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## Studies in African Literature: An Annual Annotated Bibliography, 1989

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# Studies in African Literature: An Annual Annotated Bibliography, 1989

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## STUDIES IN AFRICAN LITERATURES

### An Annual Annotated Bibliography, 1989\*

By Robert Cancel (Compiler),  
Ian Barnard, Richard Lepine, Suzanne Houyoux, Gerald M. Moser,  
Noël Ortega, David Westley, and Winifred Woodhull

#### NEWLY PUBLISHED CREATIVE AND TRANSLATED WORKS

##### *Anthologies*

1. Anon. *As palavras amadurecem*. Beira (Mozambique): Diário de Mocambique, 1988. Poems by thirty-three authors, which had been published in "Diálogo," the literary page of the *Diário de Mocambique*, among them José Craveirinha, Heliodoro Baptista, Július Kazembe, and Luís Carlos Patraquim.
2. Anyidoho, Kofi, Peter Porter, and Musaemura Zimunya, eds. *The Fate of Vultures: New Poetry of Africa: An Anthology of Entries from the BBC Arts and Africa Poetry Award*. Oxford: Heinemann, 1989.
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447. Inna, Chaibou Dan and J.-D. Pènel. *Bibliographie de la littérature nigérienne*. Niamey: Imprimerie nationale du Niger, 1988.
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453. Sicherman, Carol M. *Ngugi wa Thiong'o: A Bibliography of Primary and Secondary Sources, 1957–1987*. Oxford: Zell, 1989.
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### INTERVIEWS

457. Anon. "Interview with Arthur Pestana of the Angolan Writers Union," *West Africa* (London) 3705 (1988). Pestana is better known by his pen name Pepetela.
458. Anon. "Pepetela, Entrevista," *Angolê* 3.12 (1989): 10–11.
459. Acholonu, C. O. "Who was Christopher Okigbo?" *Okike* 29 (1989): 902–1002. Interview with Mr. Bob Kay Njemanze.
460. Birbalsingh, Frank. "Interview with Niyi Osundare," *Presence Africaine: Revue Culturelle du Monde Noir/Cultural Review of the Negro World* 147 (1988): 95–104. Interview with Nigerian poet, playwright, and critic Niyi Osundare. Wide-ranging conversation touches on many facets of author's literary and journalistic work.
461. Bonetti, Kay. "An Interview with Chinua Achebe," *The Missouri Review* 12.1 (1989): 62–83. A wide-ranging discussion with Africa's best known novelist, covering literary, biographical, and political points of view.
462. Bryce, Jane. "Animal can't dash me human rights," *Index on Censorship* 18.9 (1989): 12–13. Nigerian musician Fela Kuti is interviewed after his concert was banned in Abeokuta. He speaks out about deteriorating economic and political conditions.
463. Callinicos, Luli. "'We are not Alone' The Mass Movement: 1950–1960," *Staffrider* 8.3–4 (1989): 88–105. A historical overview of popular political movements among black South Africans who were driven underground in the early 1960s.
464. Hedin, Robert. "An Interview with Ekbal Baraka," *Paintbrush: A Journal of Poetry, Translations, and Letters* 15.30 (1988): 47–52.
465. Hotzhausen, Evelyn John. "An Interview with Richard Rive," *Upstream* 6.4 (1988): 4–6. A discussion with the South African writer and critic Richard Rive, conducted a few months before his death. The topics ranged from Rive's own work to his concerns about South African writing and what he felt was an alarming increase in the price of books which prevented poor people from reading important works.
466. Iyayi, Festus. "The Trouble with Babangida," *Index on Censorship* 18.2 (1989): 9–13. Interview with Commonwealth Writer's Prize-winning novelist Festus Iyayi on the human rights problem in Nigeria and the events surrounding his own detention without trial.
467. Joffe, Phil. "An Interview with Christopher Hope," *English in Africa* 16.2 (1989): 91–105. A lengthy interview with one of South Africa's better-known white writers, now residing in London, conducted in December 1987.

