**AFE 122 ASSIGNMENT**

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MATRIC NUMBER: 22/MHS01/228

COLLEGE: MHS

DEPARTMENT: MEDICINE & SURGERY

ASSIGNMENT PROMPTS:

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 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 movie version of GOOD MORNING, SODOM?

**ASSIGNMENT PROMPT 1 ANSWER:**

**INCISIVE INTERROGATION OF SOLOMON A. EDEBOR’S “GOOD MORNING SODOM”**

The play ‘Good Morning, Sodom’ is directed at people of all ages and backgrounds. It is a literary piece that highlights the peculiarities of university students, and even grown-ups. It approaches many topics from several perspectives. Themes ranging from rape, education, abortion, suicide and even cultism are considered in ‘Good Morning, Sodom’.

The female lead character goes by the name Keziah Richards, a serious-minded girl in her late teens. She shows strong love for her education and a determination to make her parents proud. The male lead goes by the name Demola Diran, a young man from a wealthy family. He takes a liking to Keziah and proves to be the catalyst towards some of the misfortunes in her path.

The play is not short of dynamic, round characters as each movement introduces Keziah's friend, Stella, Demola's best friends K.K and Bentol, Ovie, Bunmi, Mr and Mrs Richards and many others. The play is set within the four walls of the university and rightly so, sheds light on some of the open secret happenings within those walls. It acts as an outsider’s peephole into the university’s world of cultism, peer pressure, sex, drugs, rape and others. The literary device, ‘Good morning, Sodom’ did not stop there. It always highlighted the reflection of good/bad parenting on a young teen’s life and the dire consequences parental neglect could cause, as well as, the rewards, and support from one’s parents could gift.

In conclusion, ‘Good Morning, Sodom’ is a work imbibed with warnings and wisdom.

***Themes addressed in ‘Good Morning, Sodom’***

1. **RAPE:** [Sixth Movement (Pages 30-32)]
2. Keziah is seen to be fast asleep on Damola’s bed, in his room off campus. She wakes up to find herself undressed and Damola snoring beside her. Horror-stricken at the situation, she becomes extremely agitated and starts sobbing.

**Reference:** “*Lights peter out, but soon gradually come on to a dull brightness, revealing Keziah fast asleep on the bed beside Demola. Lights momentarily focus on her clothes roughly hanging on the chair she formerly sat on. She adjusts herself on the bed but later, gradually opens her eyes.*

*….’What have you done to me, Demola? What have you done to my chastity?’”*

1. Stella was raped when she was fourteen years old by her Pastor’s sons and their friends. She narrates her rape experience to Keziah.

**Reference:** *“…I sheepishly followed him, only to later discover that the three other boys had been hiding behind the curtains. The four of them overpowered me and raped me in turns.”*

1. **DRUGS:** [Seventh Movement (Page 39)]

Demola is seen in a conversation with K.K. He regrets what he did to Keziah. K.K. brings out a white substance wrapped in a nylon, he then unwraps it and sniffs it before passing it to Demola. Demola remarks on how his last incident with the white powder nearly caused him an accident. K.K. pressures him to take it.

**Reference:** *“Reaches his hand to his pocket and brings out a white substance wrapped in a nylon which he unwraps, sniffs out of it and then passes it to Demola.*

*‘…Not again, not this time, the last one nearly caused me an accident’*

*‘But you need this now, man; to banish your sorrow and guilt. You need something to make you feel high’”*

1. **CULTISM:** [Eighth Movement (Page 40-41)]

The scene opens with a group of students, about six, circling a fire, dressed in red and black attire and singing. An initiation ceremony precedes the singing. A blood-stained calabash is given to the three blindfolded young men in their midst.

**Reference:** *“Night. A bushy section of Mayflower University. Light reveals a huge fire burning ceaselessly, faced by three blindfolded young men kneeling. Circling the fire is a group of students numbering about six, dressed in red T-shirts, with black berets, singing an esoteric language. Amidst them are K.K. and Bentol”*

1. **ABORTION:** [Sixteenth Movement (Page56-57)]

Keziah’s mother, Mrs Richards, is seen arguing with her husband. Mr Richards disowns Keziah and blames Mrs Richard for not agreeing to an abortion. Mrs Richard counter-attacks his argument by giving reasons why abortion should not be considered.

