

Surname: Chinawa

Names: Obianuju Stepahnie

College: Medical and Health sciences

Department: MBBS

Matric number: 22/MHS01/068

### Questions

1. Attempt an incisive interrogation of Solomon.A.Edebor's GOOD MORNING SODOM underscoring at least five underlying thematic thrusts the drama engages.
2. Attempt detailed character analysis 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.

## **The theme of love**

The theme of love is explored and expressed throughout the literary work. It is first seen in the first movement, where Kezeiah meets up with her mother, who comes by to check up on her daughter and drop off her provisions. Their conversation flows in such a way as to highlight the love and affection between mother and daughter.

Demola, who in turn is in love with Kezeiah, goes on to subtly express his love by first coming in disguise with the proposition of friends in movement 2, and is found distraught in the next movement at Kezeiah's absence and inaccessibility. Blinded by the idea of love and negative influence, Demola goes on to rape Kezeiah and, in fact, ruins the little connection they were starting to share. In movement eighteen, Kezeiah's father finally understands that no matter what a child has done, there will always be love between parents and children, as he is seen distraught and worried at the condition his daughter has gotten herself into.

## **The theme of peer pressure**

This coming-of-age literary text reinstates the inevitable destructive impacts of negative peer pressure. In the fifth movement, Kezeiah's friends (Ovie and Bunmi) encouraged Kezeiah to open up a bit more to Demola's advances, which she eventually did and was left deflowered and pregnant. Demola, on the other hand, had been continuously influenced by negative peer pressure through the text as he had listened to his friends to rape Kezeiah, taken drugs, joined a cult, even fought in cult rivalries, and eventually lost his life at the hands of his friend.

### **The theme of suicide and death**

Suicide had been seen by some characters in the text as a way to escape the sad reality. The concept of suicide was first seen in the sixth movement, where Stella (in her dreams) attempted suicide to escape the heavy burdens she carried in her heart. Kezeiah also attempted suicide out of guilt she felt for falling away from the right path her parents had raised her to live by. Her father's attitude change had played a catalyst role in pushing her towards her decision. K.K. had also explored the idea of suicide, as he had nudged the idea in his mind after unintentionally shooting Demola. Demola, on the other hand, had no choice, as rather than committing suicide, he had to face death at the hands of one of his friends.

### **The theme of parental indifference**

Demola was a major victim of parental indifference in the text. His parents were more concerned with his education than with his physical and physiological health. K.K., observing Demola's unfortunate life, grabbed the opportunity to manipulate Demola into partaking in unlawful acts, which his parents wouldn't take notice of because they had already failed and neglected their duties. Kezeiah also faced some parental neglect, particularly from her father, who had a change of attitude after he found out about his daughter's pregnancy. His choices had pushed Kezeiah to the point of suicide, an event that was just enough to restore his sense of reasoning and affection.

### **The theme of betrayal and guilt**

The first expression of guilt is observed in the sixth movement, where Kezeiah narrates her unfortunate event to Stella. Her guilt is

clearly felt when she says, "Can you see? I sold myself cheaply, Stella! I gave my pride to the dogs! I opened my door to the thieves". In the same movement, Stella expresses the betrayal she felt when, in her darkest moments, she believed that God had abandoned her and done nothing. She also expressed guilt for not pushing forward with her warnings to Kezeiah about Demola, even if Kezeiah had been rather unresponsive to the previous warnings. In the next movement, Demola is seen to feel rather guilty than fulfilled for deflowering Keziah as he approached her in a bemused manner, but Kezeiah, however, expressed her heartfelt betrayal as she said "I curse the sun that shone the day I met you...". In the text, Kezeiah's parents also felt betrayed and guilty. Her father in particular had expressed the betrayal he felt at her pregnancy as he said "Why have you chosen to humiliate us this way"? Kezeiah, out of guilt, attempted suicide but was saved by her father, who thereafter felt guilty as he was the major reason as to why she chose suicide as a solution. K.K. also expressed guilt for pushing Demola into the negative side of life as he confessed all that he had done to Demola's parents and pleaded guilty to all the charges at the law court.

## 2. **Demola**

Anyone who has read Good Morning Sodom can surely see that Demola is truly an interesting character. Beyond the tall, handsome, smart young lad was a little boy who knew not how to love or how to go about his unrequited love.

Demola Diran is one of the main characters in the play Good Morning Sodom. He was the son of Engr. and Mrs. Diran. He was a 200-level student in the department of English at Mayflower University. He was an intelligent student, and this had drawn Kezeiah to him. Demola had long fallen for Keziah's charms, but his love could not be reciprocated because Keziah had been educated on the vicious ways of boys in the university. Right from the start, Demola had no ill thoughts with regards to Kezeiah; he truly loved her and was very open about it, but because of his choice of friends and the decisions he made, his life went downhill and even ceased to exist.

Demola grew up in a rich home, in contrast to K.K., who had only a motherly figure that sold plantains at the roadsides. However, despite his riches and comfortable life, his parents failed to provide for him one of the most important needs of every child: ensuring their child was psychologically sound by building a healthy relationship with them. As a result of this neglect, Demola was easily manipulated by K.K., who figuratively took up the father role in his life. Not only K.K. but also another friend, Bentol, whose lifestyle was a replica of K.K.'s. Demola's friends had pushed him to rape Kezeiah, take drugs, join a cult, and fight in cult rivalries.