468. Jones, Isabel. "José Craveirinha—Moçambique," *Letras & Letras* 16 (1989): 7. Craveirinha laments that the civil war in Mozambique has hindered the publication of literary works. He hopes this problem will be resolved soon enough due to the potential of young writers who want to be known in the Portuguese speaking world.
469. \_\_\_\_\_. "Mia Couto—Moçambique," *Letras & Letras* 16 (1989): 6–7. Mia Couto tells about his admiration for Luandino Vieira. Speaks about his latest volume of short stories, *Vozes Anoitecida* and how he employs the popular slang in his narratives as an integral part of the plots.
470. \_\_\_\_\_. "Pepetela—Angola," *Letras & Letras* 16 (1989): 6. An interview with the Angolan writer Artur Carlos Pestana dos Santos who writes under the pseudonym of Pepetela. He speaks about his latest book *Yaka* and his coming one, *Luéji*.
471. \_\_\_\_\_. "Vasco Cabral—Guiné-Bissau," *Letras & Letras* 16 (1989): 7–8. Vasco Cabral mentions that the literature in Guiné-Bissau is still scarce due to economic problems. There are no publishing houses, so the writers must rely on foreign presses. His only published volume of poetry is *A Luta é a Minha Primavera*.
472. Kai, Nubia. "The Broken Calabash: An Interview with Tess Onwueme," *City Arts Quarterly* 1.3 (1988).
473. L., A. A. "Luandino Vieira: 'Toda a bos literatura é uma literatura crítica,'" *Angolê* 2.11 (1988): 11–13.
474. Mackenzi, C. and C. Clayton, eds. *Between the Lines: Interviews with Bessie Head, Sheila Roberts, Ellen Kuzwayo, Miriam Tlali*. Grahamstown: National English Literary Museum, 1989.
475. Maja-Pearce, Adewale. "Micere Githae Mugo, Women in Africa," *Index on Censorship*. Subject of interview was forced to flee Kenya in 1982 to exile in Zambia.
476. Malange, Nise. "Women Workers and the Struggle for Cultural Transformation," *Staffrider* 8.3–4 (1989): 76–80. Poet Nise Malange examines the general role of cultural expression in the liberation struggle, and more specifically considers the encouragement or discouragement women receive in taking part in such activities.
477. Meintjies, Frank. "Video News Services: Collective Work and the Mass Media," *Staffrider* 8.3–4 (1989): 69–75. Members of the Video News Service (VNS) discuss the origins and activities of their organization. They generally produce video documentaries for trade unions, and broader activist groups. These are mostly distributed in an informal, mostly underground network that reaches a large number of workers and activist groups.
478. Ngwenya, Thengamehlo. "Mafika Gwala: Towards a National Culture," *Staffrider* 8.1 (1989): 69–79. Discussion with South African poet Mafika Gwala.
479. Oliphant, A. W. "Mi Hlatshwayo: Culture and organization in the Labour Movement," *Staffrider* 8.3–4 (1989): 39–45. National Cultural Co-ordinator of COSATU (Congress of South Africa Trade Unions) discusses his duties and methods for organizing workers' cultural and expressive activities.
480. \_\_\_\_\_. "The K-Team and Resistance Music," *Staffrider* 8.3–4 (1989): 48–49. A *mbube* style choir composed of workers from the Kelloggs factory in Springs, was formed in 1984 to sing songs that detailed oppressive acts by the government as a kind of untraceable

yet effective means of oral history. The group continues to address themselves to important issues in the struggle for liberation.

