

Youth Exposure, Engagement, and Impulsive Grassroot Activism in the Digital Political Landscape in Solomon Edebor's *Good Morning, Sodom* and Olu Obafemi's *The New Dawn*

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Abstract

Youth exposure and engagement in the digital age have significantly helped to shape contemporary socio-political behaviour mirrored through numerous social and political discourses emanating from society. As young individuals increasingly see the need to meet standards raised by contemporary realities, several social engagements affect their behaviour. However, the rise of grassroots activism in the society demands an immediate response considering its socio-political implications. This study examines the socio-political engagement in the society from the lens of Solomon Edebor's *Good Morning, Sodom* and Olu Obafemi's *The New Dawn*. Youth engagement reveals widespread social and moral decay permeating modern lifestyles. On the political plane, maladministration is depicted as a repressive force that precipitates rigorous interaction that actively calls for change. The aforementioned are emergent themes that pose issues of discourse in the selected drama texts. This paper engages a sociological theoretical framework to investigate patterns of social and political engagement within society. However, the expansion of youth engagement in social and political activities inherently results in a greater comprehension of complex political issues. This study concludes that the dynamics of political activism are essential for fostering meaningful youth engagement in shaping policies that affect the lives of the citizenry.

Key Words: Digital Political Space, Grassroots Activism, Olu Obafemi, Solomon Edebor, Youth Exposure and Engagement

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Introduction

Youth exposure and engagement in the digital age have become integral to their daily lives. These changes have significantly influenced how they communicate, produce knowledge, develop attitudes, and express their creativity. Their social and political engagements have reshaped their participation in society, making it more collective and consensual. The collective bargaining in the form of a mutual pledge is pivotal for their impellent drive for social change; and orchestrated through grassroots activism in the society.

Unlike in the early years, youth exposure and engagement have become normal practices, whether through physical contact or virtual means. This has emerged as a way for young people to express their yearnings and aspirations within society. It has helped them to grow into a force that swings the pendulum of action as occasion demands to effectively address their wants and to harmoniously undo the socio-political and economic imbroglio in the society. In unison of ideas and inferences, youth exposure and engagement create an avenue to speak about the dire straits the society finds itself, and the need to address all forms of anomalies in the society.

On the other hand, youth exposure can be sociological. It relates to the types of relationships and interactions formed through contact. The contact creates an avenue that influences the behavioural patterns of youths with divergent upbringings and, in a way, recapitulates their knowledge, stands, and beliefs towards topical issues of discourse. This change in behaviour has become common, affecting many youths and institutions. It connects to ongoing discussions about moral decline and anti-social behaviour, which have become prominent concerns in society. These issues arise from both positive and negative exposure and engagement. While positive influences exist, negative influences are also unavoidable. A person's ability to resist negative influences depends on their determination and on having a strong foundation built from a good social upbringing, clearly defined moral lessons, and skills to distinguish between good and bad influences.

The perplexing scenario is that many young people exhibit an unbridled level of freedom while attending an institution of higher learning or when beyond the direct supervision of their parents, often engaging in activities that can significantly influence their development. These behaviours often stem from increased exposure to and interaction with peers from diverse backgrounds who find themselves in similar environments. According to Bennett (2007):

Contemporary young people enjoy unprecedented levels of freedom to define and manage their self-identities in contrast with earlier generations' experiences with stronger groups that essentially assigned broad social identities to their members. (p.13)

By the foregoing, the levels of their freedom enable the uninterrupted flow of ideas, deliberation, and network among the age group. Their belief is that they are competent and have grown to make decisions that ideally reflect their viewpoints. This is typical of the Z

generation, popularly referred to as the ‘Genzee’. They are so bent on the fact that their ideas, suggestions, and opinions are irrevocably true and relevant, irrespective of other people’s views. The long and short of this is that their exposure envisages the symposium of cultural generalisation.

