

FILM AND LITERATURE: CONNECTIONS AND DISCONNECTIONS

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Abstract

The transition from literature to visual form of films and now video films is a path rarely trodden in the Nigerian literary societies. This comes about due to the strict division between literary pursuits and film. Literature is most often considered as a more serious domain of popular culture, reflecting as it does a poetic interpretation of life. Film on the other hand is often considered as a pure entertainment medium. However, filmmaking also constitutes a form of discourse and practice that is not just artistic and cultural, but also intellectual and political. The video medium provides a very special opportunity for studying the transition of the same spectrum of creative arts. This paper examines the relationship between film and literature, and also argues that both film and literature constitute an aesthetic, cultural and (in the case of film) popular cultural discourse. It also seeks to investigate why some Nigerian literatures have not yielded themselves for adaptation, and why people prefer the film medium to that of literature.

Introduction

This introductory section shall involve three sections. The first section shall involve a brief discussion on the relationship between Film and Literature. The second section will look at the theory of connection and disconnection in the context of Film and Literature. An attempt to discuss the relationship between the two media will only be a general survey as different from a more critical attempt in the second section so that we can put them in proper perspectives. The third section will attempt a diachronic discussion on the evolution of the Nigerian Film Industry, in relation to literature. Our major point of historical investigation will refer to the classics that have been written and transformed into film.

Film and Literature: What is the Relationship?

Writing about the relationship between Film and Literature deserves more than a cursory look at the two media individually because they constitute a great deal of the discourse in the areas of literary studies and the performing arts. In academic circles, there is an enormous interest in the exchanges between Film and Literature which are critically studied from various perspectives. There have been debates that have

addressed such relations and exchanges between the two media since the beginning of the twentieth century. Such significant debates, as the historical evolution of the relationship between Film and Literature, the several methods and issues surrounding those relations, constituted discourse[s] on issues of genres and practices such as poetry and movies, film scripts as literature, or the relation between adaptation and popular culture etc. which are currently taking the centre stage, within academic circles.

Recent writings by individual researchers or in organized seminars or conferences around the world have tilted towards the link between Film and Literature, demonstrating new directions and approaches for thinking about the inextricable connection between Film and Literature. Much attention is drawn to the impact of the two media upon themselves through the ways of adapting literary works to film. One major way of describing the two is that they are both imaginative communication of significant experiences. (Bowskill 3) The two have the potential to explore the essential depths of human conditions through their individual and unique processes of narration. Discussing Film or Literature also involves studying crucial materials that will enrich our understanding of any particular work of Film or Literature. They could also include materials about film that clarify and differentiate the connections between Film and Literature, and about the different approaches used to analyze Film and Literature as form of art. (Corrigan ix)

The interest which some Nigerian critics have devoted to the study of Film and Literature, and their mutual relationship, has become so overwhelming. Some of the reasons range from cultural enquiry of artistic hierarchies and canons to the increased mixture of several media in both literary and film practices. Another reason is based on the sociological import of the two media. Several discussions, on the sociology of art include the development of the sociology of various art forms- literatures, film, fine arts and the publications by critics and art historians on how they impact on scholarship and life. (Bamidele 1) Through means of presentation peculiar to each of them, they illustrate various aspects of socio-political life and situations, which are further subjected to critical studies. As critics pay more attention to studying Film and Literature, it becomes an opportunity to think about their social implications. They both treat the subject of social values. This has been made possible over the years because, they have, through their aesthetic potentials, "reflected or fostered social trends and encouraged social values. (O'Brien 15)

If we take a broader look at the relationship between Film and Literature, it is possible to mention that such relationship is as old as film itself. This is because for more than a century, films have depended on stories, plots, characters, roles,

narrative and rhetorical devices from literary works. Novelists, playwrights and screen writers have adapted literary texts and have written scripts based on established literary genres and styles. Cinema's debt to literature is not limited to the innumerable adaptations of novels and plays.