**Reference: *‘****Oh, I see! You now do selective applications of your principle, right? When it’s not convenient, you can now take the life of an innocent child, choosing to be oblivious to what the child may turn out to be in future. Is this the precept you now live by, Dear?’*

1. **SUICIDE:** [Eighteenth Movement (Page 65-67)]

Keziah attempts suicide due to her pregnancy. She feels like a disappointment and a disgrace to her parents. Her father returns home to find a suicide note and his daughter lying lifeless on the floor

**Reference:** *“Opens the door and finds Keziah lifeless on the floor”*

**ASSIGNMENT PROMPT 2 ANSWER**

1. **KEZIAH RICHARDS:**

Keziah Richard is the female protagonist of the play, Good Morning, Sodom. She is a young lady of medium height. She is slightly round and fair in complexion. She is an undergraduate at Mayflower University. Daughter to Mr and Mrs Richard, she is a well-trained girl who is adored by her parents.

She displays strong will and determination as she repeatedly fends off her coursemate’s advances towards her. Unfortunately, she falls victim to his wicked schemes as she is lured and raped at his home. She gets pregnant and faces stigma from her parents, especially her father who disowns her and demands that she aborts the baby.

Feeling like a disappointment and disgrace to her parents, Keziah attempts suicide. She and the baby survived. She reconciles with her parents and they work together to support Keziah and the baby.

1. **DEMOLA DIRAN:**

Demola plays the male protagonist of the play. He is a tall, dark and handsome young man. He is from a wealthy home; the son of Engineer and Mrs. Diran. He is an intelligent man with a promising future. However, he begins to keep bad company which began his downward spiral. He takes a liking to Keziah Richards and is determined to get her attention. Influenced by the wrong crowd, he drugs and rapes Keziah, takes hard drugs, and ventures into cultism.

He is killed during a cult operation and rusticated from school for anti-social vices.

1. **Nkanga Nwoko (K.K.)**

Nkanga Nwoko, popularly known as K.K. is Demola’s best friend and an undergraduate of Mayflower University. He is the only surviving son of his poor and widowed mother.

He served as a bad influence and catalyst for the downward spiral and death of Demola Diran. He befriended Demola and instigated him to take drugs, join his cult and rape Keziah. Ironically, Nkanga Nwoko shot Demola, albeit accidentally, during a cult operation.

After Demola’s death, he was apprehended by the police and sentenced to life imprisonment for the offence of manslaughter; two years imprisonment for membership in an unlawful society and a fine of a hundred thousand naira (N100,000) for unlawful possessions of firearms. He is also expelled from school on the offence of anti-social vices.

**ASSIGNMENT PROMPT 3 ANSWER**

***FIRST MOVEMENT***

In the published version of GOOD MORNING, SODOM. The setting includes female students seen at different spots – some washing clothes, others laughing and chattering away before focusing on Keziah walking towards the parking lot. In the movie version, there were no female students washing clothes. A scene of university students walking was seen before focusing on Keziah approaching the parking lot.

***SECOND MOVEMENT***

*Skipped Lines.*

In the movie version, Keziah said “As you can see, I’m on my way to the library”. The scene changes to show Keziah and Demola in the library. Keziah is studying and Demola joins her with a book. After a while, he continues their conversation with the line “But seriously, Keziah, you have not critically considered what I have been trying to make you understand”

In the book, the line that told of Keziah’s intentions to go to the library gave more information. It goes “As you can see, I’m on my way to the library. I need to finish one of my assignments, and I’m not through with my reading for tomorrow’s test”

Demola responded “I’m also going in the direction of the library. Hope you don’t mind if I accompany you… But seriously Keziah, you have not critically considered what I have been trying to make you understand”

*Divergence In Setting*

In the published version of the play, Keziah and Demola never got to the library together. Their conversation started and ended en route to the library. When Keziah brought the conversation to a halt, Demola was left standing with a long look directed at Keziah’s receding figure. In the movie version, Keziah and Demola did get to the library and a part of their conversation took place in that setting, with the two seating. Therefore, when Keziah left Demola, he was seated and not standing.

***THIRD MOVEMENT***

In the movie, Dr Yusuf’s lecture was interrupted when two students walked into the class. He addressed the students and sent them out of the class for coming late to the lecture. This act imbibed lines that were not added to the published version of the play. In the book, Dr Yusuf gave an uninterrupted lecture to his students with no intrusion of his students. In addition, at the end of his lecture, Dr Yusuf asked “Is there any question? I take your silence to mean there is no question” before proceeding to bid his students goodbye. In the published version. He does not make provisions for questions from his students.

*Skipped Lines.*

After Dr Yusuf’s lecture scene, we see Demola in a discussion with two girls, Ovie and Bunmi. The discussion is centred on Keziah’s whereabouts. The scene begins with the dialogue “I noticed Keziah was not in class this morning “

In the book, a scene of Demola walking towards Ovie and Bunnmi was written out. Demola specifically requested an audience with Ovie and not the two girls. Ovie agrees and follows Demola to a corner. He proceeds to inquire about Keziah’s whereabouts “I noticed Keziah was not in class this morning” The scene ends with Demola thanking Ovie for her time, and returning to his seat while Ovie goes back to join Bunmi.

