constructions of the "nation." The Pan-Africanism of FEPACI, thus, makes cultural and economic sense. While FEPACI has endorsed moves to nationalise film industries in several countries, its broader policy seems to acknowledge that there is something inherently contradictory about attempts to nationalise such a multinational industry, but Diawara's account never becomes partial or polemical.

One cannot do justice to the scope of Diawara's book in a brief review. It admirably traces shifting and complex relationships in the former colonies which have adopted differing strategies for developing their own industries, partly because the colonial legacies in each case were so different. Because French colonial policies were geared to the assimilation of indigenous peoples, for example, the newly independent countries tended to acquire fairly sound infrastructures for developing their own "national" industries. The accounts of the many permutations of the industry in Africa and of the various painfully achieved organisational gains, the naive expectations and conflicts within the newly independent states, the contradictions and betrayal of ideals as well as many successes are usefully documented. To bring the matter closer to home: although issues such as censorship or other forms of state repression are not confronted directly, in many respects this is an important book for anyone involved in the South African film industry at this juncture to read as a matter of some urgency. The recent visit of the filmmaker, Gaston Kabore, General Secretary of FEPACI, to this country bodes well for future co-operation; surely part of the solution to our common problems lies in the inter-African regional co-operation advocated by FEPACI.

Edwin Hees (Stellenbosch)

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Amadou Koné's book addresses the issue of the influence of oral narrative strategies on the West African novel in English and French. Much research has been done on the subject, but this study is original in many ways and should provoke more interest in the field.
The book is divided into four sections each dealing with a sub-theme. In
the introduction, Koné affirms that there was no novel in traditional Africa.
He distinguishes between critics who have read the African novel using
European critical theories and those who have seen the African novel as a
depiction of African traditions. The study examines several facets of the
West African novel. Koné sees the novel as a component of the traditional
artistic world which inspires it and not simply as a copy of the Western
novel.

In the first part of the study, he cites the theories of Lukács, Bakhtin and
Watt among others in his definition of the novel as a genre. He then goes on
to establish a theory that the history of colonialism created the type of novel
that came out of Africa. Colonial experience created a new type of social
relationship. West African writers read Western texts which would inevita-
bly influence their own writing. But this influence would be limited because
they were also inspired by African oral tradition. He briefly examines Ber-
nard Dadié’s Un Nègre à Paris and the French translation of Ayi Kwei Ar-
mah’s The Beautiful Ones Are Not Yet Born.

In the second part of the study, he examines problems of narration in oral
literature and the novel. He attempts to classify the different producers of the
traditional artistic word. What he says about how people learn story-telling
is based on well-known scholarship. Though some artists might not need any
special training, an epic can only be told in a certain manner by a specially
trained griot. He then goes on to argue that the narrative structure of an ini-
tiation incantation, an epic, folk tales, legends is not the invention of the nar-
rator. However, narrators are creators of art in their performance.

Koné sees a radical difference between the traditional story-teller and the
novelist. He thinks the novelist creates a very personal universe. He uses
Roland Barthes’, Mikhail Bakhtin’s and Gérard Genette’s theories of narra-
ton. The book has a very heavy dose of summary of theories before the
author finally comes to analyzing the texts themselves. Though this might be
essential for the analyses of the novels he uses as examples in his study, it
tends to be a bit overloaded on the theoretical side.

Koné uses Nazi Boni’s Crépuscule des temps anciens, Mama Abehikin’s
Akoun, récit du Fokwé, Amos Tutuola’s The Palm-Wine Drinkard and
Chinua Achebe’s Things Fall Apart to illustrate how the West African novel
is influenced by the technique of traditional narrators. He considers these to
belong to a first group of novels. In the second category of novels, the main
narrator is extra-heterodiegetic but gradually intrudes into his narrative. In
this category he uses Akoun, récit du Fokwé as an example. In his third
group, the extra-heterodiegetic narrator dominates the narration. It is this