The intersections of Film and Literature can be viewed from a variety of angles: the angles of the different exchanges between literary works and films. Novels, dramatic literature, or short stories, poetry, all have particular counterparts in film forms. Film influences literature and vice-versa. It also influences literary imagery in many ways, and each of these parts leads to other issues. These issues are about: the production of the films, the reception of the films, the production of the literature, the reception of the literature, writing and scripting, and reading and viewing. These practices however create a kind of interesting relationship between Film and Literature. The sociological impact which film achieves is as a result of the quality of available literature. Therefore such impact leads to a shift in spectatorship and literacy, resulting to cinema's demand of equal time and attention when one argues about the relative value and meaning of Film and Literature. (Corrigan 3)

Both Film and Literature afford spectators and readers the opportunity to make sense of their experience before a page or screen. The art of scriptwriting versus story writing, acting techniques are part of the resonant perspectives through which we pay meticulous attention to their relationship. They both lend themselves to more than one method of analysis, and draw the spectator's and reader's attention to the diversity and range of opinions that constitute both of them. Methods used to study both film and literature include: a structuralist approach, psychoanalytic theory feminism...and a literary/textual approach have made their presence felt in contemporary study of both film and literature. (Nelmes 1)

Film and Literature can be discussed on the common ground that has been provided by interdisciplinary studies. They can also be seen as businesses, as well as industries. Both enlist and engage in matters of gender, race and class, which contribute immensely to critical and cultural perspectives. Because of their heterogeneity, their relationships thrive and they have the ability to draw in contemporary thinking and to apply what is relevant to their analyses. These constitute for us reasons why discussions and debates about the relationship between the two media become more compelling and topical in Nigeria today and issues on the two continue to claim the attention of critics.

Through their interaction both Film and Literature have special relevance to our cultures. By this we mean to say that they both constitute cultural discourses. They

are also cultural materials and in this regard, the opinions of scholars who have commented on cultural identity, and Nigerian Literature and Film, cannot be left out of the mainstream of culture.

Louis Luzbetak (13) has observed that there are so many definitions of culture as there are so many writers on it. As a result of this myriad of definitions, there have been several conflicting views on the subject which has complicated and compounded the subject over the years. However, according to Ibanga Ikpe, and from these many definitions of culture appear two distinctive approaches, to analyzing culture. The first can be gleaned from the definition of culture as “the totality of knowledge and behaviour, ideas and objects that constitutes the common heritage of the people”. (3)

In this connection, culture can be seen as something that has to do with the experiences of people in their interaction with one another and with the environment. We can then say that both Literature and Film share that common potential as purveyors of culture because they illustrate, “anything that an individual or a group of individuals have undergone or lived or perceived or sensed”. (4)

Film and Literature have served as barometre for questions about class, human intelligence, political action, the different statuses of races and genders, and the use and abuse of leisure time. They are both, in the words of Timothy Corrigan, two ways of presenting the world. (10)

The Theory of Connection and Disconnection in the Context of Film and Literature

In considering the theory of connections and disconnections in Film and Literature, we shall pay close attention to those things that form the aspects of both Film and Literature and their interactions. Connections and disconnections involve particularly the similarities and dissimilarities between Film and Literature. But the question we may want to ask is what kind of similarities and dissimilarities are noticed in these art forms? Daniel Barnes in his assessment of the similarities and dissimilarities between Film and Literature identified two broad categories which we must consider. He argued that when comparing the two media, emphasis should be laid on the material similarities and dissimilarities and the technical similarities and dissimilarities.

In other words, when we think of the theory of connection and disconnection in the

context of Film and Literature, we think in the clear perspectives of the material and technical similarities and dissimilarities. (Barnes 3) Denis Barnes goes on to define both the material and the technical. He defines the material as: “the simple visible features that form the whole essence and production of the literary text as well as the visual text [film] in their unique form which becomes clearer to the reader and the viewer in form of contrast. (3-4) The explication of Barnes tells us that when we look at the material differences and similarities between Film and Literature, we are to pay attention to those aspects that make up the literary text and the film text in words and images, respectively.

