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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.
3. WHAT ARE THE POINTS OF DIVERGENCE BETWEEN THE FILMED AND WRITTEN VERSION OF GOOD MORNING SODOM

Answers

1. Good Morning, Sodom by Solomon A. Edebor is a thought-provoking drama that explores various themes and issues prevalent in contemporary Nigerian society. Here are five underlying thematic thrusts that the play engages:

i) Cultism: The theme of cultism is prevalent in the play. Demola, one of the protagonists of the play, is influenced by his friends in the Red Shadows to carry out heinous acts in the name of brotherhood. K.K. leads Demola to be initiated and the fight against The Sparrows leads to the eventual untimely death of Demola. This is a regular occurrence in many Nigerian higher institutions. A good number of able-bodied boys and girls belong to one secret society or another which is one of the leading causes of violent crime on campuses. Cultism has also led to an unsafe environment in several universities.

ii) Peer Pressure/bad influence: The theme of peer pressure is shown in the relationship between K.K., Bentol and Demola. K.K. himself stated in the nineteenth movement of the play (page 70) that he was responsible for all that happened to Demola. He said:

"Demola was my very good friend, even though we were not in the same level. The first day I set my eyes on him, I knew he was different from other boys around ... I succeeded in making him do so many terrible things ... I even encouraged him to rape a female course mate that had been proving too stubborn".

Ironically, it was K.K. who mistakenly shot Demola instead of a rival cult member during their operation. It is not far-fetched to say that it was Demola's friendship with K.K. that led to his death. Peer pressure can also be seen in the life of Keziah. Her friends, Ovie and Bunmi, convince her to give Demola the benefit of the doubt, a costly mistake that leads to her defloration.

iii) Untimely death: This is portrayed by the death of Demola. Demola was just a young boy who mixed with a bad crowd. His affiliation to the Red Shadows led to his untimely demise at the hands of his closest friend, K.K.

iv) Rape/unwanted pregnancy: This is portrayed in the life of Keziah. The poor girl is drugged and raped by Demola on the advice of his friend K.K. This is a normal occurrence in several universities across Nigeria where young, virtuous and uncompromising girls are forced to bed by degenerates.

v) Failed responsibility: This is portrayed in various people like Demola's parents, and K.K. Demola's parents acknowledge the fact that they failed in raising their son to be a respectable member of society. Instead of raising a son worth more than gold, they raised a rapist and a cultist. K.K.

has the responsibility of being the long-awaited hope of his widowed mother but ends up with life imprisonment, thus dashing her hopes of a liberator from poverty.

2. Stella: Stella is Keziah's roommate, close friend and confidante. She is a 21-year-old 200-level student of Mayflower University, just like Keziah. When Stella was fourteen years old, she loved God and the things of the Kingdom. She followed her father to see her pastor. There, the pastor's sons, Daniel and Tosin, rape her alongside their two friends. From then on, she dabbled in all forms of immorality and pushed God aside. University gave her the opportunity to take her promiscuity to the next level until she had a dream and was preached to by a classmate named Emanuella. Stella has since learnt from her mistakes and has tried her best to help Keziah. Stella is a kind, understanding girl who has helped Keziah as much as she could. She provides guidance and comfort to Keziah after she is raped and advises her on how to handle things with Demola. Stella also informs Keziah of Demola's early demise and where to see his corpse. She also calls Keziah's mother when Keziah collapses and bleeds after seeing Demola's corpse. She is with Keziah when she leaves campus to cater for her unborn child.

ii) Keziah: Keziah Richards is a 200-level student of Mayflower University. She is a disciplined and focused student who is the center of her parents' world. She is a calm, easygoing and brilliant girl whose friendly nature appeals to different people. She easily sees through Demola's antics, indicating that she is an intelligent girl. She falls prey to negative peer pressure from Ovie and Bunmi who convince her to give Demola a chance. She gives Demola a chance and is drugged, charmed and raped. Once her parents find out she is pregnant, their demeanor towards her changes completely. Her father, Dr. Richards, refuses to acknowledge her as his daughter and her mother, though skeptic, eventually accepts her and the child. Her parents' behavior towards her leads her to attempt suicide. Luckily, she survives and gives birth to a baby girl afterwards. She eventually continues her studies in the University of Ibadan a while after her safe delivery.

iii) Demola: Demola Diran is a 200-level student of Mayflower University. He is an English student and the only child of his parents, Engr. And Mrs. Diran. He becomes friends with K.K. and Bentol, a costly mistake. K.K. introduces him to drugs, cultism and convinces him to lie to his parents knowing that they won't suspect a thing, implying that they give him free rein and must have done so since he was a child. It is on the advice of K.K. and Bentol that he drugs, charms and rapes Keziah. After he commits the heinous crime, he feels a great deal of remorse, implying that he is an inherently good person who has made bad choices due to his choice of friends. He is eventually killed by accident by K.K. and is rusticated posthumously.

3. 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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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 play.