481. ———. "The Community Art Project: Posters and the Proletariat," *Staffrider* 8.3–4 (1989): 50–57. An artistic cooperative expanded its role and goals to include production of posters and materials such as T-shirts to promote union and worker activities. Of late it has taken to teaching these skills to the numerous organizations that require these graphic forms of communication.
482. ———. "Victor Shingwenyana: Theatre and the Struggle for Unity," *Staffrider* 8.3–4 (1989): 149–157. Playwright Victor Shingwenyana discusses his worker-oriented plays, their themes, and staging.
483. Rocha, Ilídio. "José Craveirinha: 'Nunca escrevi com a intenção de publicar . . .,'" *Jornal de Letras, Artes e Ideias* 375 (1989): 10–12. Craveirinha relates how he became interested in literature by reading the classics in his father's library, namely Zola, Hugo, Guerra Junqueiro, Antero de Quental, Camilo Castelo Branco, and Eça de Queiroz. His first publications appeared in *O Brado Africano* thanks to its director, Cassiano Caldas and his friendship with the poet Noémia de Souza. The interview ends with the discussion of his volume *Maria*, dedicated to his late wife.
484. Rowell, Charles H. "An Interview with Edouard Maunick," *Callaloo: A Journal of African-American and African Arts and Letters* 12.3 (1989): 491–500. An interview with Edouard Maunick, including examples of his poetry.
485. Sherman, Jessica. "Liberation Songs and Popular Culture," *Staffrider* 8.3–4 (1989): 81–87. Article examines questions of popular culture, lack of formal study, governmental fears, "authorship," and the powerful effects of "liberation songs." Origins and details of style are particularly informative here.
486. Somekh, Sasson. "The Essence of Naguib Mahfouz," *Tel Aviv Review* 2 (1989–90): 244–257. An interview with Naguib Mahfouz.
487. Van Dyk, Bruno and Duncan Brown. "Ari Sitas: The Publication and Reception of Workers' Literature," *Staffrider* 8.3–4 (1989): 61–68. Poet Ari Sitas discusses the production of a volume of workers' literature, *Black Mamba Rising*, in English and Zulu editions. He also talks about the elements of distribution and appreciation of this art among workers, as well as the problem of this type of literary endeavor.
488. Vasoncelos, Graç. "Baltazar Lopes: 'A Claridade Permanece,'" *Jornal de Letras, Artes e Ideias* 225 (1989): 3. As one of the founders of this Cape Verdean Literary movement, Baltazar Lopes asserts that *Claridade* will always be a source of inspiration for the new generations of young writers from this island republic.
489. Vaz Marques, Carlos. "Luandino: 'Português é um Troféu de Guerra,'" *Jornal de Letras, Artes e Ideias* 357 (1989): 8–9. Luandino Vieira recalls the incident of twenty-five years ago when his book *Luuanda* was published, received a prize and was confiscated by the secret police. He narrates how he wrote some of his works during his eleven years interned in the concentration camp at Tarrafal.
490. Veit-Wild, Flora. "Women Write about the Things That Move Them: Interview with Tsitsi Dangarembga," *Matatu: Zeitschrift für afrikanische Kultur und Gesellschaft* 3.6 (1989): 101–108.

### STUDIES OF ORATURE

491. Abarry, Abu. "The Role of Play Songs in the Moral, Social, and Emotional Development of African Children," *Research in African Literatures* 20.2 (1989): 202–216. The case of the Ga of Ghana.
492. Agovi, Kofi E. "The Political Relevance of Ghanaian Highlife Songs since 1957," *Research in African Literatures* 20.2 (1989). Singers' traditional role has been eroded since independence.
493. Alnaes, Kirsten. "Living with the Past: The Songs of the Herero in Botswana," *Africa* 59.3 (1989): 267–299. Article explores content, form, and function of songs composed and performed by Herero people living on Botswana. A key source of imagery for the songs is the tragic war fought against the German colonial army in 1904, which caused an exodus of many Herero across the Kalahari into Botswana.
494. Armstrong, Robert G. "The Etymology of the word 'Ogun.'" In Sandra T. Barnes, ed., *Africa's Ogun: Old World and New*. Bloomington: Indiana University Press, 1989. 29–38. Relates Ogun to Idoma ogwu and idea that Ogun is associated with hunters.
495. Aschwanden, Herbert. *Karanga Mythology: An Analysis of the Consciousness of the Karanga in Zimbabwe*. Gweru: Mambo Press, 1989.
496. Avorgbedor, Daniel. "The Preservation, Transmission, and Realization of Song Texts: A Psycho-Musical Approach." In Isidore Okpewho, ed., *The Oral Performance in Africa*. Ibadan: Spectrum, 1990. 208–227. An approach to Ewe song performance.
497. Azuonye, Chukuruma. "Kaal Igirigiri: An Ohafia Igbo Singer of Tales." In Isidore Okpewho, ed., *The Oral Performance in Africa*. Ibadan: Spectrum, 1990. Igbo epic poems recorded between 1971 and 1977 by gifted performer who died in 1980. Examples in English.
498. Babalola, Adeboye. "A Portrait of Ogun as Reflected in Ijala Chants." In Sandra T. Barnes, ed., *Africa's Ogun: Old World and New*. Bloomington: Indiana University Press, 1989. 142–172. Yoruba ijala chants are frequently used to salute Ogun.
499. Badejo, Diedre L. "The Yoruba and Afro-American Trickster: A Contextual Comparison," *Présence Africaine: Cultural Review of the Negro World* 147 (1988): 3–17. Article compares the Yoruba trickster characters Esu and Ijapa with the Afro-American trickster High John de Conquer. Crucial to this comparison is the elucidation of the context in which these tales were transmitted. Due to the varying historical and social contexts, author notes, among other things, that Esu is esoteric while High John is eclectic.
500. Barber, Karin. "Interpreting Oriki as History and as Literature." In Karin Barber and P. F. de Moraes Farias, *Discourse and Its Disguises: The Interpretation of Oral Texts*. Birmingham: Centre of West African Studies, 1989. 13–23. Yoruba praise poetry through interdisciplinary dimensions.
501. ——— and P. F. de Moraes Farias. *Discourse and Its Disguises: The Interpretation of Oral Texts*. Birmingham: Centre of West African Studies, 1989. A rich collection of papers on various facets of African oral traditions.
502. Barnes, Sandra T., ed. *Africa's Ogun: Old World and New*. Bloomington: Indiana University Press, 1989. Yoruba deity and its survival and readaptation in the new world by many distinguished authors. Yoruba poetry features in many of the articles.