Barnes on the other hand also defines the technical “as those human and mechanical aspects which create the entire essence of both the literary text and visual text in order that we become familiar with the ways of how they were created, but not what were made”. (4) Barnes’ explication has given a clear approach to the study of another branch of the relationship between Film and Literature. The material similarities and dissimilarities help us to see what is created, while the technical similarities and dissimilarities help us to see the conditions through which they were made. We shall consider some of those material and technical similarities and dissimilarities briefly for clarity and coherence.

The Material Similarities: Film and Literature

[1] Both Literature and Film texts are two art materials that are appreciated by their individual audience.

[2] Both Film and Literature [especially dramatic literature when it is enacted] are public and commercial spectacles addressing audiences rather than only individuals.

[3] A common factor between the two is that they can also be watched. In the case of the dramatic literature of contemporary times, they are written in such a way to meet stage demands. They are not to be read alone. The novel cannot be watched in a physical theatre like a dramatic literature, except it is adapted.

[4] Both dramatic Literature and Film share in production materials specifically sets, costumes and actors. As these materials are being used in the theatre, they are readily available for developing the entertainment-potential of films.

[5] Another similarity is that both have contents. Dramatic literature’s roots in conflict continue in classical film, as both drama and film foreground confrontations between individuals and other individuals and between individuals and societies. History has it that, nineteenth century western drama and its paradigm of the “well-made -play” provided film with one of the most durable formulas “for structuring film action as it organized dramatic [theatrical] action according to exposition, complication, crisis, climax and resolution. These remain standard developmental

structures in much theatre and film today". (Dudley 47)

The Material Differences: Film and Literature

[1] Literature of any kind comes to us in form of books, while the film comes to us in form of cassettes, CD ROM.

[2] We read literature whether the novel, play text or poetry while the film is meant to be watched, anywhere: whether at home or in the cinema.

[3] When dramatic literature is enacted, the set design is constructed in such a way that the different locales are seen positioned at different areas of the stage. In film, on the other hand we are made to observe as if we experienced reality in the real sense of the word. In other words, these locations, as created in film are observed as true to life. Sets and settings in the film naturally gravitate more towards realistic locations; and the possibilities for constructing space and time are significantly different in the two media. (Corrigan 18)

[4] The form in which language is transmitted in Literature and Film is different. While in Literature it is transmitted through the written word, the Film comes in form of pictures and sounds that are recorded.

The Technical Similarities: Film and Literature

[1] Adaptation is involved in both literary and filmic work materials. We could adapt a text of a novel or drama, for the screen and vice versa. For instance in the keynote address of Hyginus Ekwuazi at the 24th International Convention of the Association of Nigerian Authors [ANA], entitled "To the Movies Go-Everything Good Will Come" he clearly made this known when he adapted over a decade ago "... the film script for Eddie Ugbomah's *The Great Attempt*... also did a novel [same title] based on the script and film. (Ekwuazi 2) Our mass mediated culture of the screen and the novel so influence each other that not only do novelists write as if they were writing film scripts but any well received novel is likely to end up on the screen. This point however may also go for the play text.

[2] Both Film and Literature share in the narrative motifs. By the narrative motifs we refer to characters, events, motivations, consequences, contexts, view points, imagery and so on. Although the structure of narrativity can still be compared between the two media, story-telling is the most solid median link between Literature and Film and the most pervasive tendency of both verbal and visual languages. (Cohen 4)

The Technical Differences: Film and Literature

[1] While Literature goes through the process of publishing, Film goes through the process of editing after, shooting.

[2] Literature usually employs printed words, and often requires longer reading time

than the way we access stories through images on screen which are usually presented in a 90 or 100-minutes format.

[3] Dramatic literature likewise distinguishes itself from film performance, most clearly through the difference of an actual physical performance versus a performance recorded on celluloid or video tape.

[4] Another difference in this category is that the literature [i.e the novel] organizes words through sentences, chapters, stanzas,[in the case of poetry] and so forth. Plays use acts/scenes or more recently movements whose breaks are, in most cases, clearly evident. (Vardac2) Film may borrow from these structures but usually works to make cinematographic and/or scenic in shifts.

