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**COURSE: AFE 122**

ASSIGNMENT ON THE PLAY, "GOOD MORNING SODOM".

1. Attempt an incisive interrogation of Solomon A. Edebor's good morning, Sodom, underscoring at least five underlying thematic thrust 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 published and the film version of GOOD MORNING, SODOM?

1. Thematic Thrust The Drama Engages.

✚ LOVE- Of course, love can move the world. When two characters falling in love or just one character, they'll go to any lengths to stay together. It makes for an interesting story to see how love survives, despite all the curveballs the main characters might face Love makes the world go round but it is not easy to find whether it is romantic, familiar or platonic love, there's much to be said about love pursuit-and the conflict that comes from pursuing it.

This theme of love is present in the 20th and 21st movements of the play, good morning, Sodom. In the 21st we see Demola refusing to do what KK tells him to do in order to get Keziah to sleep with him but he tells KK he cannot because of his love for Keziah (romantic love). Ironically, he then proceeds to listen to KK's advice.in movement 20, we see Dr. Richards feel remorse and apologizes to Keziah and her mother for causing so much trouble and pain to them.

✚ JUSTICE- What makes a society just? What are the proper consequences for people who do the wrong thing?, who is best equipped to dispense justice? Are we collectively responsible for each others actions? In the 17th movement of

the play, we see that the theme, justice, is present when the judge asks the defense counsel for his final submission and he says the accused persons have pleaded guilty of charge and the lord should temper justice with mercy, stating that the plea of guilt is a show of remorse, also stating the judge should consider the hardship that a hard sentence on KK (who is the only child of his widowed mother) would cause his family. Then the prosecution counsel opposes saying, “will remorse or sympathy bring the dead back to life? Is the society just supposed to overlook these terrible acts because the accused persons have owned up to their guilt?” He further adds, “ He who has sinned should be punished to serve as a deterrent to others. If these offences are overlooked today, then tomorrow and the day after, we will have a thousand other hooligans and law breakers walking in here to admit guilt and claim repentance because-‘my lord will temper justice with mercy’ and ‘they are the only hope of their parents’. He adds, “the deceased was the hope of his parents; hundreds of students that are terrorized daily on our campuses are the hope of their parents, I am the only hope of my parent, my lord, let

justice prevail”.

✝ FRIENDSHIP- Valued friendship can completely alter one’s life. It can sustain you through moments when you need to pullout all of your courage. It can bolster us when we’re feeling down. And its also a wonderful prize when celebrating life’s special moments. In movement 6 of the play, we see Stella trying to comfort Keziah after she was drugged and raped by Demola. Also in the 10th movement of the play, Stella is in tears as she joins in carrying Keziah into the car, remaining with her there, after Keziah had fainted when she saw Demola lying lifeless on the ground, soaked in his pool of blood.

✝ FAMILIES- Many families are connected by blood but to overcome certain obstacles, literary families must strengthen their ties to each other. This theme is present in movement 20 of the play, we see a more united family more than ever where dr. Richards apologizes to Keziah for causing her so much pain and trouble and for also being too hard on her.

✝ DEATH/TRAGEDY- Death is something everyone will face. It is packed with so much uncertainty. And, for those left

behind, it leaves lingering feelings of sadness and sometimes even remorse. This can be a great theme, if your goal was to tug at the heartstrings of your readers. This theme, present in the 10th movement, we see Demola lying lifeless on the ground, soaked in the pool of his own blood, after being mistakenly killed by his friend KK. This news not only brings shock to Keziah and others but also brings sadness to Demola's parents.

✚ HONESTY- It is the quality of being honest. It is uprightness of character or action. Honesty implies a refusal to lie, steal or deceive in anyway. We see Keziah in the 14th movement of the play, explaining and telling the truth to her parents on how she was drugged and the raped.

✚ ANGER- It is an emotion characterized by antagonism toward someone or something you feel has deliberately done you wrong. Anger can be a good thing. It can give you a way to express negative feelings. For example, or motivate you to find solutions to problems. But excessive anger can cause problems.

As seen as in the 6th movement of the play, in narrating

how she was raped, Stella hated God for allowing her to be so humiliated and blamed him for it. For the next five years she never prayed to him. This was a result of rage and anger. Also in the 16th movement of the play, Keziah welcomes her dad home, and receives no reply from him, after an altercation with Mrs. Richards, he then goes on further to renounce her as his daughter, this is also the result of anger.

## 2.Detailed Character Analyses

### KEZIAH

She is the main character in the play, she is also a female undergraduate in mayflower university, she's a medium height, slightly rotund, fair young lady with newly plaited hair, evidently in her late teens. She is the daughter of Mr. and Mrs. Richards.

### DEMOLA

He is a male undergraduate in mayflower university too, he's a tall, dark, handsome young man who was deeply in love with Keziah. As stated earlier on the theme of love, love makes people to go any lengths to be with the one they love.

This made him to go the extra length to get what he wants,

having being influenced by his friend, he drugged Keziah and then rapes her. He also joins a cult in his school.

## STELLA

She was a good friend of Keziah and also her hostel mates who is also a victim of rape some seven years ago. She was the one who comforted Keziah after the incident with Demola, she was also there to carry Keziah after she had fainted, to the hospital and later called Keziah's mum and told her about what had just happen.

### 3. Points of Divergence.

#### i. 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. ii. 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.

iii. 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 *Chief Justice*.