**UKEGBU CHIMNYEREM CHIAKA**

**22/MHS01/231**

**MBBS**

**AFE 122(USE OF ENGLISH)**

1. **ATTEMPT AN INCLISIVE INTERROGATION OF SOLOMON A. EDEBOR’S GOOD MORNING SODOM UNDERSCORING AT LEAST FIVE UNDERLYING THEMATIC THRUSTS THE DRAMA ENGAGES**.
2. **THEME OF NEGATIVE PEER PRESSURE**

This was observed in the nineteenth and twenty first movement of the play when KK (Nkanga Nwoko) confessed to Demola’s parents about all the bad decisions he influenced Demola to make when he was alive. This theme shows how bad friends can influence and change a person’s life. He was the person who introduced Demola to drugs, made him lie to his parents, drug and rape a girl he was interested in and join a secret cult.

1. **THEME OF TEENAGE PREGNANCY**

This was stated in the fourteenth movement of the play when Keziah realized that she had been pregnant for about nine weeks after collapsing in school. This theme shows how teenage pregnancy affects the young mother and family members due to the shame they feel after and disappointment parents feel towards their daughters because their life would be put on hold due to the pregnancy.

1. **THEME OF CULTISM**

This was shown in the eighth movement of the play when Demola was introduced to the first cult group shown in the play known as Red Shadows explaining that they were already in a cult war with a rival cult group known as the Sparrows.

1. **THEME OF PARENTAL NEGLECT**

This was finally observed in the nineteenth movement of the play when Demola’s parents realized their mistakes in their son’s life, they realized they were never actively involved in his life because they were out working and making money. They felt providing him with enough finances was more than enough, they never took the time to train him in the right path even when they noticed he was being influenced negatively. This allowed him to succumb to negative influences from friends which lead to a tragic end for him.

1. **THEME OF LOVE**

The book is centered around Keziah and Damola and for the first six movements of the play Damola does not hesitate to show his love for Keziah until he is terribly influenced to make bad decisions. This theme also shows the strong love shown to Keziah by her parents even though they were extremely disappointed at her for her mistakes. It is shown in the twenty third movement of the play that they decided to help her gain admission in a university and accommodation so she can start her life all over.

1. **ATTEMPT DETAILED CHARACTER ANALYSES OF ANY THREE CHARACTERS IN SOLOMON A. EDEBOR’S GOOD MORNING, SODOM.**
2. **KEZIAH**

This is the protagonist of the play; she is a medium height, slightly round, fair young lady with plaited hair. As stated in the play she should be around her late teens and is a studious, hardworking and ambitious student of Mayflower University. She has an admirer known as Demola who was introduced at the beginning of the play. She declined his advances in the first few movements of the play till she decided to be nicer to him and become his friend after advice from her friends and from consistent push from Demola. She eventually was raped by Demola which led to her unexpected pregnancy which she and her mum decided to keep. Due to her father’s constant criticism and lack of affection towards her, her mental health took a terribly toll and she attempted suicide but luckily, her father found her just before anything terrible could have happened. She eventually gave birth to a girl who she named Mouritha, after the pregnancy her parents helped her to start over by helping her gain admission in University of Ibadan(200 level). She was able to start over in her academics even when she thought she would never be able to achieve her dream anymore due to the pregnancy.

1. **DAMOLA**

Demola is a tall, dark, handsome young man who also studies in Mayflower University and is a student in 200 level in the department of English. He is shown to be a caring and responsible guy at the beginning of the play who was in love a fellow young female course mate known as Keziah. He had a friend KK(Nkanga Nwoko) who influenced him negatively and led him to do terrible things which cost him his life in a cult shootout. He was also the one who drugged and raped his friend Keziah and impregnated her causing a lot of pain for her in the process too.

1. **NKANGA NWOKO(KK)**

He is a young man who is also studying in Mayflower university and is a student in 400 level of the department of English. Unlike his friend Demola, KK is shown to participate in illegal activities such as use of hard drugs, cultism and so many more. He was the one who advised Demola to drug and rape Keziah. KK was later able to influence his friend negatively; he introduced him to hard drugs, initiated him into a secret cult and encouraged him to participate in cult shoot outs which later cost Demola’s life. It was later observed in the seventeenth movement of the play that KK was not from a wealthy home like Demola in fact, they were from completely opposite backgrounds. KK’s mother was a widow who struggled to educate him so he would become successful and live a good life. Even with all the efforts his poor mother put into his life KK still decided to live a bad life and destroy the lives of the people around him.

closely relating there are some differences that can be noted below;

1)It is observed from the film that the cultists apprehended were four in number while the amount in the book were three.

2) In the film there is no shooting scene between the two cult groups but in the book there was a scene about that.

3) In the film Dr Yusuf didn’t name the Nigerian scholars which were mentioned in the book.

4) The discussion between Nonso and Zuwaira goes beyond in the book.

5) The movie has an extra scene where Keziah is with her mother and she is being comforted before the court scene and this is not shown in the book.

6) In the film when Stella was narrating her rape story she did not say where the boys were hidden when she entered the room but in the published story she stated that they were hidden behind the curtains.