[4] Literature is written most of the time by only one person (except on rare occasions where you have more than one person co-authoring a text). But the entire shooting of a film involves large crowds. Perhaps, we could refer to Ekwuazi's paper once again when he succinctly argues that it is for this kind of reason that Literature appears to be more compact than the Film. "Film is not Literature. Literature is not Film. Literature expresses a purely personal universe. Film does not, and cannot. For it takes some 253 different trades and professions to accomplish the move from script to screen. (Ekwuazi 2005:1)

Although critics may single out a predominant signature in any film and go on to assert the auteur theory and principle but such privileging of one professional in a long chain of trades and professions does not in any way shrink the universe expressed in the Film, which is anything but personal.

[5] Another technical difference is that while Literature is longer and accommodates longer speech, Film, in adapting Literature's subject does a lot of cutting and shrinking if they are to be recreated in the shorter temporal format of Film. Dialogue in Film is usually shorter and more economical as mostly it depends on camera shots and movements.

It is very challenging trying to compare and contrast Literature and Film. Studying them critically and keeping them in mind may be the best starting point, in the examination of what Film and Literature finally have or do not have in common. What we have done is to take a cursory look at some of the similarities and differences between the two media through the theory of connections and disconnections.

The Evolution of Film in Nigeria: From a Diachronic Angle

An attempt shall be made to look at the evolution of film in the Nigerian nation from a critical point of view in relation to literature. So many critics and scholars have from very different perspectives attempted to survey the history of the Nigerian film

industry from its earliest beginnings. Many texts and critical essays have been published in this direction and have further elicited critical enquiry into the nature, context, and to use the words of Adesokan, “the...politics of Nigerian Video Films (2004). From “Theatre and the Emergence of the Nigerian Film Industry” (Wole Soyinka), to *Film in Nigeria* (Hyginus Ekwuazi 1997), *Nigerian Video Films* (Jonathan Haynes 1997), *Cinema and Social Change in Nigeria* (Okome and Haynes 1997), *The Cinema in Nigeria* (Francoise Balogun), *The Nigerian Film* (Afolabi Adesanya) *The Development and Growth of the Film Industry in Nigeria* (Opubor, Onuora and Oreh), and to recent and thought provoking essays by Ola Balogun, Lanrele Bamidele, Abdulla Uba Adamu, Josef Guglar, Akin Adesokan, Biodun Jeyifo, Ajoye Adedokun and Sola Osofisan: all have at various points of their works taken a deep and strategic look at [the] various perspectives of the development of the Nigerian Film Industry. Some of these works however have given room for further writings which filled up spaces uncovered. But what we intend to achieve is a brief survey of the development of Film in Nigeria in connection with Literature. For the purpose of what this paper seeks to achieve, we shall begin on a note of specificity, which is to trace the evolution of Nigerian Films from three eras:

- [1] Nigerian Films: The Colonial Era, and
- [2] Nigerian Films: Between the Mid-60S and 80S
- [3] Recent Nigerian Home Videos: 1990s and Beyond

Nigerian Films: The Colonial Era

The development of film in Nigeria is a very interesting one. More importantly, its progress was built upon the backdrop of the combined efforts of the colonial government and the church. The colonial government did not fully go into the cinematography business till the commencement of the World War II, when the Colonial Film Unit [CFU] was established.

The foetal stirrings of what has become today the Nigerian Film Industry must be traced to the frenetic documentary activities of the then British Colonial Film Unit, which at its demise, had succeeded in bequeathing to the Federal and Regional Film Units a strong tradition of the narrative documentary. (Ekwuazi 3)

It was this unit that was charged with the responsibility of the colonies film production, with the objectives of such films linked with what Ekwuazi, in his book *Film In Nigeria* highlighted as the following:

[a] [t]o show/convince the colonies that they and the English had a

common enemy in the Germans: to this end, about one quarter of the films made by the CFU were war-related, [b] to encourage communal development in the colonies [village development is respective of this group; [c] to how the outside world the excellent work being done in heathen parts under the aegis of the Union Jack. (Daybreak in Udi 2)

