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22/LAW01/116

LAW

AFE122 ASSIGNMENT

APRIL/MAY, 2023.

1. 'Good Morning, Sodom' is a didactic play that seeks to provide insight on the tumultuous journey that is university in Nigeria. In this drama, Solomon A. Edebor examines the concepts of peer pressure, mortality, justice, betrayal, parental responsibilities, and love and relationships. The on goings of the play reveal Nigeria's systematic shortcomings and difficulties through a cast of characters that symbolize many facets of the country's society. The drama explores the following overarching thematic issues:

a. Peer Pressure: This is one of the most prominent societal ills among Nigerian youths as addressed by Edebor in his work. It is seen in the way the protagonist, Keziah Richards, initially doesn't seem to reciprocate any of the feelings Demola Diran has for her until she is convinced by her friends (Bunmi and Ovie) to give him a chance. This choice left her vulnerable to Demola's bad decisions.

Demola also, at the influence of his "friends", Nkanga Nwoko (KK) and Bentol, decided to take advantage of Keziah, whom he had been pining after for a long time. KK encouraged Demola to take drugs and engage in other vices. KK and Demola also engaged in clandestine and illicit cult-related activities which led to the incarceration of the former and the demise of the latter.

The author did not fail to highlight the fact that peer pressure is likely to end in grave, regrettable decisions.

b. Love and Relationships: This play explores different kinds of love; platonic, romantic and familial. In order to provide comfort and companionship for her friend, Stella re-opened her old wounds and revisited her trauma; this is a sign of genuine love. Demola's infatuation with Keziah was clear as day, to him it may have been love, but true love would never permit the evil hand he dealt her.

Mrs. Richards' love for her daughter could be seen in her constant presence throughout the play. She came to visit her daughter at school, armed with affection and provisions. Mrs. Richards was Keziah's person, understandably so, as she was far more accommodating of her pregnant daughter than her husband was. Although it was difficult for Dr. Richards to come around at first, the risk of losing his daughter clearly outweighed whatever initial misgivings he had about accepting her and her baby.

- c. **Mortality:** Death is a common theme in this poem. Demola died after being mistakenly shot by his friend and cohort, KK. Much like the members of the Red Shadows Confraternity, death is untouchable; untamable; unmerciful. It was also mentioned that KK's mother was widowed. In a bout of severe depression, Keziah even attempted suicide, luckily she failed and was able to bring a breath of fresh air into the play; her daughter, Mouritha (Heritage).
- d. **Parental Responsibilities:** This is a heavily emphasized theme in the poem. Although parents cannot police every single action and inaction of their kids', they are still tasked with the responsibility of keeping them in check to some extent; they are also expected to be their kids premier allies. The absence of KK's father, combined with the consequential economic hardship he and his mom faced is likely the leading cause of his deviant behavior. Stella's parents did not press charges against her rapists, which in my opinion, is a failure on their part. They should have prioritized their daughters' physical, spiritual, sexual and social health over the thoughts, opinions and wellbeing of their pastors and church members. The injustice and lack of closure clearly affected her for years, her respite only coming after divine intervention. Dr. Richards did not provide solace for Keziah when she found out she was carrying her rapist's baby. He barely even believed she had been a victim of sexual assault, instead swiftly jumping to the conclusion that she must have been at fault in some way. Even Engr. And Mrs. Diran realized their shortcomings as parents, although it unfortunately took the demise of their son for the scales to clear from their eyes. They could see that their lack of involvement in his life led him to rely on his friends for counsel.
- e. **Justice:** Edebor created balance in his play by causing almost all actions taken to have consequences of some sort. KK ended up being sentenced to life for Demola's murder, Demola died due to cult activities, and Dr. Richards' regret was palpable when he found his daughter's limp body. Even though charges weren't pressed against Stella's rapists, they were still detained for a couple of days. Hidden and illicit actions often have public consequences.
- f. **Betrayal and Trust:** Stella and Keziah were both taken advantage of by people they trusted, in the cruelest way. These circumstances had life-altering effects on both girls. In Keziah's case, upon finding out about her pregnancy, her father was deeply hurt. He had doubts concerning the circumstances of her impregnation and initially felt betrayed by his little girl in some way.