503. \_\_\_\_\_. "The Many Faces of Ogun." In Sandra T. Barnes, ed. *Africa's Ogun: Old World and New*. Bloomington: Indiana University Press, 1989. 1–26.
504. \_\_\_\_\_ and Paula Girschick Ben-Amos. "Ogun, the Empire Builder." In Sandra T. Barnes, ed. *Africa's Ogun: Old World and New*. Bloomington: Indiana University Press, 1989. 39–64. In Ogun the progression from hunting to agriculture, the mastery of metallurgy and ultimately the development of empire.
505. Boadi, L. A. "Praise Poetry in Akan," *Research in African Literatures* 20.2 (1989): 181–193. Apaae poems of the Akan of Ghana.
506. Brenner, Louis. "Religious Discourse in and about Africa." In Karin Barber and P. F. de Moraes Farias, *Discourse and Its Disguises: The Interpretation of Oral Texts*. Birmingham: Centre of West African Studies, 1989. 87–105. Problem of defining religious expression "in a society in which the concept of religion is absent."
507. Bull, Benjamin Pinto. *O crioulo da Guiné-Bissau. Filosofia e sabedoria*. Lisbon: Instituto de Cultura e Língua Portuguesa, and Bissau: Instituto Nacional de Estudos e Pesquisas, 1989.
508. \_\_\_\_\_. "O primeiro ensaísta da identidade guineense: Padre Marcelino Marques de Barrow (1844–1928)," *Angolê* 2.9 (1988): 8–10. About Barros's studies of Guinean folklore and Creole speech.
509. Bulman, Stephen. "The Buffalo-Woman Tale: Political Imperatives and Narrative Constraints in the Sunjata Epic." In Karin Barber and P. F. de Moraes Farias, *Discourse and Its Disguises: The Interpretation of Oral Texts*. Birmingham: Centre of West African Studies, 1989. 171–188. The significance of an early episode of the Sunjata epic.
510. Cancel, Robert. *Allegorical Speculation in an Oral Society: The Tabwa Narrative Tradition*. Series in Modern Philology, 120. Berkeley: University of California Press, 1989. A study of the oral/prose/imaginative traditions of the Tabwa of Zambia, utilizing formal "literary" and performance methodology.
511. Cham, Mbye Baboucar. "Structural and Thematic Parallels on Oral, Narrative and Film: *Mandabi* and Two African Oral Narratives." In Isidore Okpewho, ed., *The Oral Performance in Africa*. Ibadan: Spectrum, 1990. Parallels between an early Ousmane Sembene film and two oral narratives.
512. Diarawa, Mamoudou. "Women, Servitude and History: The Oral Historical Traditions of Women in Servile Condition in the Kingdom of Jaara (Mali) from the Fifteenth to the Mid-Nineteenth Century." In Karin Barber and P. F. de Moraes Farias, *Discourse and Its Disguises: The Interpretation of Oral Texts*. Birmingham: Centre of West African Studies, 1989. 109–137. Among the Soninke it is the women slaves who have kept oral history alive.
513. Dille, Roy. "Performance, Ambiguity, and Power in Tukolor Weaver's Songs." In Karin Barber and P. F. de Moraes Farias, *Discourse and Its Disguises: The Interpretation of Oral Texts*. Birmingham: Centre of West African Studies, 1989. 138–151. Tukolor weaver/praise singers and caste.
514. Drewal, Henry John. "Art or Accident: Yoruba Body Artists and their Deity, Ogun." In Sandra T. Barnes, ed. *Africa's Ogun: Old World and New*. Bloomington: Indiana University Press, 1989. 235–260. Circumcision, excision, and kolo (the art of scarification) have a clear link with Ogun as expressions of sensuality.

