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MATRIC NO: 22/LAW 01/094

DEPARTMENT: LAW

A. Attempt an incisive interrogation of Solomon A. Edebor's Good Morning, Sodom, underscoring at least five underlying thematic thrusts the drama engages.

1. PEER PRESSURE: This is found in the play as Demola who is a thoroughly prepared, refined kid from a decent family gets sidetracked and metamorphoses into a lowlife. This is likewise viewed as Keziah didn't yield to forswearing progresses up until the mediation of her companions. The tension from their companions settled on them pursue decisions that didn't prompt a blissful end. Demola had chance and kicked the bucket. While Keziah got an undesirable pregnancy.

2. RAPE: This is visualized as Demola drugs Keziah and sleeps with her outside her consent. This is further visualized in Stella's courage-jerking news place she describes any in her life that not only marked her but enhanced the engine for her lechery.

3. CULTISM: This is individual the ideas in procedure and is first seen in the eight campaign. We visualize a ceremony happen to introduce Demola and added new appendages to the religion. This initiation later enhanced cause of Demola's end. And, Nkanga Nwoko's (k.k) partnerships accompanying the faith experienced him to a existence suffused accompanying regrets and forever serving jail time.

4. DEPENDENCE ON ILLEGAL SUBSTANCE: This is first visualized in the sixth motion; Demola uses a scarf fastened accompanying drugs to rape Keziah. It is visualized in the seventh scene place K.K uses it to allure Demola to use it as a form of eluding. It is likewise visualized in the setting place Keziah drugs herself by way of completely her life cause she saddened her father. The connection of drugs have influenced to occurrence that manage have provoked grave results.

5. JUSTICE: This is individual of the famous points concerning this play. This is presented in the seventeenth change. Place Nkanga Nwoko and friend felons were dealt with utterly in consideration of the standard.

B. Attempt detailed character analyses of any three characters in Solomon A. Edebor's Good Morning, Sodom.

1. KEZIAH: Keziah is the daughter of Mr and Mrs. Richards. She is medium climax, kind of sonorous, fair woman in her late teenagers. She is 200 level construction student of mayflower academy. She is completely the attentive junior. She has all resolute to create her persons proud. She is the only and advantageous toddler of her kin. She has her eye established on present studies and avoids youngsters usually. She is nervous and doesn't really allow all, even her companions see what she get up and going.

2. DEMOLA: Demola is a young man from a rich offspring examining the arts and has had welcome eye established on Keziah for a short period. He is determined in welcome occupation of her not tending the constant no's and cold shoulder talented to him by Keziah. He is dignitary, the one is gullible as he admitted welcome friend's discussion to choose place he lived ,the atrocity he acted to Keziah and the growth he lived. Demola was a good person the one was only information and produced to end of life by peer pressure.

3. MRS. RICHARDS: She is the mother of Keziah. She is the usual African-american silent place by she is more nearby in Keziah's growth than her father. She is more enthusiastic and more understanding than her partner, Dr. Richards. She lets her confidences elect her conduct even when she's in middle from two points a hard place and a rock; she is calm.

C. What are the points of divergence between the published and the film version of GOOD MORNING, SODOM?

1. Unlike the book, Demola was already a part of the cult in the movie, and his initiation rite was not explicitly shown.

2. Dr. Richards confronts his daughter Keziah in movement 14 of the book: "Keziah, you are a disgrace to my family, to my name, and everything we stand for. Now we will be objects of ridicule everywhere! Among our friends! Our neighbors! Is this the reward for all the efforts we made to give you the best in life? Was it that we failed to live up to your expectations as parents?" The movie did not use these exact words.

3. In chapter sixteen of the novel, Keziah and her mother can be seen cooking together, her mother tells her to check who is at the door. This wasn't portrayed in the film.