Grassroots activism is initiated for conflict resolution and mediation, civic engagement, community development, and social justice. Simply put, activism is a driving force, an impulse and practical strategies geared towards “crucial contribution to challenge oppressive hegemonic systems” (O’Flaherty, 2023, n. p.) and it has the potential to create a response that challenges the status quo. Youth engagement-driven activism is predominantly directed toward social and political ends, with grassroots contact serving as the mechanism to encourage broader support for these initiatives. This is similar to McGarty’s (2016) definition of activists in Schissler (2021) study as those who “actively works for social or political causes and especially those who work to encourage other people ...” (p.8). Comparably, socio-political engagement enables young people to speak out against bad governance across ethno-religious lines and increases youth participation in politics. (Akele, et al. 2025, p.380).

While youth exposure and engagement is inexhaustible, considering plethora of engagements, the study examines their engagement from the purview of social and political interactions in the society. The aim is to explore and assess the distinct forms of youth engagement within this social and political framework.

Youth Exposure, Social and Political Engagement

Youth exposure has given social and political engagement a redefined approach and it actively forms part of the redefinition and broadening of existing boundaries of socio-political and economic involvements of the youth. The paradigm of youth involvement, considering their exposure, outlives the adult’s framework. According to Bennett (2007) “engaged youth manifests through changes in social identity that have resulted in the growing importance of peer networks and online communities” (p.2). The changes in social identity, at various levels, most especially at the higher institution of learning where there are positive and negative influences speak volume about their engagement. As a result of peer influence, it is often admitted that the negative influence outweigh the positive one because at that level, young ones are at liberty to make their choices without any form of interference.

Furthermore, these changes are expressive of their relational manner, interest social groups, and the choices of friends they move with. A major consequence of these changes from the broad social influence of groups amongst the youth is the criminal tendencies the exposure portends. This may spawn into vagabondism, cultism, prostitution, and other related anti-social vices. Ajidahun (2004) asserts that:

It is this moral decadence that Solomon Edebor, a budding playwright, further addresses skilfully and sternly in *Good Morning, Sodom and ...* where the Nigerian

youths in institutions of higher learning are intractably and irremediably enmeshed in rape, cultism and gruesome murder of innocent students. (p.105).

A similar university youth exposure and engagement is the gruesome experience of indecently dressed Beatrice in the hands of cultists (Yepa 1 and Yepa 2) in Obafemi's *Dark Times Are Over*. In interpreting the text, Ajidahun (2004) describes the grip and engagement of the cultists with other students as a show of "unassailable powers to intimidate and subdue ..." (p.106). Thus, he concludes that moral decadence that has "unfortunately engulfed the Nigerian university system" (p.111) is of great concern and needs urgent attention. This moral decay is as a result of the exposure, social interactions, and the kind of engagement by the youth to circumvent salient virtues. In the bargain, Obafemi (2005) attests that the kind of exposure and the interactions in our educational institution presents "social incoherence overtaken by devious anti-social conducts – ranging from cultism, sexual permissiveness, and examination malpractices and so on ..." (p.vi).

The society and parents share responsibility for the unbridled exposure and engagement of youths in higher institutions, as these engagements carry nuanced implications on the aforementioned. Parents have failed in their responsibilities, children no longer take recourse from the elderly, and the society seems inept about the deplorable moral decadence. Altogether, these failures result in fragmented socialization among youths. Falola (2021) corroborates the foregoing that society plays active role "in the erosion of values in knowledge generation centres namely universities. Contrary to what such citadels ought to represent, some of them have become grounds for producing intellectual prostitutes, religious tensions, social injustices, divisive agendas, and pervasive cultism (p.94). It is therefore necessary to chew the cud on pertinent issues like this and fashion a way to mollify them, as it has become a recurring trend and motif in Nigerian dramatic literature. Evidently, this is what Edebor has tried to reproduce in *Good Morning, Sodom*.

On political engagement, Falola (2021) asserts that "Every society is shaped by socio-political and economic values. This implies that social, economic, and political factors are the fundamental metrics for measuring the state of any nation." (p.93). When these values are breached because political actors cannot live up to expectations, youth engagement culminates into activism. In the same stream of thought, Paschou and Mogollón (2024) posit youth's political engagement as a macro-level influence which "involve the socio-political and economic context and public transformative events" (p.688). This underscores the notion that the socialisation of youth across social, political and economic domains acts as a driving force for grassroots mobilisation. The central role of young people is indispensable for achieving a revitalised society.