The Colonial Film Unit was sponsored constantly by the Colonial Development Welfare Act. The church, [as earlier stated as a co-collaborator] was also discretely a different face of the government of the civilizer and colonizer. The various European missionary groups were able to capitalize on the acculturation potential of the film. This invariably led to Biblical and religious films being brought into the country and were heavily supplemented with films from the colonial government. The films were of course non-religious but since the films were generally made to condition the audience to "civilization", they were deemed suitable. A typical example of such films was *Mr. English At Home*. At that time the Colonial Film Unit was the main producer and distributor of films. Films came from the British Council, London and from the Crown Film Unit-both, like the CFU, under the Central Office of Information, London.

Nigerian Films: Between the Mid-60s and the 80s

Some major factors influenced the film-making industry at this time. These factors, as identified by Jide Malomo are:

[1] The growing nationalistic fervour among Nigerian artists before and after independence in 1960;

[2] The advent of television, and

[3] A flourishing theatrical tradition, that later shifted its focus from "live" theatre to film making as a result of economic pressures. (6) It is important to note at this juncture that since we are dealing with the Nigerian film in relation to literature, we shall be very careful to concentrate more on those literatures that were adapted into film than those which were never adapted into film versions. Although, Nigerian literature had started before the exit of the colonizer (Ashcroft, Griffiths, Tiffin 3), these literatures were readily available to filmmakers for production possibilities. The desire to make indigenous films was largely influenced by the vibrant nationalistic fervour among theatre artists after independence. Film was considered a powerful medium for cultural emancipation and as a potent instrument, useful for the creation of a national consciousness and identity. An indigenous film industry reflecting Nigerian culture will help to curtail the unsavoury effects of foreign films, which have continued to promote violence and a new era of cultural imperialism.

The leading exponent of the literary theatre is Wole Soyinka, the winner of the 1986 Nobel Prize for Literature. Ekwuazi explained in his attempt to research into the evolution of the Nigerian Film Industry that several film makers who had started from the stage, came from the south-west region of the country, where it is believed [up till now] that vibrant theatre tradition began. (20) He also mentioned that some of these film makers had initially become popular before going into film. According to him,

Among the first few films made in the country are *Culture in Transition* [1963], and *Kongi's Harvest* [1970]. *Culture in Transition* integrates into its structural and thematic framework an abridged version of Soyinka's stage play, *The Strong Breed* directed by Bart Lawrence. *Kongi's Harvest* was adapted from his stage play of the same title. These two films have become the precursors of later works in the same vein: for instance, *Shehu Umar* which, incidentally, had progressed from the prose narrative medium, as a novel of the same title by Sir Abubakar Tafawa Balewa [late] through the stage adaptation by Umaru Ladan and Dexter Lindersay, to the screen. (20)

What emerged as a film culture seemed to replicate the stage in technique and plot. What is more crucial is that at that time, some important features of the stage hovered over the film. This means to say that indigenous film was heavily indebted to the stage for its personnel and technique. *Kongi's Harvest* which was to be the first feature film in Nigeria was produced in 1970 by Francis Oladele who formed a company known as Calpenny Nigerian Films and directed by an African American Ossie Davies, who was to have appeared in the early scenes of the film version as narrator. (Gugler 115) We do not have enough facts but according to Josef Gugler history has it that during the period Wole Soyinka also made efforts to produce a film version of his shorter play *The Swamp Dwellers* directed by one Norman Florence.