515. Drewal, Margaret Thompson. "Dancing for Ogun in Yorubaland and Brazil." In Sandra T. Barnes, ed. *Africa's Ogun: Old World and New*. Bloomington: Indiana University Press, 1989. 199–234. Similarities and differences between ritual dances in Yorubaland and Brazil.
516. Farias, P. F. de Moraes. "Pilgrimages to 'Pagan' Mecca in Mandinka Stories of Origin Reported from Mali and Guinea-Conakry." In Karin Barber and P. F. de Moraes Farias, *Discourse and Its Disguises: The Interpretation of Oral Texts*. Birmingham: Centre of West African Studies, 1989. 152–170. The co-existence of an Islamic and a pre-Islamic Mecca in Mande traditions.
517. Furniss, Graham. "Typification and Evaluation: A Dynamic Process." In Karin Barber and P. F. de Moraes Farias, *Discourse and Its Disguises: The Interpretation of Oral Texts*. Birmingham: Centre of West African Studies, 1989. 24–33. Hausa praise poetry.
518. Gunner, Elizabeth. "Orality and Literacy: Dialogue and Silence." In Karin Barber and P. F. de Moraes Farias, *Discourse and Its Disguises: The Interpretation of Oral Texts*. Birmingham: Centre of West African Studies, 1989. 49–56. Zulu praise poetry.
519. ———. "Wand or Walking Stick? The Formula and Its Use in Zulu Praise Poems." In Isidore Okpewho, ed., *The Oral Performance in Africa*. Ibadan: Spectrum, 1990. 185–207. Different modes of the formula and how their employment differs.
520. Innes, Gordon. "Formulae in Mandinka Epic: The Problem of Translation." In Isidore Okpewho, ed., *The Oral Performance in Africa*. Ibadan: Spectrum, 1990. 101–110. Mandinka epic singers of Gambia and the difficulty of translating oral formula in versions of the Sunjata epic.
521. Jotamont (i.e. Monteiro, Jorge Fernandes). *56 mornas de Cabo Verde*. Pref. "Marmellande," i.e. Martinho de Mello Andrade. Mindelo: privately printed, 1988. Anthology of dance songs and music.
522. Makward, Edris. "Two Griots of Contemporary Senegambia." In Isidore Okpewho, ed., *The Oral Performance in Africa*. Ibadan: Spectrum, 1990. 23–41. The art of M'baná Diop and Anchou Thiam.
523. Moralis, Bernard. V. Y. *Mudimbe on le Discours, L'Ecart et l'Ecriture*. Paris: Présence Africaine, 1988. A study of the philosophical and literary works of Zaïrean V. Y. Mudimbe. One of Mudimbe's major critical themes is the search for an elusive "African identity."
524. Mvula, Enoch S. "Timpanza: The Performance of Gule Wamkula—an Introduction." In Isidore Okpewho, ed., *The Oral Performance in Africa*. Ibadan: Spectrum, 1990. 80–97. Description of a Chewa (Zambia) ritual performance.
525. Ntambu, Ndambi. *Le cycle de vie des Bayombe à travers leurs proverbes*. Kinshasa: Centre Vulgarisation Agricole, 1989.
526. Ojuwon, 'Bade. "Ogun's Iremono. A Philosophy of Living and Dying." In Sandra T. Barnes, ed. *Africa's Ogun: Old World and New*. Bloomington: Indiana University Press, 1989. 123–198. Iremonja is a corpus of chants held at funerals of deceased hunters.
527. Okeke-Ezigo, Emeka. "J. M. Synge and Gabriela Okara: The Heideggerian Search for a Quintessential Language," *Comparative Literature Studies* 26.4 (1989): 324–40. Comparison of two diverse writers, unified by their common rural backgrounds, debt to Romanticism, and, especially, their "attitude to language." Both writers use language in ways that seek to unite "Thought" and "Being," the Heideggerian ideal.