According to Elegba (2021), Obafemi "de-emphasizes poverty and discrimination" as "factors disenchanting the youths in contemporary society, in order to promote industry, self-reliance and economic empowerment" (p.161). Youth activism is motivated by different kinds

of influences that boil down on the experiences of young people within society. The exploration of the linkages between these influences and the experiences in the society suggests the push for an exponential rise in the complicated situation of social, political, and economic situation of the society. Studies affirmed that youth participation patterns are “becoming increasingly fluid, flexible and individualized. Thus, young people often combine different forms of activism and action repertoires and engage in different types of civic and political engagement” (Coe et al. 2016; Dalton 2017; Pickard 2019; Oosterhoff et al. 2020 & Paschou 2024).

For all intended purposes, social and political activism is a counterweight against malfunctioned system, oppressive power, and a call to action against injustices in the society. Such society engages in multitude of integrated and complex pathways that exist in the process of clamouring for change. These forms of grassroots activism are typically concerned with social, economic and political changes, with many collective actions falling under the umbrella. The prevalent socio-economic and socio-political situation in the society has brought about a spectrum of political engagement that is within the ambience of a better society. Therefore, this study looks at the society from a sociological point of view.

Theoretical Framework

Sociological theory conceptualises literary works as both a recreation and a reflection of the society, shaped by specific social, political, and economic contexts. Sociological theory finds footing in the field of sociology and literary studies. The foundation of sociological theory is laid by social thinkers and literary critics such as J. C. Herder, Madame de Stale, H. A. Taine, Karl Marx, and Frederic Engels. These theorists believe that literature is a product of the society, and thoughts and ideals in literature are shaped by the society. They posit that feelings and thoughts found in literature mirror a two-way relationship between literature and society. However, the relationship expresses certain social environment, race, cultural and political conditions in particular as responsible factors for the emergence and development of literature.

Hippolyte Taine (1828-1893), who is regarded as the father of the sociology of literature, provides a systematic formula of ‘race, milieu and moment’ to comprehend and analyse literature. Jadhav and Hall (2014) opine that, “a literary work was no mere individual play of imagination, the isolated caprice of an excited brain, but a transcript of contemporary manners, a manifestation of a certain kind of mind” (p.659). Taine ((1828-1893) describes literary works as “the collective expression of society, embodying the spirit of the age and formative factors behind the emergence race, milieu and moment” (p.659). The belief is that race, milieu and moment represent the consciousness of the society. Thus, they are concerned with socio-political and economic factors in relation to the prevailing living conditions of people in the society. Jadhav and Hall (2014) concludes that J. C. Herder, Madame de Stale, Hippolyte Taine and others are of the view that certain social, political, cultural and geographical conditions of a given society are the major determinants of literature (p.662).

Sociology of literature explores the relationship between “a literary phenomenon and social structure, as they could be said to be two sides of a coin.” Alan Swingewood (1987:19). Relatively, sociology of literature serves as a veritable tool to understanding the socio economic, and political condition of the society. Suleiman (2020) is directed towards Taine and Alan Swingewood’s discussion of sociology of literature as the study of social institutions and social processes (p.20). In emphasis to the above, sociological theory takes into consideration the influence of sociology of literature on the economic, political and cultural factors in the society. These influences are integral to the functionality of the society.

Sociological theory focuses on the relationship between literature and society. Similarly, Dimaano (2019) asserts that critics analyse “the social content of literary works—what cultural, economic or political values a particular text implicitly or explicitly promotes and to examine the role the audience has in shaping literature” (p.931). Obviously, the relationship between the artist and society cannot be overemphasised. The relationship is reflected on the cultural, economic, and political context in which a literary text is written and as well explores the relevance of literary text within the context of the society. Dimaano (2019) also admits that Taine’s (1886) stand that literature reflect all aspects of life and nature and it served as a dominant genre of industrial society (p.930). Arts relation to society is important in a way to investigate the complexities obtainable in the society.

