves them goodbye as the car drives off, **but in the film,** only Keziah’s mother and driver come to retrieve her, Stella helps her into the back seat, gets in and leaves with them as they drive off.
* **In the play;** the conversation in *movement fifteen* between Zuwaira and Nonso, lasted until Zuwaira said, “Our lives are like an open book. Everyday, we write a line.” and Nonso replies, “ That’s why we must take care of how we live our daily lives”, delivering a call to action to the audience and charging them to care for their lives and beware of their choices, **but in the film,** those two lines are skipped giving the scene an untimely ending.
* **In the play;** the prosecution and defense counsel passionately advocated their cases engaging the audience, educating them on the laws that constitute the justice system that both prosecutes and protects them, and building anticipation for the verdict of the judge **but in the film,** it was modified and cut short.
* **In the film;** Mrs Nwoko, Nkanga Nwoko(K.K)’s mother, was not featured at all **but in the play** she is present throughout the court case and faints shortly after the Verdi’s delivered, she is carried into a waiting van, marking the end of the scene.
* **In the film;** Mrs Diran is said to have died **but in the play,** she is very much alive and plays an active part in the events of *movement nineteen and twenty one.*
* **In the film;** Keziah’s delivery scene begins in her room, **but in the play** the scene begins in the labor room when the doctor tells Keziah to push and only shifts outside when the baby is safely delivered.
* *Moment twenty three* that presents to the audience Keziah’s happy ending is totally scrapped the films ends with the labor scene and a short epilogue is used to describe the events of what it’s would have been.
* **In the play;** Keziah’s daughter is named Mouritha **but in the film’s epilogue** it is said to be Heritage Demola-Diran.