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LEVEL: 100 LVL MEDIA AND COMMUNICATION

COURSE: AFE 122

MATRIC NO: 22/SMS04/002

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- Attempt an incisive interrogation of Solomon Edebor's Good Morning, Sodom, underscoring at least five underlying thematic thrusts the drama engages.
- Attempt detailed character analysis of any three characters in Solomon Edebor's Good Morning, Sodom.
- What are the points of divergence between the published and the film version of Good Morning, Sodom.

THEMES

THEME OF PEER PRESSURE:

This is a very dominant theme especially in the life of Demola. It is seen that Demola in the play while not stated if it was genuine or not, really likes Keziah and makes this known to her even after been turned down severally. It is seen in the seventh movement after Demola feels remorseful about taking advantage of Keziah back at his room that he is under the influence or pressure from his so called friends -Bentol and K.K. who are later revealed to be part of a cult.

THEME OF CULTISM:

This is a non-academic secret society run by some students of which Demola's friend Bentol and K.K. and later even Demola is part of in Mayflower University carrying out all sort of violent activities and perpetuating all forms of nuisance in the school environment. Through the authors capable mind and capacity he explains that cultism is still rampant in most schools here in Nigeria and explains the effects with the death of Demola during a cultist clash as seen in movement ten.

THEME OF DRUGS:

The play also brings to light the face of drugs and other hard substances running rampant in schools by different drug pusher/traffickers towards the end of movement seven when K.K. reaches into his pocket and removes a white substance wrapped in a nylon, sniffs out of it and then passes it to Demola who refuses at first but later gets it and sniffs out of it becoming wild as the substances takes effect on him.

THEME OF RELIGION

Religion is emphasized and shown here as a means of justifying and perpetuating oppression. The characters if not all, most are shown to be “religious” but that is just a mere cover up as neither of them show real religious attributes in any area of their lives while in school.

THEME OF RAPE AND BROKEN DREAMS

The play enlightens the audience on one of the consequences of anti-social vices and bad friends as a whole by revealing how Keziah’s world came crashing down as soon as she got raped by Demola. To begin with she is traumatized by the thought alone of being raped and some time after she loses the person responsible for her pregnancy in a cultist clash which left so many scars on her and to top it all up she is seen as an outcast by her father due to her pregnancy and had to drop her dreams along with school to stay at home and take care of the pregnancy

CHARACTER ANALYSIS

1. KEZIAH

She is the protagonist in the play Good Morning, Sodom. Her role in this play signifies the innocence that exists in an average student which is basically just trying to give their best in academics while balancing not being influenced negatively into things such as relationships that may not yield any academic or moral fruits. Her story later ends up going downhill when she falls into the hands of Demola and ends up being raped.

She faces so much at this point in her life ranging from pain and guilt she felt that she had to confide in a friend (Stella) who shared a similar experience and tried to console her to her being confirmed pregnant after the test results came out making her

parents most especially her father very disappointed in her to a point her hated looking at her but her Mom was always there for her and this caused her to leave behind her dreams and stay at home. Later on in the story after not being able to bear the shame and maltreatment from her father she decided to poison herself and when her father got home and met her in a state of death he quickly rushed her to the hospital and after the doctor checked on her he assured her parents her and the baby were fine. In the end Keziah gave birth to a girl child, went back to school to finish her education.

DEMOLA

Demola in this play represents the epitome of peer pressure/bad friends. He was a main character in the play who was said to have developed a deep interest in Keziah but after professing his love to her so many times and being rejected as many times too he becomes desperate and succumbs to the bad influence of K.K. his friend who gives him a drug to use on Keziah so he could sleep with her.

He is also one of the characters who joins a cult because of his friend K.K. and ends up paying for it with his life after he is shot during a cultist clash and his death affected a lot of people most especially Keziah whom he had left behind after impregnating her.

NKANGA NWOKO(K.K.)

K.k. in the play, plays the part of the bad influence. He is solely responsible for all of Demola's misdeeds and even confesses to the crime when he calls Demola's parents and confesses that he forces Demola to join the cult group known as the red sparrow and confesses to a bunch of other things. He is used to show the audience that they should pay close attention to aspects of their children's lives such as their actions and friends or else an

unexpected and unfortunate ending could be the consequence of such friendship.

POINTS OF DIVERGENCE BETWEEN THE PUBLISHED AND THE FILM VERSION OF GOOD MORNING, SODOM

THIRD MOVEMENT: In the published version Demola saw Ovie and Bunmi when they were leaving the class and only spoke to Ovie but in the film version he was sitting down in class when he spoke to two of them.

SIXTH MOVEMENT: In the published version , Stella just woke up from her drama Emmanuella met her to talk but in the film version Stella was spreading clothers when Emmanuella met her to talk.

ELEVENTH MOVEMENT: In the published version of the drama a scene of nurses, students and other hospital attendants was included but in the film version it was skipped.

THIRTEENTH MOVEMENT: In the published version, the inspector came in with three apprehended cultists and the DPO was a woman but in the film verion the inspector came in with four apprehended cultists and the DPO was a man.

SIXTEENTH MOVEMENT: In the film version the kitchen scene was skipped and another scene of Keziah crying in her room and her mother consoling her was included.

EIGHTEENTH MOVEMENT: In the published version, Dr. Richards met Keziah's lifeless body on the floor of her room but in the film version he meets her on the floor of the sitting room.

NINETEENTH & TWENTY FIRST MOVEMENT: Mrs. Diran was not present in the film version of the play.

TWENTIETH MOVEMENT: In the published version Keziah was taken to her room to have a discussion with her parents but in the film version she was in the sitting room laying on the couch.

TWENTY SECOND MOVEMENT: In the film version there is no mention of a labour scene as opposed to the published version.

TWENTY THIRD MOVEMENT: The scene in the where it is seen that Keziah has given birth and the tension has been relieved between herself and her parents wasn't acted out but was stated as a note.