With the growing nature of film in Nigeria Francis Oladele also decided to try his hands on Chinua Achebe's *Things Fall Apart*. The title of the film was rather *Bullfrog in the Sun* because of government pressures. While the literary film makers were putting some texts on screen, the Yoruba theatre practitioners themselves also thrived with the film adaptations of a majority of their stage plays. These films in Yoruba grew straight out of the Yoruba Travelling Theatre and this form of popular drama was created by late Hubert Ogunde out of the Alarinjo Theatre, with additional elements from the Ghanaian Concert Party and elsewhere. His first film *Aye* [1979] was directed by Ola Balogun in which he, Ogunde played the lead role,

particular practice among travelling theatre troupes. Another film was *Ayanmo* [1988] which was better than the first due to its metaphysical themes and dimensions. They appeared cultural, social and religious, and whose thrust was conveyed through a continuous aesthetic heightening. (Okome 7)

The transition from stage to film continued and Ola Balogun another prominent film practitioner in the seventies, made his first Yoruba film *Ajani Ogun* in 1977 with Duro Ladipo and his troupe starring great actors like Adeyemi Afolayan [Ade Love]. Ola Balogun also worked with Hubert Ogunde and the other principal stars of this tradition like Moses Olaiya [popularly known as Baba Sala]. Ola Balogun's *Bisi Goddess of the River* was also adapted from a play of the same title in the same year 1977.

Although not all the films of that period between 1960 and the 1980s were adaptations of novels and plays, others that were also produced could be directly linked with some significant events that occurred within the country. For instance Eddie Ugboma's *Death of a Black President* was a film that was based on the wanton assassination of the most popular military president General Murtala Mohammed. Ade Love's *Taxi Driver 1* and *2* also depicted life in metropolitan areas of some taxi drivers. These works aimed at depicting themes derived from urban life and dealing with political crisis and violence. Other films were *The Rise and Fall of Dr Oyenusi* [1976], *The Mask* [1979], *Oil Doom* [1981], *Bolus 80* [1982], *The Boy Is Good* [1982]. *Ijaominira* though filmed in Yoruba was one of the most successful films in the history of the Nigerian film industry. Directed and produced by Ade Afolayan, it enacts the successful revolt of serfs and pariahs against a tyrannical king of the old Oyo empire, undoubtedly a major lesson for our contemporary society. The film was readily embraced by the already extensive audience of the travelling theatre. [Malomo 8]

Television was however a major factor which encouraged indigenous film making [and still does up till now]. The first television was established in 1959 by the Western Region of Nigeria and at its inception, over ninety percent of programmes on the television were foreign imported films-which was due to the initially non-existence of locally made films. This situation was unsatisfactory and the emerging TV stations determined to increase the local content of their programming if not totally indigenize their programmes. Malomo's accounts come in handy:

The travelling theatre contribute a lot to this effort through their local drama programs; as their plays were often adapted to television and some of them were actually serialized for the screen.

Initially the plays were produced and transmitted from the studios but later they were recorded at appropriate locations just in the manner film making. (9)

Leading Travelling Theatre Troupes under the auspices of practitioners of that period like late Ogunde, Duro Ladipo, Oyin Adejobi and Akin Ogungbe earned considerable income on television which increased their audience. Perhaps, this is why Lanrele Bamidele in his criticism, constructively argues for television drama as one of the gate keepers through which a literary work passes to the audience. (42)

By the mid 1980s most of the travelling theatre practitioners were involved in film making. New stories were created which dealt with the then current social and political matters. Some of them were Olaiya's *Omolagbe 1 and 2*, *Mosebalatan*, *Are Agbaye*, and Jimoh Aliu's *Omo Orunkan*. Others whose works centred on more contemporary social and political issues were *Eri Okan*. The most striking of all of them was *Ireke Onibudo* and was based on D.O. Fagunwa's novel of the same title. Several other films have been produced on video cassettes and shown on the new video projectors with large screens and we can say that this kind of practice still thrives in Nigeria till today.

[3] Recent Nigerian Home Videos: 1990s and Beyond

When we want to do a discussion on the recent Nigerian Home Videos, we are more than anything discussing works that straddle between the 1990s and now. Although, some may appear more recent than others, this period marks the beginning of the commercialization of the Nigerian Home Videos. A period when all sorts of unprofessional marketers and distributors flooded the market dabbling into the film business and fancying themselves as film-makers, producing sub-standard films in the name of money with fantastic stories, and miserable technical professionalism.