2. a. Mrs. Richards: Throughout the play, Mrs. Richards was virtually the only constant in Keziah's life. She was present with Keziah in both the beginning and ending movements of the play. She displayed great maternal love for her daughter by showing up for her, buying her provisions, and defending her against Dr. Richards and his suggestion of an abortion.

She was a loving, caring, accepting and considerate mother who prioritized her daughter's health and wellbeing over the opinions of outsiders. Once Stella called her, Mrs. Richards showed up for her invalid daughter. Despite her imposing countenance, Mrs. Richards was evidently a kind mother, she willingly offered her trusted domestic staff, Chinenye, to take care of Keziah and Mouritha. She even championed the reconciliation between Keziah and her father.

b. Dr. Richards: We first hear of Dr. Richards in the first movement when he is noticeably absent from an intended family gathering because of an official entanglement. This can be seen as a form of foreshadowing of his metaphorical absence when Keziah was at her lowest. At 45 years old, he had a lot of long-held beliefs which he immediately discarded when it came to his daughter's pregnancy. On multiple occasions, he suggested she had an abortion and was duly criticized by his wife. He was a prideful, disciplined man who couldn't fathom how his beloved daughter had gotten pregnant at such an inconvenient time under less than stellar circumstances. By default, he blamed Keziah for putting herself in a vulnerable situation by agreeing to go to Demola's house. Demola's reputation coupled with his shameful death made him the personified version of Dr. Richard's worst nightmare of a father for Keziah's child.

Dr. Richards soon realized his wrongdoings when faced with the possible loss of his daughter to suicide. The only reason he was so mean to his pregnant daughter was his all-consuming love for her which caused the constant physical reminder of her predicament an unbearable sight for him. Once she was stabilized, Keziah received a deserved and long awaited apology from her father.

c. Stella: She was a kindred spirit to our protagonist, Keziah. Of all her roommates, she was the only one whose lifestyle aligned with Keziah's to some extent. Immediately after Demola's unthinkable violation of Keziah's chastity, Stella was the first person she ran to for comfort and counsel. This confidence prompted Stella to reveal her own past traumatic experiences with men. After being raped by her pastors' sons and their friends, Stella fell into a deep depression and felt disconnected from God. For the next couple of years, she lived a daring and promiscuous life as a response to her trauma. Her redemption was found only through divine intervention.

Stella was a good friend to Keziah, she immediately called and informed her upon sighting Demola's corpse. And when Keziah fainted, Stella took her to the hospital and called her parents.

3.

- In the third movement, Dr. Yusuf is seen sending students out of his class. This is not recorded in the written version of the play.
- The shooting scene in the 9th movement was overlooked.
- When Keziah was returning from the hospital following her fainting spell in the 12th movement, she was accompanied by both parents in the book, but in the movie, her dad was notably absent.
- Although, in the written work, female pronouns were used when referring to the DPO, in the movie, the character was male (13th movement).
- There was an additional scene where Mrs. Richards provided comfort for her distraught daughter.
- The 19th and 21st movements were seamlessly combined in the movie.
- Keziah's labour was shown in the Richards' home instead of the hospital (22nd movement)
- Keziah's daughter's name was changed from Mouritha to Heritage.
- Instead of being enacted, the last movement was replaced with a series of written information.
- In movement eight of the book, Demola and a few others were being initiated into the Red Shadows. But in the movie, Demola and his friends were seen initiating other members into the cult.

The above stated are the most notable differences between the written and enacted versions of the play, "Good Morning, Sodom" by Solomon Adedokun Edebor.