Eagleton (1988) apparently described the justifications of sociological approach as the “realist” and “pragmatist”. According to his study, realist interprets literary text as “deeply conditioned by its social context and any critical account. . .” (p.469) while pragmatist observes literature as being “shaped by all kinds of factors and readable in all sorts of contexts, but highlighting their social determinant is useful and desirable from a particular political standpoint” (p.469). The approaches described admit to the importance of literature as important factor of social product. Social product in this context is a broad category which tends to look into the social, economic and political interactions in the society. This study therefore adopts the conglomerate of Taine and Eagleton’s position on sociological theory to examine Olu Obafemi’s *The New Dawn* and Solomon Edebor’s *Good Morning Sodom*.

Olu Obafemi and Solomon Edebor are playwrights that explore different patterns of youth exposure, engagement and participation in their writings. These models of youth involvement are artistically woven to liberate and develop the society from the inundating marginalised state as engaged in their writings. Apart from the fact that they belong to different generations of playwriting, they find convergence in professing a changed society. Their ideological viewpoint of a regenerated society is orchestrated and amplified by the youths. The youths are seen as a functional agent of change in the society as portrayed in their literary outputs. As observed by Jeyifo (1985), “engagement and radicalism in African drama arise, not out of a vacuum, but in a context that is historically and culturally heterogeneous and comprehensive” (p.47). Jeyifo (1985) maintains that, the patterns of youth engagement as professed by playwrights are enmeshed in dealing with socio-political and economic realities in the society.

In a similar exposition, Falola (2021) reiterates that Obafemi has established the necessary impression that drama and theatre can be used as socio-political and cultural development instruments (p.94). Obafemi artistic disposition of unveiling moral decadence in the society using the youth align with Solomon Edebor, who addresses decadence among Nigerian youths, particularly in higher institution of learning. The motif of revealing the deteriorating state of institutions of learning, as projected by the youths, is paramount to his dramatic output. Ajidahun's (2004) study confirms the above assertion in the submission that Edebor's *Good Morning, Sodom* is intractably and irremediably enmeshed in rape, cultism and gruesome murder of innocent students in higher institution of learning.

Methodology

The study employs a qualitative approach and textual analytical method with close reading of the texts. However, plays of two different playwrights are selected to investigate the social and political engagement of the youth in the society. The purposefully selected plays are Solomon Edebor's *Good Morning, Sodom* and Olu Obafemi's *The New Dawn*. The former is a vivid reflection of youth exposure and the aftermath complementary vices that is occasioned by negative peer influence; and the latter, through grassroot activism vehemently advocate for the need to rejuvenate the society from social, economic and political upheavals. Undoubtedly, these plays reflect the themes of despicable moral decadence, failed system, socio-political and economic snarl amongst many others in the society.

The texts are purposefully selected to show similarity in playwrights' ideological stance to socio-political and economic change and how they have portrayed this through several youth engagements and activism in the plays. The playwrights are apprised of the rottenness that has engulfed the society and thus wary of the impending dangers if not swiftly addressed. Thus, the profound knowledge of their environment necessitates the portrayal of the societal issues addressed with different engagement. The selected texts conform to the discussion of social, economic and political issues in the society. Sociological approach to criticism is espoused to examine the social, economic and political conditions that warrant youth engagement and activism in the society. Other sources of data collection comprise of seminar papers, literature, journals and the internet.

Good Morning, Sodom

According to Elegba (2021), the word 'engagement' is used to describe plays that pertain to a dominant pattern dealing with social and political realities (p.153). Similarly, Solomon Edebor's *Good Morning, Sodom* (2014) lays credence to the destructive state of a nation as it explores themes like negative peer pressure, unbridled behavioural pattern, cultism, reckless parenting amongst others with an allusive intent to Sodom in the Bible. The word 'Sodom', as suggested from biblical tendency is a city destroyed by God for the grievous sins of its inhabitants. The above presupposes the redefined meaning attached to the central idea of the

text with preoccupations that reflect a failed Mayflower university. With the text divided into twenty-three movements, the aforementioned themes are construed through characters like Keziah and Demola (who are victims of negative peer pressure), the Red Shadow and the Sparrow gang (who are responsible for cultism in Mayflower University), Daniel and Tosin (that raped Stella) and Ovie and Bunmi.

