

NAME: BEE JOSEPH FANENTER

COLLEGE: SCIENCES

DEPARTMENT: COMPUTER SCIENCE

MATRIC NUMBER: 22/SCIO1/051

AFE 122 ASSIGNMENT

QUESTION (1)

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

CULTISM

The play "Good Morning Sodom" by Solomon Edebor features the theme of cultism, which is portrayed through depictions of the initiation process, actions, and dangers of joining a cult in a typical Nigerian university setting. This scene demonstrates the initiation rituals of new members into a cult. One scene depicts three blindfolded students on their knees, surrounded by a group of uniformed students dressed in red T-shirts and a black beret known as the "Red Shadows" being addressed by "Spark." Another cult group, the "Sparrows," is introduced as rivals to the "Red Shadows" with both groups having killed members from their respective cults. This scene demonstrates the initiation rituals of new members into a cult. However, the play also highlights the tragic consequences of cult involvement, with Demola, one of the initiated students, losing his life during a fight between the rival cults.

Ultimately, the play warns against joining or practicing cultism due to the unnecessary loss of life and shame brought upon families, as seen with the character Nkango Nwoko while facing judgment in the seventeenth movement.

DETRIMENTAL EFFECT OF PEER PRESSURE/SOCIAL INFLUENCE

The adverse impact of social influence or peer pressure is a recurring theme in Solomon Edebor's *Good Morning Sodom*. One of the characters, Demola, serves as an example of the detrimental effects of negative peer influence.

In the twenty-first scene, a flashback conversation takes place between Demola, KK, and Bentol. Demola has developed feelings for Keziah, and his friends are discussing the issue. They advise him to use drugs and rape her for satisfaction. Initially, Demola is hesitant, but he eventually gives in to the pressure from his peers.

Had it not been for the influence of his friends, Demola would probably not have committed such a heinous act. However, his pleasure is short-lived, and he begins to feel remorseful and begs for Keziah's forgiveness. She rejects him, and once again, he succumbs to peer pressure. KK offers him a white substance (presumably a hard drug), which he sniffs.

This play underscores the extreme dangers of giving in to peer pressure. Demola's other undesirable actions, which he committed under the influence of KK, were discussed with Mr. and Mrs. Diran. The play effectively highlights how significant the influence of even one friend can be on another.

NEGLIGENT/LAX PARENTING

The issue of negligent or lax parenting is another prominent theme in Solomon Edebor's *Good Morning Sodom*. Demola's parents are portrayed as “negligent” in their approach to parenting.

In the twenty-first scene, the Diran and Richards families are seen in conversation after Demola's death. Engineer Diran and his wife are remorseful and regretful in their sitting room. Demola's father begins to recount everything that KK had explained to him in Agobi prison. The parents realize that they have failed in their duties as parents, admitting that their desire to secure Demola's financial future had clouded their judgment. Their parenting was focused solely on providing what they believed was necessary for their child, and they neglected fundamental aspects of parenting such as showing love and supporting their child's general well-being.

The consequences of their neglectful parenting are evident in Demola's actions, which included lying, cultism, rape, and drug abuse. Demola could not confide in his parents due to the lack of a strong relationship with them. All these factors led to his involvement in a cult and ultimately, his untimely death.

EFFECTS OF RAPE

The impact of rape is another significant aspect of Solomon Edebor's *Good Morning Sodom*. The experience of being raped has a lasting effect on the victim, as demonstrated in the play. Keziah, for instance, undergoes significant mental and emotional distress, which even causes her father to view her differently.

Stella, who is also a victim of rape in the play, suffers immense emotional and mental pain that leaves her lost and wayward. The play vividly portrays rape victims' agony, which helps us understand their emotions and approach them with care to assist them.

LIGHT AT THE END OF A DARK TUNNEL

The final theme I want to emphasize is that a person's story does not have to end in tragedy or despair, as seen in the experiences of the rape victims in this play. Stella, who was assaulted by four individuals, faced ongoing humiliation and turned to a reckless lifestyle, but eventually found spiritual healing and learned from her experiences. Similarly, Keziah, who also suffered greatly and attempted suicide, was able to recover and keep her child, with her parents coming to accept and support her. Despite the trauma they faced, both women persevered and moved forward with their lives, serving as a source of hope and inspiration for other rape victims to know that they can overcome their pain and reclaim their worth.

QUESTION 2

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

MR. RICHARD AWORADO

The father of Keziah was a very disciplined man. He always placed his job before his daughter and that worsened when his daughter was said to be pregnant, he assumed she had been wayward, he was so disappointed that he closed himself from her which encouraged her to try and take her own life.