528. Okpewho, Isidore, ed. *The Oral Performance in Africa*. Ibadan: Spectrum, 1990. Eleven papers selected from the Sixth Ibadan Annual African Literature Conference held at Ibadan University, July 27–August 1, 1981.
529. \_\_\_\_\_. "The Oral Performer and His Audience: A Case Study of The Ozidi Saga." In Isidore Okpewho, ed., *The Oral Performance in Africa*. Ibadan: Spectrum, 1990. 160–184. Using J. P. Clark's work, which includes transcription of audience participation, the author examines the audience role in epic.
530. \_\_\_\_\_. "Towards a Faithful Record: On Transcribing the Oral Narrative." In Isidore Okpewho, ed., *The Oral Performance in Africa*. Ibadan: Spectrum, 1990. 111–135. Uses various notions of translating including those of Dennis Tedlock and gives an Igbo example from his own collection.
531. Ortiz, Renato. "Ogun and the Umbandista Religion." In Sandra T. Barnes, ed. *Africa's Ogun: Old World and New*. Bloomington: Indiana University Press, 1989. 90–102. Ogun in Brazil.
532. Owomoyela, Oyekan. "Tortoise Tales and the Yoruba Ethos," *Research in African Literatures* 20.2 (1989): 165–180. Moral aspects of Yoruba trickster figure.
533. Pemberton, John III. "The Dreadful God and the Divine King." In Sandra T. Barnes, ed. *Africa's Ogun: Old World and New*. Bloomington: Indiana University Press, 1989. 105–146. Rituals associated with Ogun.
534. Probst, Peter. "The Letter and the Spirit: Literacy and Religious Authority in the History of the Aladura Movement in Western Nigeria," *Africa* 59.4 (1989): 478–495. Article considers the role of literacy in an apostolic movement originating in Western Nigeria in the 1920s. The author points to the ways writing begins to codify and congeal ideas and practices that had heretofore been flexible and contextual. Branches of the Aladura Movement made use of literacy's growing power but also moved from Western hegemonic influence by inventing its own script.
535. Rassner, Ronald M. "Narrative Rhythms in a Giriama Ngano; Oral Patterns and Musical Structures." In Isidore Okpewho, ed., *The Oral Performance in Africa*. Ibadan: Spectrum, 1990. Musical terms as metaphors in a structural approach to a Giriama (Kenya) oral narrative.
536. Rocha, Ilídio. "A literature oral do Vale do Zambeze," *Jornal de Letras, Artes e Ideias* 376 (1988): 11. About an important volume on oral literature compiled, translated, and edited by Joaquim Lourenço da Costa Rosário who was born in the Mozambican province of Zambézia. This book is the first of its kind from that area of the country.
537. Rosário, Lourenço Joaquim da Costa. *A narrativa africana de expressão oral*. Lisbon: Instituto de Cultura e Língua Portuguesa and Angolê, Artes e Letras, 1989. Ph.D. dissertation, University of Coimbra, dealing principally with the orature of the Lower Zambezi region in Mozambique, with texts in the Serra language and their translations into Portuguese.
538. Rugamba, C. *La poésie face à l'histoire*. Butare: Institut National de Recherche Scientifique, 1987.
539. Rycroft, D. K. and A. B. Ngcobo. *The Praises of Dingana: Izibongo zika Dingana*. Pietermaritzburg: University of Natal Press, 1988.

