party system works, with special reference to historical, cultural factors. There is also a detailed account of the Indian constitution and its properties, as well as the vacillation in constitution making in Pakistan, with little evaluation of how the system works in practice. There is, for instance, a discussion of a Martial Law Regulation of 1959 regarding land reform (p. 337) which tells the reader what the Martial Law Regulation said but does not evaluate the ways in which or the extent to which the Regulation was implemented in practice. An account of the factors in Pakistani society which militated against any meaningful implementation of the 1959 Regulation would have given the reader perspective and background in terms of which the efficacy of the Act could have been judged.

Because of the topical organization of the volume it can readily be used in different kinds of undergraduate courses on South Asia. Chapters on various topics can easily be assigned by the instructor in terms of his or her own course syllabus. That imparts to an exhaustive study, such as this, a flexibility for classroom use that is wholly commendable. One would have to make extracts from a dozen different volumes to pull together for a course the same range of materials and data Dr. Brown has so carefully incorporated into his volume.

He has also provided several very useful statistical summaries in an Appendix and a lengthy and valuable bibliographical essay which is organized by subject matter.

We are all deeply in debt to Professor Brown for an authoritative work that will stand us in good stead for another decade.

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Except for Ezekiel Mphahlele (The African Image [1962]; Voices in The Whirlwind [1973] and Leopold Senghor Liberté 1: Négritude et Humanisme [1964]), the presence of the African creative writer in the field of literary theory and criticism has not manifested itself in book-length essays, bearing the writer's perspective in comprehensive form. A growing tradition of criticism has been (and is still) produced by academic critics, but the student of African literature interested in hearing the voice of the actual creators reflecting on their craft and attendant concerns has had to rely on the occasional article or lecture published in a learned journal or assembled in some collective form due to the resourcefulness of a Per Wastberg, Christopher Heywood or G. D. Killam. In any case, whether as a sequel of cultural colonialism or as a sign of scholarly activities that should not be restrained by one form of nationalism or another, much of the scholarship and research in African literature has been (and is) carried out by non-Africans. Against this background, Ngugi Wa Thiong’O’s Homecoming emerges as a meaningful event: it is, hopefully, a signal that a
necessary correction is in progress, the African writer is coming home and staking claims for domains he is in a privileged position to articulate.

But Ngugi’s book is important also in that his is the first book of essays by an Anglophone African writer that calls for an understanding of the Black experience relating Africa to the West Indies and, implicitly, to the U.S. Central to Ngugi’s unitary vision is a call for total decolonization that is to substitute a socialist order responsive to Black people’s history and needs for the capitalist framework, the legacy of colonialism that can only maintain Africa and the Third World in a state of subservience belying de jure political independence. The imperative of total liberation runs through essays dealing with such Fanonian mainstays as National Culture, Violence and Culture, or analyses of individual African and West Indian writers such as Soyinka, Achebe, Lamming, Selvon and others who have all dramatized the plight of individuals alienated and fragmented because of an historical condition over which they seem to be powerless. Ngugi’s design is undoubtedly reminiscent of the philosophy of Négritude at its best. But since Ngugi belongs to the generation that follows Senghor’s, filial aggressiveness translates itself in Soyinka’s understanding of Négritude in the image of a tiger who pounces not in some hypothetical Parisian living room but in the back alleys, the avenues and forest paths trod by black feet. One finds echoes of Black American rhetoric as well, the kind which at present calls for a Black Aesthetic linking Black writers of the world, but which in denying the White critic the freedom of speech or thought in the matter dissociates itself from the humanism of Négritude.

*Homecoming* is a seminal effort, it is a breakthrough in terms of insight and articulation of premises towards the definition of the Black experience in a truly decolonized world. Much of the theoretical orientation is indebted to Frantz Fanon; but coming from an important African writer living and working in Kenya, the book augurs of possibilities whose realization can only be welcome. One could criticize, on the other hand, the randomness of the subject matter (the essays were written and published during the Sixties for various audiences), the unilinear reading of the West Indian material, or one could even be so malicious as to suggest that in not specifying the kind of socialist order anticipated Ngugi functions within a vague Marxist frame of reference which cannot be distinguished from the Capitalist alternative if the purpose is to rid Africa and the Third World of Western imperialist models. However, one cannot ask more of a writer than generosity of vision and eloquence to sustain it. Ngugi has both.

Gerald Moore’s *Wole Soyinka* is the first in a series of monographs on modern African writers designed to bring to students and scholars in African literature information, suggested approaches and other helpful material for a proper evaluation of the works of important writers. The series aims at being resource oriented. Judging from Moore’s initial efforts, the project, of which Moore is the General Editor, starts on a note of excellence. Soyinka’s total output up to 1969 (poetry, drama and fiction) is reviewed in the detailed, though here conventional, form of textual explication (plot, summary, etc) and in juxtaposition with the author’s life. The text is well presented, illustrated appropriately with scenes from the plays, and an index is supplied. There is little one can disagree with; the book is not designed to elicit critical debate. One could quibble about a certain slant typical of the tradition of scholarship.

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