The blame for Demola's demise doesn't fall solely on his parents or his friends. Demola himself is also to blame. He lacked strong will and strong morals to resist the force of bad influence and cruelly lost his life to the sole proprietor of his misfortunes, his friend, K.K.

### **K.K(Nkanga Nwoko)**

During the course of the play, K.K. comes up only in a few

movements as he is not the main character, but even from the sidelines, the effects of his influence are felt.

Nkanga Nwoko is a 400-level student in the English Department at Mayflower University. He is the only surviving child of his widowed mother, who sold plantains at roadside stands to barely meet their daily needs. K.K. lacked a fatherly figure and came from a poor family, so it is no surprise that he had an interest in Demola, whose life was the opposite of his. However, K.K.'s interest was nothing to write home about.

Observing that Demola's parents had a nonchalant attitude towards Demola's lifestyle and only cared about his education, which Demola excelled at, K.K. seized the opportunity to befriend Demola and cloud all his morals and sense of judgement.

K.K., with the help of his accomplice Bentol, had successfully initiated Demola into their lifestyle of raping girls, taking illegal substances, and joining cults. He failed to realise and see through the curtains closing up his sense of morality. He regretted his actions at a time too late, a time when the bullet had already been fired, at the deathbed of his friend, or rather victim, Demola. Although he expressed guilt after being sentenced to life imprisonment for manslaughter, he could no longer undo the misfortunes of others, which had been directly or indirectly linked to his influence.

## **Stella**

Stella's story in the play is one that could be described as a tragedy-comedy.

Stella was a student at Mayflower University. Born into a religious family, she found God at an early age and was overly eager for anything related to God. In her search for God, she had accompanied her father to a pastor's house, an experience she would never forget in her life. Stella was forcefully exposed to the "world of sexual gratification" as she was raped and deflowered by four young boys at the age of 14. Her interest in God died instantly because she felt betrayed and abandoned by God, who she believed did not save her before she was raped.

Even as Stella's parents relocated to change the environment and give her a new environment, she believed she had been "damaged beyond repair," and from then on she decided to live a promiscuous life. She believed that enrolling in college would give her greater freedom to pursue her sexual endeavours, but she was unaware that God had other ideas.

Through dreams and a friend, God showed Stella that he had always loved her and had never left her. In the first dream, she didn't pay attention to it, but in the second, where the enemy nearly drowned her, she suddenly realised that God had always been there and would always be there. Stella was redeemed when she committed her life to Christ and repented of her sins.

Stella had a strong determination and applied it to whatever she did, good or bad. She gave everything she had to God, even when it went against what He wanted. Her character was the first to convey the idea of atonement and a fresh start, and she was able to completely convey her transformed state as she had previously opposed Demola

and Kezeiah becoming together. Her tale had what may be considered a satisfying conclusion.

3.

There are some significant differences between the published movie and the literary text that may be seen when comparing the two. This deviation may have been the result of an omission, an addition, or a modification, possibly in an effort to make the play more appealing.

Demola and Kezeiah conversed on their way to the library in movement two of the text, but an additional scene where they both continued farther to have a chat in the library was also seen in the play. The following sequence was performed in the movie, as opposed to the text, which made no mention of Dr. Yusuf telling pupils to "get out" of his class.

In the sixth movement, there were noticeable differences: first, Demola did not comment on the phone's brand in the drama; second, during Stella's recollection of her past, she did not discuss her intense interest in God with Kezeiah; instead, she only spoke about visiting the pastor's home with her father; third, during Stella's narration of her current situation, Emmanuella came to her room, as opposed to the play, in which Emmanuella visited Stella outside while Stell



Demola was one of the newly initiated in the text's eighth movement, in contrast to the drama, where Demola was already a cult member and not among the new initiates, and another person, not K.K., had snatched the calabash for the initiation. The cult chants in the play and the text were also altered, and the theater eliminated the ninth movement, which prevented there from being a gunshot scene.

As stated in the text, Kezeiah did not draw away from the mob in the tenth movement before passing out. Additionally, the text states that Kezeiah's parents picked her up from the hospital in the twelfth movement, but in the drama, her father was not present, leaving only her, her mother and driver.

There were four cultists apprehended in the thirteenth movement as opposed to the text's three, a male actor played the role of D.P.O., and there were additional conversations in which the D.P.O. discussed sending out duplicate case files. In contrast to the text, where her mother is present throughout the conversation, in the fourteenth movement, when Kezeiah goes to talk to her dad, her mother is absent from the scene and enters until later in the conversation. In addition, in contrast to the drama, where he sat during the dialogue, her dad was said to have paced the sitting room.

In the drama, the fifteenth and seventeenth movements were shortened, respectively, so the portrayal of K.K.'s mother passing out, was not done. In contrast to her bedroom in the text, Kezeiah passed out in the sitting room in the eighth movement. Mrs. Diran wasn't present in the drama's nineteenth and twenty-first

movements, which took place concurrently with scenes from the twentieth, nineteenth, and twenty-first movements.

Finally, the story had come to a close with Kezeiah's child being given the name Heritage Diran Demola rather than the name Mouritha that was given to her in the book.