540. Sekoni, Ropo. "The Narrator, Narrative-Pattern and Audience Experience of Oral Narrative Performers." In Isidore Okpewho, ed., *The Oral Performance in Africa*. Ibadan: Spectrum, 1990. 139–159. Yoruba examples.
541. Silva, Tomé Varela da. *Ña Bibiña Kabral. Bida y obra*. Praia: Instituto Caboverdiano do Livro, 1988. Contains the words to *finacons*, *sanbune* and *sanfonas* or batuques composed and sung by Maria Semedo da Veiga, the wife of José Cabral. Edited with the assistance of Horácio Santos and Alexandre Semedo.
542. Tomaselli, Keyan G. and Edgar Sienart. "Ethnographic Film/Video Production and Oral Documentation: The Case of 'et Draghoender in Kat River: The End of Hope,' " *Research in African Literatures* 20.2 (1989). Video which tells the story of a "coloured" peasant farming settlement at Kat River.
543. Tonkin, Elizabeth. "Oracy and the Disguises of Literacy." In Karin Barber and P. F. de Moraes Farias, *Discourse and Its Disguises: The Interpretation of Oral Texts*. Birmingham: Centre of West African Studies, 1989. 39–48. Liberian singing.
544. White, Landeg. "Poetic Licence: Oral Poetry and History." In Karin Barber and P. F. de Moraes Farias, *Discourse and Its Disguises: The Interpretation of Oral Texts*. Birmingham: Centre of West African Studies, 1989. 34–38. Mozambique songs and oral history.
545. Yai, Olabiyi. "Issues in Oral Poetry: Criticism, Teaching, and Transition." In Karin Barber and P. F. de Moraes Farias, *Discourse and Its Disguises: The Interpretation of Oral Texts*. Birmingham: Centre of West African Studies, 1989. 59–69. Gelede performance societies among the Yoruba.
546. Yankah, Kwesi. "Proverbs: The Aesthetics of Traditional Communication," *Research in African Literatures* 20.3 (1989): 325–346.

#### GENERAL STUDIES

547. Achebe, Chinua. *Hopes and Impediments: Selected Essays*. New York: Doubleday, 1989.
548. Acholonu, Catherine Obianuju. *The Igbo Roots of Olaudah Equiano: An Anthropological Research*. Owerri, Nigeria: AFA Publications, 1989. An attempt to demonstrate the Igbo origins of the author of *Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself* (1789).
549. Afejuku, Tony E. "Exile and the South African Writer: Alfred Hutchinson's *The Road to Ghana*," *Presence Africaine: Revue Culturelle du Monde Noir/Cultural Review of the Negro World* 148 (1988): 44–53. Article examines Hutchinson's autobiography through the theme of escape and exile caused by the desire to retain one's integrity as an artist and human being. Author praises the book's style and depth of reportage, calling it a "unique historical record of the life of a black man under European colonialism."
550. Aiyejina, Funso. "Heart of Darkness Revisited: V. S. Naipaul's Africa," *Okike: An African Journal of New Writing* 29 (1989): 26–37. Article uses Naipaul's short story "In A Free State," and novel *A Bend in the River*, to discuss his view of Africa and Africans. Notice is taken of the paucity of positive African characters and of generalized negative portrayals of African leaders.