Pioneer films were *Living in Bondage* and *Circle of Doom* (1990). These films were not adapted works from novels or plays. Not so many works of literatures were turned into films in 1990s, but some works notable among them is the production of Ogunde's adaptation of *Mr Johnson* in 1990. Okome's account reveal that during his later years, late Hubert Ogunde co-produced *Mr. Johnson* (an adaptation of a novel of the same title) with an American director Bruce Beresford with the support of an American film company. (2) But these were only at a limited rate because of the commercialization orientation which these so-called new breed of filmmakers had. This was imbibed by all manners of entrepreneurs and artists. Anyone with a nose for quick money made a bee-line for the industry. It was as if the industry had a peculiar paradigm of power as we witnessed the emergence of the marketer-

producer potentate.

But while the home video began to take shape with some English works springing up, artists like Jimoh Aliu still continued to make films. *Fopomoyo* which was of a traditional setting was produced in 1991. *Agbo Meji*, a film that infused most of the aesthetics and technical import which Ogunde's works contained, was produced by Ola Makinwa. The Yoruba film production was highly professionalized, in acting, camera work and so on. For instance *Eri Okan* directed by Tunde Oloyede, and Babatunde Balogun's *Orogun Orun* were produced in 1990 and 1992 respectively. *Ose Sango* which is entirely devoted to occult matters was produced by Afolabi Adesanya. *Agba Man* [1992] and *Return Match* [1993] were productions on videos by Moses Olaiya, produced in the Yoruba language despite their titles.

English works by notable directors cannot be left out of the mainstream. Directors like Amaka Igwe, Lola Fanikayode, Peter Igoh, Zeb Ejoro, Zak Amata, have made tremendous impact in the industry, although criticisms about the adoption of western patterns by some of the films were overwhelming. Films like Amaka Igwe's *Violated* [1992], Andy Amaechi's *Mortal Inheritance* [1993], Chico Ejoro's *Shame* [1993] are all tailored after western patterns. Others like *Onome*, *Glamour Girls 1 and 2*, *Rattle Snake 1 and 2*, *Rituals* etc. are also in the same vein.

We could still count good adapted works on our fingertips by those who consider our literatures the best options, to enjoy good adaptations. *Sango* which is an adaptation of Duro Ladipo's *Oba Koso* was produced by Even Ezra Studio in Lagos and directed by Femi Lasode in 1997. The film featured prominent actors like late Wale Ogunyemi.

Oduduwa [2002] and *Obafemi Awolowo* [1998] were produced and these are adaptations based on texts written about the life and times of these great men. There is a biography of Obafemi Awolowo to this end. Albert Egbe's adaptation of Neville Ukoli's play, *Home To the River* was also produced in [2001]. He also did an adaptation of Rasheed Gbadamosi's *Trees Grow in the Desert* [2003], a play which was transformed in the same title. These works are typical challenges that were able to revitalize the practice and praxis of proper film making in Nigeria.

Tunde Kelani's efforts to picking up good literatures written mostly in Yoruba language whether plays or novels, have marked him out among his contemporaries to be quite exceptional. Tunde Kelani is the foremost cinematographer of home video. [Ayorinde 37] His vision of what film making should look like is based on his inspiration, which comes from his cultural background and experiences. These experiences of cultural identity are particularly the aspects of life that make him

become so devoted to picking up literatures, to illustrate some of the cultural activities that are well known or not well known to us as a people. *Agogo Ewo* [2001], *Saworoide* [1999], *O le ku* [2000], are works that were written by Prof. Akinwunmi Ishola, including the acclaimed and famous *Efunsetan Aniwura*. Another work is an adaptation of Adebayo Faleti's *Magun, The Whore with Thunderbolt AIDS* which was produced in [2001] to further buttress his love for culture, taking cognizance of some of the socio-cultural matters as reflected in our society. What we have tried to do is to do cursory survey of the evolution of the Nigerian Film Industry. Although we may not have covered all, but we have done a great deal to mention some of those films which are literarily based.

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