in evidence. If the assimilationist policies of the Latin powers can be directly traced back to the imperial policies of Rome itself, it may be no coincidence that those areas of Europe where the Roman imperial legacy was eclipsed or was never established are the very ones which duly produced the Reformation, with its emphasis on vernacular teaching, praying, and preaching; and which later extended the same policies to their overseas empires. Two areas of Africa which had mingled colonial experiences help to reinforce this line of argument. Although Germany lost her African Colonies in 1914-1918, German scholars and missionaries had already made giant strides in the study of African languages and there can be little doubt that areas like Togo and Cameroun would have had well-established literatures in their own languages had German rule continued for another forty years or so. Likewise, although France tried to impose rigid assimilationist policies on Madagascar after her seizure of the island in 1896, the tradition of writing and teaching in Madagascan languages had been so well established by English missionaries during the previous century that assimilation never really took root there as it did in, say, Senegal or Benin or Ivory Coast.

It may seem farfetched to suggest that events which unfolded in Europe some 1,500 years ago continue to leave their stamp upon African literature today, but such appears to be the case. It is not the least merit of Professor Gérard's valuable survey that it prompts reflections like these, as well as offering a wealth of information about literary developments in the many languages studied.

One significant development of recent years has been the decision of an internationally well-known writer like Ngugi wa Thion'go to compose and publish his works initially in the Gikuyu language. This example may well be followed by others, since it avoids the stark choice between cultivating a popular local audience (as was done in the past by the Yoruba novelist D. O. Fagunwa or the Swahili poet Shaaban Robert) and eschewing that local fame in favor of international acclaim. The next few years will tell whether Ngugi's example will prove infectious to the generation of writers now arising.

Daniel R. Schwarz
CONRAD: THE LATER FICTION
London: Macmillan Press, 1982. Pp. 171 + xv.
Reviewed by William Bonney

Recent Conrad scholarship continues to manifest, on occasion, the contrast in methods that was inaugurated nearly twenty years ago when the work of J. Hillis Miller and Edward W. Said on Conrad was published. In its theoretical and synthetic approach, the work of these men departed from the novel-by-novel, chapter-by-chapter format that had been used earlier by scholars in pioneering, "revaluative" attempts to establish a canon and a hierarchy of quality with regard to Conrad's voluminous literary output. Although the time when such attempts would be of value has long since vanished, the enervatingly mechanical critical format that was typically used in these discussions persists inappropriately in the present; and it is indeed unfortunate that Daniel R. Schwarz chooses just such an approach for his latest book on Conrad.

Schwarz perhaps justifies his tedious methods by means of the claim that he is "concerned less with arguing a particular thesis than with examining each work according to its intellectual and aesthetic assumptions" (p. xi). However, whatever merit this concern may have in the abstract is quickly undone by a simple glance at the book's footnotes and bibliography, for this is a study that has been written in apparent ignorance of most any scholarship that might provide a useful context for discussions of intellectual and aesthetic issues; and, furthermore, it is a study of Conrad that has been composed in apparent ignorance of most important Conrad scholarship. Indeed, it is as if Schwarz's superannuated critical methods dictate his pervasive neglect of other scholars' work, since the overall approach used in his book resembles the flaccid "new-critical" discussions that characterize advanced undergraduate essays on literature. But such superficiality in a work that clearly has scholarly pretensions is inexcusable.

As a result, Schwarz's book exists dimly in an evanescent realm that would probably make Conrad smile, bounded, on the one hand, by Cliff's notes, and, on the other hand, by the

quality Conrad scholarship that has appeared during the last several decades. For students seeking introductory-level discussions of plot and metaphor that repeat the truisms of ancient Conrad studies, Schwarz's book has some use, since it provides adequate summaries of the crises of personal conduct and epistemology that characterize the fiction Conrad wrote after the publication of *Under Western Eyes* (1910-1911). However, the book unfortunately contributes little that is new or interesting to the already distinguished body of Conrad criticism in existence, and it can be safely ignored by students of Conrad's works who have progressed intellectually to the point of desiring that some innovative synthesis and skillful, informed application of theory be evidenced in the scholarship they read.

Denise Coussy, et al. ed.
ANTHOLOGIE CRITIQUE DE LA LITTÉRATURE AFRICAINE ANGLOPHONE
Paris: Union Generale d'Editions, 1983. Pp. 479
Reviewed by John Conteh-Morgan

A notable development on the French intellectual scene in the last decade is the outburst of activity in the teaching and studying of the literature of Anglophone Africa at university level. Although French academic circles had been aware of its existence from as far back as the 1950s, thanks to Raymond Quéneau's translation into French of Tutuola's *The Palm Wine Drunkard*, this literature did not constitute, until fairly recently, the object of any serious attention.

For a long time in France, literature in English signified first and foremost the great tradition: the literary production of Great Britain and America. The imaginative writings of Anglophone Africa were only studied at postgraduate level in a few universities such as the Sorbonne and Grenoble.

In 1971, however, the situation began to change. A Société d'Etudes des Pays du Commonwealth (Sepc) was founded. With the creation of this Society, the vistas of university lecturers of English were opened to the fresh pastures provided by the literatures of the New Commonwealth. By 1973, the number of doctorates on Commonwealth literature had soared to over a hundred from about twenty in 1970. (For this and other details on the literature of Anglophone Africa in France see Michel Fabre, "La Littérature Africaine à l'Universite: l'Enjeu d'une Discipline, "*Recherche, Pédagogie et Culture*, Paris [Avril - Juin 1982], pp. 11-15). That year also witnessed the introduction, in several French universities including Caen, Toulouse III, Paris III, and Montpellier, of various undergraduate and postgraduate courses on the New Literatures in English, in particular that of English-speaking Africa. The official consecration of this literature came in 1981 with the inclusion of Achebe's *Arrow of God* (1964) in the English syllabus of the highly prestigious and competitive Agregation examination.

Since then many workshops and conferences have been regularly organized on this literature; a couple of journals such as *African Newsletter* and *Echos du Commonwealth* founded; some special issues such as Robert Mane's study of Doris Lessing's *The Grass is Singing* (Sepc 1978) and Jacqueline Bardolph's of *Petals of Blood* (Sepc 1981) devoted to it, not to mention the volume of twelve essays on *Arrow of God* (*Achebe et ses Critiques: "Arrow of God"*), published by the Center for Afro-American and Third-World Anglophone Studies of the University of Paris III.

While the literature of English-speaking Africa can therefore be said to have truly arrived on the French university scene, the wider reading public of France still remains largely unaware of its existence. This is because for the most part, it is unavailable in translation.

In these circumstances, *Anthologie Critique de la Littérature Africaine Anglophone* could not have come at a more opportune time. It will be of special interest and value to the nonspecialist francophone reader who, in the opinion of the authors, is given "a real sample of this literature that is in search of its themes and form" (*Anthologie*, p. 10).