Many young Nigerians struggle with the realities of the university system and the challenges the liberty poses. These realities are contextual and vary, depending on the trends of interactions and engagement while in the university. Some of these engagements are troubling and they indicate a persistent challenge for young Nigerians entering into the university. The trends are perceived to betoken institutional failure in certain areas as portrayed by Edebor in his drama text.

The New Dawn

Olu Obafemi's *The New Dawn* (1982) is a play divided into five parts and focuses on the implications of tyrannical and oppressive rule in the society. In a counterweight approach to oppressive rule, right-thinking youths (with revolutionary impetuous) rise to change the narrative. Tayo, Funke, Dele and Aina are resilient in unity of numbers and commitment to change the status quo ante. Their unending thirst for social change in the society gives birth to series of youth engagement organised to challenge the dank socio-political and economic state of the society. These youth see themselves as legitimate social and political actors, hence, they negate dictatorial system, harassment and intimidation endured by Alade – the tapster (who represents the old generation). The emergent youth form a revolutionary vanguard against Emperor and swing the pendulum of action towards activism for social change.

Youth Exposure and Engagement in Edebor's *Good Morning, Sodom* and Obafemi's *The New Dawn*

There are observations and impressive signs that constitute youth engagement and impressive kind of social and political activism. It is also clear that many young citizens of this digital and global age have demonstrated interests in making contributions to society with skills mirroring social movement repertoires of action. In a similar manner, *The New Dawn* unfolds with snap of glaring inhumanity and sheer dehumanization with the killing of innocent children observing leisure time hide and seek game. Some soldiers killed the children for making their boss an object of ridicule in their game. The dirge raised thereafter insinuates the heinous act:

(... In a swift movement, the soldiers form an 'attacking' motion, round up the screaming children, and as the light spirals in a myriad of blinded colours, shots are heard. Light fades. Off stage, in a mournful tone, the dirge is raised and it fills the whole acting area.) (p.4)

The above instance and Dele's reference to his boss inhumane nature add up to stress the need for interaction and engagement that will liberate them from the Emperor's inhumanity. Dele makes reference to his boss while conversing with Tayo in the palm wine pub by saying; "... I've been trying to tell my fat old boss why it is unnecessary to keep people's promotion files under his carpet to gather dust." (p.8). These occurrences necessitate the coming together of Dele, Tayo, Aina and Funke. They see the need to be more responsible for the management of their own social and political identities. The aforementioned resonates with Akele, et al. (2025) submission that, "when it comes to politics, youth play an important role and are expected to play an even larger one... (p.380).

Their engagement is socio-political and tends toward the birth of a new society. The new generation as represented by these youths engineered a discursive composite that is tailored towards social change. As language is a strategic tool in communication, the youths' discourse for social change is strategic. Relatively, Ajala, et al. (2025) reinforces that "political language is rarely neutral but is loaded with intent, ideology, and strategic positioning (p.198). Tayo says; "(Reeling) Alright, but don't forget that we are here tonight to plan against the government's fascist and inhumane elimination of the innocent children, not to clown about what small shows you had with your overfed half illiterate boss (p.10). The above assertion suggests a reformative socio-political engagement navigated towards desired change.