He also cared about his fame and name more than his daughter instead of showing his daughter love, was more concerned about his image and wanted to conduct an abortion whether his child was alive in the end or not, but for the timely intervention of his wife, he would have gone ahead with his plans, In the end, Mr. Richard learned to be supportive of his daughter and forgive her for her ignorance.

DEMOLA

Demola Diran, an English Department 200-level student at Mayflower University, is also featured in this play. As the child of wealthy parents, he was a target for Nkanga Nwoko (Kk), a 400-level student in the same department who sought to exploit Demola's wealth and status. Demola was easily influenced and was drawn into a world of deception, drugs, and even cultism. He even lied to his parents, telling them that he needed to live off-campus because the school could not accommodate all students. Eventually, Demola was pressured into committing rape against Keziah, which was a grave and heinous act. Tragically, his association with the cult known as the Red Shadows led to his accidental death.

Demola's character illustrates the damaging effects of bad company and poor parental upbringing on a young person. While it was commendable that his parents wanted to ensure their son's financial stability, they neglected other important aspects of parenting, such as showing him love and care and being interested in even the smallest details of his life. Consequently, Demola turned to his peers for answers and validation, rather than his parents. His story serves as a cautionary tale for parents, children, and students alike.

STELLA

Stella was a student at Mayflower University and one of the roommates of Keziah. She was one of the rape victims portrayed in this story. At the age of fourteen, she was already exposed to something like that. On a fateful day, she followed her father to their pastor, their fellowship leader in the area. Her father and the pastor had to quickly leave due to an urgency, so she had to stay with the pastor's sons, Daniel and Tosin. Their two friends later came, and they all seemingly went to discuss without Stella. She somehow managed to be lured into the pastor's bedroom and was then overpowered and raped turn by turn by the four boys. This happened to the point of her being unconscious. She woke up in the hospital with the damage already done and the boys temporarily behind bars. After much influence and persuasion, Stella's parents did not press any charges and relocated, thinking that would help her to recover.

The effects of rape on Stella were so much that she hated God and stopped to pray to him, which was not so before the incident. She became so hardened and started to go into immoral practices. She continued her practices even at the university. She had two spiritual encounters in the form of dreams and finally gave her life back to Christ and was able to recover from the event that happened to her.

Stella in this play is a rape victim who went through a hard time but got out of it and was even able to sympathize with Keziah after she was raped. She represents real-life victims of rape and what they go through, the neglect they feel, and the hardened "monsters" they become. But also, she is proof that rape victims do not have to stay in their pain as they can escape it.

QUESTION 3

What are the points of divergence between the written and film versions?

The points of divergence between the written and film versions can be identified as:

1. In the film version, the name of Keziah's daughter, Heritage Demola-Diran, was explicitly shown, but in the book version, it was not.
2. In the book version, the DPO was described as a female, while in the film version, the DPO was depicted as a male.

3. In the third movement, the film version vividly depicts Demola asking Ovie about Keziah while sitting in the classroom, whereas, in the book version, it was written that Ovie followed him to a corner to inquire about Keziah.
4. In the book, it was written that Stella woke up from a dream before Emmanuella entered, but in the film version, Emmanuella's arrival was depicted in a separate scene.
5. In the third movement, the film version included a scene where Dr. Yusuf was interrupted by some late students before resuming his lecture, while in the book, the lecture was uninterrupted.
6. In the book version, Demola was portrayed as one of the three newly initiated members of the Red Shadows cult group, but in the film version, it was depicted that only two new members were being initiated, and Demola was already part of the cult group.
7. In the fifteenth movement, the film version vividly portrayed a scene where Mrs. Richards comforted her daughter Keziah in her bedroom, but in the book version, there was no such scene.
8. In the book, when Stella was ready to share her story with Keziah, it was described that she moved to the window side and gazed into the distance, whereas in the film, she sat on a bed beside Keziah and recounted her story.
9. In the film adaptation, Keziah's complexion was portrayed as dark and she wore wigs in every scene she appeared, while in the written version, she was described as a fair-skinned lady with braided hair.
10. In the book version, the seventeenth movement presented a detailed court session between the Prosecution Counsel and Defense Counsel, whereas, in the movie, the court session was brief and then skipped to the judge's verdict on the case.
11. In the film version, it was vividly portrayed that Demola's mother was deceased, while in the book version, Demola's mother was alive.
12. In the film version, the twenty-third movement was not depicted, but instead, it was written that Keziah had transferred to the University of Ibadan.