NAME: OGBU FAVOUR IFUNANYA

LEVEL: 100 LEVEL

COLLEGE: MHS

DEPARTMENT: MBBS

MATRIC NUMBER: 22/MHS01/155

COURSE: AFE 122

1. Thematic Thrusts Underlying in the play Good Morning, Sodom.
2. Corruption: This is one of the common themes in the play. The play gives a highlight on how corruption has become embedded in Nigerian society, and how it affects the lives of individuals. The character of Chief, who is a corrupt politician, that uses his power to exploit the people,which exhibits how corruption has become a normal practice in Nigeria.
3. Poverty: Another major theme in the play. The residents of Sodom are portrayed as living in abject poverty. The play highlights how poverty deprives people of their basic needs and dignity, and how it can lead to desperation and a life of crime.
4. Moral decay: The play also explores the theme of moral decay. The characters in the play are described as struggling with moral dilemmas, as they attempt to navigate the harsh realities of life in Sodom. The harsh living conditions in Sodom have led to a breakdown in moral values and how people are forced to compromise their integrity in order to survive.
5. Gender issues: Julie, who is a prostitute, is used to highlight the exploitation and abuse that women face in Nigerian society. The play shows how women are often treated as objects of pleasure and how their voices are silenced, which is wrong.
6. Hope: Despite the bleakness of the situation in Sodom, there is a glimmer of hope. The characters are shown as resilient and determined to make a better life for themselves. The importance of hope and how it can inspire people to overcome even the most difficult of circumstances is well observed in the play.
7. Detailed character analyses of any three characters.
	1. Character: Keziah
* Personality: Keziah is a simple university student who fell victim to rape from being drugged by a fellow course mate.
* Actions: She attempted suicide but was luckily saved by her father.
* Motivations: Stella motivated her not to give up on life after getting raped and impregnated by Demola.
* Relationships: She got closer to her parents and Stella. She learnt to love her child too.
	1. Character: Stella
* Personality: She is a born again Christian who was molested as a child by her pastor’s sons and their friends. She lost faith in God and started living a promiscuous life but regained it back after God’s warning for her to return to him.
* Actions: She was Keziah’s motivation to keep living. She comforted her after getting raped.
* Motivations: The dreams she had after changing into a prostitute made her change and save herself from destruction.
* Relationships: She is Keziah’s roommate and close friend. She was also a God fearing woman.
	1. Character: Demola
* Personality: He was easily influenced by his friends and they impacted very negatively to his life. He was a victim of peer pressure which caused his death.
* Actions: He raped and impregnated Keziah. He took drugs and also joined a secret cult under the heavy pressure by his friends. He died in the process.
* Motivations: K.K and Bentol were the main causes for his death.
* Relationships: He always had a genuine crush on Keziah. He was a deceitful person. He lied to his parents too.
1. The Points Of Divergence Between The Published And Filmed Version Of The Play

1. In the book, the DPO was a woman, while in the film version the DPO was a man.

2. In the film version, Damola was already a cultist but in the book, Damola was just initiated into the cult group.

3. In the film version, four cultists were apprehended by the police but in the book, only three cultists were apprehended.

4. In the film version, the character Mrs Diran did not exist, but in the book there was a character known as Mrs Diran.

5. In the film version, the child Keziah gave birth to was named Heritage while in the book, the name of the child was Mouritha.

6. In the film version, the lecturer sent two students out of the class because they came late for lecture but in movement three of the book, no student came late to class.