At some point, Aina professes a bloody revolution in their interactions where she says; "... it must be blood for blood. The power marionettes must go. We must deflate those bulging stomachs and artificial pregnancies of the oppressors, be they ministers, commissioners, emergency contractors, professors or legislations..." (p.15) but she's soon consoled by Dele. Tayo stops Dele from consoling her and reiterates that:

TAYO: (*Waving him aside*) No Dele, don't stop her. She is right. They must go. We need to plant fruits for our children to harvest, not death. We may not enjoy it since we are part of the rottenness, the grab and greed. This hounding of the powerless. Look at your shirt and mine, and cast your mind back to those beggars in the gutter. You step into your air-conditioned, tinted-glass Volvo car, you can't hear the painful cry of the starved whose three meals a day has been stolen to buy your car. Think! What is special in our file-pushing jobs that we should have these places- the offices, bungalows, cars and club-membership? (pp.15-16)

Similarly, the youngsters initiate a confrontation against the Emperor as suggested by their revolutionary march. Their exposure to dictatorial rule exemplified by Emperor quickens their form of engagement as they utter impatiently that; "The Emperor has come in his flowing robes and broken the peace of our souls." (p.26). Afterwards they march to challenge the Emperor by saying; "...what death he granted our race. Our mouths can never s-h-u-t u-p..." (p.28).

On the other hand, Emperor displays his superiority and classifies himself as the beloved and others as subordinates to him- “some are born to be shit-carriers, others like me to do the shitting.” (p.29). The younger generation are enraged by his display of arrogance and power and swings into protest. They were joined by like-minded individuals in their quest for desired change as shown below:

1ST YOUTH: Foreign resources vanish.
 3RD YOUTH: Under the rust of Limousines...
 2ND YOUTH: And billions of naira sprayed.
 1ST YOUTH: where ballot papers stray.
 3RD YOUTH: In the box of power-brokers.
 1ST YOUTH: Who makes wealth and power.
 2ND YOUTH: On the sore back of the poor. (p.38)

In a collaborative style, the youths, farmers, elites and the older generations accused the Emperor as exemplified above and mount pressure for change. The change is actualised as they all sing and dance to end the Emperor’s reign. Their engagement and collective intervention for seminal social change attests to the youth’s form of societal engagement that presupposes impulsive grassroot activism.

In the same vein, youth engagement takes a rather different approach in Edebor’s *Good Morning, Sodom*. Many of the spontaneous and creative forms of collective expression (that is typically offered by youth engagement) seem more appealing in efforts to invigorate public life for young people. In the fifth movement of the text, the conversation between Demola, Keziah, Ovie and Bunmi indicate shredded struggle from peer pressure and a form of weakling resistance from Keziah. The excerpt below exemplifies the assertion:

Demola: (Looking disquieted) But Keziah, you have to understand my feelings now!
 Keziah: (Firmly) ... Please stop gathering the wind!
 Ovie: (Stares at Keziah momentarily) But, seriously Keziah, your action was needless.
 Bunmi: All we are saying is that you give him a chance; get to know him. Then, you can decide on what to do. (pp. 26-27).

The conversation between these crops of youth informs their different perspectives about issue of discourse. Their engagements on the advances towards Keziah show their diverse disposition about romantic relationship at that stage of university education. The conversation equally foreshadows Keziah’s suppression to peer pressure and influence.

Stella's engagement with Daniel and Tosin presents a situational form of experience. Stella narrates her ordeal as a victim of rape by Daniel, Tosin and other visiting friends while relating Keziah's experience with Demola (pp.31-32). Her ordeal serves as prelude to revealing the height of promiscuity Stella develops into (p.33). The exposure among young ones in their respective universities, while out of the confines of parental control, reveals the weight of irrational behaviour that has heighten up moral decadence in the society at large.

Another exposition to youth exposure and engagement is K.K and Bentol's negative influence on Demola. They expose Demola to techniques he can use to win Keziah to himself. K. K reveals this while confessing to Engineer and Mrs Diran in:

K.K: (Gently, with his gaze fixed on the floor) I am... I mean I was responsible for all that happened to Demola.

Mrs Diran: (Horror-stricken) Ehn? You mean apart from killing him?

K.K: 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. Whe I discovered he was from a wealthy home, I decided to get closer. (Sighs gravely) I... I succeeded in making him do so many terrible things. I was the one that made him leave the hostel for town.

Engineer Diran: You did?

Mrs Diran: (Faces Engineer Diran) Dear, I thought Demola told us the campus could not accommodate all students.

K.K: It was all part of the game...

Mrs Diran: (Whining) Ah! Ah!