***FOURTH MOVEMENT***

In the film version, Demola had only a bottle of drink and no food during his conversation with Keziah. In the book, he is written to have placed an order before joining Keziah with a bottle of drink. At some point during their dialogue, it is implied that food was brought to him.

***There is no point of divergence in the fifth movement***

***SIXTH MOVEMENT***

1. In the play, the lines “I knew something very terrible must have happened to someone, probably a church member. They both left the house in a hurry” was omitted as Stella told Keziah the story of how she was raped.
2. On page 33, the setting of Stella’s dream depicts her walking along a bushy narrow path, before approaching a river. In the play, there is no bushy narrow path shown.
3. In the play, Keziah is seated, going through her book, when Demola joins her. However, he seats opposite her, engaging in her conversation. In the book, Demola lays on the bed and does not sit on a chair.
4. In the book, Stella wakes up on her bed in the hostel, with horror stickers, sighing and sweating profusely. This is soon after the nightmare. Emmanuella comes to visit her room. Stella sends her out and bolts the door. In the movie version, this scene is remodified as Emmanuella approaches Stella as she hangs her clothes to dry and not in the room.

***SEVENTH MOVEMENT***

1. The play describes three blindfolded young men kneeling, surrounded by the cult members. The movie version only showed two blindfolded young men.
2. The group chanted ‘Red shadows. Untouchable, untameable, unmerciful!’ three times before Spark properly addresses the group. In the movie, the chant is done twice, with the third chant imbibed during his address to the group.

***NINTH MOVEMENT***

1. The scene was not acted out in the movie.

***There is no point of divergence in the 10th and 11th movement***

***TWELFTH MOVEMENT***

1. The published version writes Keziah in the company of her parents and Stella as she exits the hospital. However, the movie shows Keziah in the company of her mother and Stella. Her father was absent.

***THIRTEENTH MOVEMENT***

1. The book says ‘two uniformed officers come in with K.K and two other students. A total of 5 men in the DPO, excluding the DPO himself. In the movie version, two uniformed officers escort K.K. and three other students into the DPO office. A total of 6 men, excluding the DPO himself.
2. In the book, the DPO requests the criminals be detained in the same cell, separate from the other criminals. So that they could ruminate on the results of their actions. The men are taken away and the movement ends. In the movie, after his scripted instructions, he proceeded to say “Is that taken, and tell the IPO, he should hasten up on his investigation, he should the case file. A copy will go to the DPP for advice, while we make sure we round off our investigations soonest to commence prosecution.

***FOURTEENTH MOVEMENT***

1. In the book, Mr Richards tells Keziah to retrieve her letter from a book. In the movie, the letter, itself, is placed on the table.
2. Mrs Richards was present throughout the scene. In the book, it was written that she was seated on a sofa in the lounge with her husband before Keziah joined them. In the movie, Mrs Richard was not present throughout the scene but entered to pacify Mr Richard.

***FIFTEENTH MOVEMENT***

1. Certain lines of dialogue were omitted in the movie version.

***SIXTEENTH MOVEMENT***

1. The book depicts Mrs Richards in the kitchen, preparing food. She asks Keziah to open the door for Mr Richards. Meanwhile, the sixteenth movement opens with Keziah walking to the door, to open it for her father. Mrs Richards is not seen in the kitchen.

***SEVENTEENTH MOVEMENT***

1. The movie and book diverge in the sense of an approximation and/or complete omission of dialogue.
2. In the book, we were not informed of the names of the other criminals detained with K.K. In the movie, the judge calls out their names during his judgement proclamation. He cited their names to be Torkuma Okorie, Musa Abubakar, Olupitan Steve, and Sebiotimo Phillips.

***There was no point of divergence in the 18th movement***

***NINETEENTH MOVEMENT***

1. K.K. presents Demola’s parents with a picture. In the movie, no picture was presented to Demola's dad.
2. In the book, K.K. goes on to tell Demola’s parents how he got the picture handed to him. He laments how Demola was the greatest mistake of his life. In the movie, this dialogue was not spoken.

***There is no point of divergence in the 20th movement***

***TWENTY-FIRST MOVEMENT***

1. K.K. addresses Demola's mother and father who are seated in the room. There is only Demola's father here. Later in the film, we learn that Demola's mother had passed away. Another difference may be seen here since she was alive in the novel.

***There is no point of divergence in the 22nd movement***

***TWENTY-THIRD MOVEMENT***

1. Demola and Keziah’s daughter is named Mouritha, Keziah's parents inform her of the provisions made for her to further her education. The family hug, in tears. The movement and play come to an end. In the play, the play is brought to an end with a narrated conclusion. We are informed that Demola and Keziah’s daughter was named Heritage Demola-Diran