K.K: I later introduce him to drugs.

Mrs Diran: Yeeeh! Mo gbe! Mo gbe! Mo...

K.K: (Talks on, as if acting under a spell) I even encouraged him to rape a female course mate that had been proving too stubborn. That day, we had perfected our strategy before the lady arrived, and everything went as planned. (pp. 70-71)

It is evident in K.K's confession that Demola is well-behaved before picking on him. K.K spots him as a child from wealthy home, a real gold mine for them, and finds a way unleashing the negative potentials in him. Similarly, the same applies to young ones that seem vulnerable to the university education system due to many factors. These factors range from different forms of engagement, age factor, low self-esteem, inferiority complex amongst others.

Cultism is a dominant theme that explicates another form of youth exposure and engagement in the text. The prevalent practice of cultism in Mayflower University occasioned between Red Shadow and the Sparrows (who were responsible for the death of Dagren and Festula) evokes other heinous practices like anti-social behaviour and illegal possession of firearms.

Demola's initiation to unlawful society (Red Sparrow) speaks volume of the unimaginable practices by young individuals in higher education system. This is seen in Spark's expression:

Spark: (Lowers his hand to touch his chest, then returns it to his side; others do likewise) Today is a special day; special as it marks the final rite and formal absorption of three new converts into our society. (Snaps his fingers. K.K. leaves the group but soon returns with a calabash stained all over with blood. Spark gives a sign and K.K. marches to the bindfolded group) Drink! Drink the water of covenant forever binding your spirit, soul and body to this noble sect... (pp. 40 -41)

Thereafter, the gruesome death of Dagren, Festula and the eventual death of Demola present them as victims of anti-social behaviour and wanton violence.

The result of negative youth engagement can also be traced to reckless parenting. The case of Engineer Diran and Mrs Diran is an instance in the work. They both confessed that:

Mrs Diran: Ah! We killed him! (Facing Engineer Diran) Dear, we killed Demola! We handed him over for the inglorious death he suffered! We... (Breaks away as Engineer Diran throws his arm around her neck, and they both sob, while K.K. continues weeping. Light fade). (p.71)

Engineer Diran: (Sighs gravely) We never knew how far we had failed as parents until his friend revealed all those sordid details. Demola lied to us about so many things, and he usually got away with them as we never bothered to check on him, to know how he was doing in school and what his challenges were... (p.74)

Exposure in the university education and the kind of engagement therein has redefined Demola, Keziah and host of other youth and has caused them abortion of the life they planned for. They are inexplicable victims of social vices, negative engagements and failed parenting.

Findings and Conclusion

Social and political engagement of the youth in the society is informed by their exposure (either positive or negative) to things emanating from the society and the form of influence that inspire or repress their constructive sense. It is affirmed through Obafemi's The New Dawn that active participation in the socio-political reform is an act that must be encouraged in young people because local actors and institutions are not motivated to foster it. Thus, collective efforts are essential for developing the socio-political engagement needed for reform.

While youth exposure and engagement have multiple facets, the need for social movements that espouse civic engagement is sacrosanct. This engagement ranges from volunteering cause, collective grassroot activism, and impressive involvement in social causes from the environment to economic injustice. Relatedly, these help to permeate the society with activities (such as revolution or reformative involvement) that improves the living condition of the people in the

society. It is therefore expedient to see the youth as legitimate social and political actors who can engineer the desired change the society clamour for.

On the other hand, Edebor's *Good Morning, Sodom* stresses the choices and circumstances offered on a gold platter with different youth exposure and engagement in the university education system. While the choices are lying free on the university streets, lives are made and on the other hand destroyed by consequences of actions and inactions made. The study points that constant orientation and reorientation of students in the university, especially new students, will help to subdue the ravaging venom of negative youth exposure and engagement.

It is observable that, *Good Morning, Sodom* stresses the need for strong parental care while it thematically enlists the consequences of parental negligence. The vulnerability of the young ones are unusual, especially at tertiary level of education, thus emotional support that helps their mental health will guide them from negative interactions and afterwards influences.

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