551. Amado, Leopoldo. "A visão do Negro na literatura colonial," *Angolê* 2.10 (1988): 14–15 and 2.11 (1989): 6–7. The first article analyzes one example, *A primeira viagem* by Maria da Graca Freire, a novel on an Angolan theme published in 1952, while the second article analyzes the writings of Fernanda de Castro, particularly her *Mariazinha em Africa* of 1925.
552. ———. "Premissas e nocões operatóras (A literatura colonial em questão)," *Angolê* 2.9 (1988): 3–4.
553. Andrade-Watkins, Claire. "Francophone African Cinema: French Financial and Technical Assistance, 1961 to 1977," *Dissertation Abstracts International* 50.4 (1989): 1056A. This study argues that "France's support to African cinema was undercapitalized and, further, that a key French objective was to maintain her colonial legacy of assimilation by strengthening a Franco-African cultural connection through cinema."
554. Anfossi-Cherif, Marie-Paul. "Hichem Ben Ammar: L'Idéal atteint: Textes et fragments (1977–1988)," *IBLA: Revue de l'Institut des Belles Lettres Arabes* 52.2 (164) (1989): 322–327.
555. Asobebe, Jide Timothy. "Literary Translation in Africa: The Nigerian Experience," *Babel: International Journal of Translation* 35.2 (1989): 65–86. Article treats the problems of translation between European and African languages. In particular, the author discusses the translation of Yoruba opera into English and French, noting the importance of overcoming colonially imposed linguistic barriers.
556. Ben Ottman, Hassan. "Story of a Book," *Index on Censorship* 18.1 (1989): 24.
557. Bertoncini, Elena Zubkova. *Outline of Swahili Literature: Prose Fiction and Drama*. Leiden: E. J. Brill, 1989. Emphasizes stylistic over political analysis of Swahili literature.
558. Biersteker, Ann and Mark Plane. "Swahili Manuscripts and the Study of Swahili Literature," *Research in African Literatures* 20.3 (1989): 449–472. The potential value of Swahili manuscript sources of classical poetry has yet to be realized.
559. Bishop, Rand. *African Literature, African Critics: The Forming of Critical Standards, 1947–1966*. New York: Greenwood Press, 1988.
560. Boni, Tanella. "Ecriture: sources et ressources," *Annales de l'Université Marien Ngouabi: Ser. Litts., Langs., Sciences, Humaines* 1 (1989): 117–120.
561. Botha, Elize. "Die Afrikaanse letterkunde as deel van 'n Suid-Afrikaanse samelewing," *Tydskrif vir Letterkunde* 27.1 (1989): 12–18.
562. Brookshaw, David. "O conceito de herói nas literaturas brasileira e angolana," *Angolê* 2.11 (1988): 2–3.
563. Calvo, Emilia. "La Risalat al-safiha al-mustaraka 'ala al-sakkaziyya de Ibn al-Banna' de Mar-rakus," *Al-Qantara: Revista de Estudios Arabes* 10.1 (1989): 21–50. A philological study of a twelfth-century manuscript by a Moroccan mathematician/astronomer. Emphasis is placed on the mathematical figuration of astral configuration and spherical masses.
564. Carusi, Annamaria. "Post, Post and Post: Or, Where Is South African Literature in All This?" *Ariel: A Review of International English Literature* 20.4 (1989): 79–95. An examination of postcolonial, poststructuralist, and postmodern discourses as they apply to the criticism of South African literature. Emphasizing the primacy only as it applies to institutional process and discourse, the article nevertheless seeks to restore relevant and activist political dimension to the theories described.

565. Chalendar, Pierrette and Gérard Chalendar. "Africanite," *Estudos Portugueses e Africanos* 12 (1988): 45–48.
566. Chametszky, Jules, ed. *A Tribute to James Baldwin: Black Writers Redefine the Struggle: Proceedings of a Conference at the University of Massachusetts at Amherst, April 22–23, 1988.* Amherst: Institute for Advanced Study in the Humanities, University of Massachusetts Press, 1989. Features Chinua Achebe et al.
567. Chapman, Michael. "Can Themba, Storyteller and Journalist of the 1950's the Text in Context," *English in Africa* 16.2 (1989): 19–29. Article explores critical contentions that Can Themba's writing, in particular short stories that appeared in *Drum* magazine in 1950s, were wish-fulfilling, romantic pieces that ignored sociopolitical realities. A revision of this critique is suggested by considering Themba's reading audience, his proclivities as a storyteller, and the context of both *Drum's* journalistic thrust and urban South Africa of the 1950s.
568. Clewett, Richard M., Jr. "South Africa in Black and White," *Kentucky Philological Review* 3 (1988): 19–26.
569. Colleran, Jeanne Marie. "The Dissenting Writer in South Africa: A Rhetorical Analysis of the Drama of Athol Fugard and the Short Fiction of Nadine Gordimer," *Dissertation Abstracts International* 49.9 (1989): 2655A. Using the method of rhetorical criticism, this study sees the works of dissenting white South African writers, Fugard and Gordimer, as strategic and stylized answers to the questions posed by their awkward and frustrating situations.
570. Costa, António Fernandes da. "Angola: Pressupostos para o ensino do português enquanto uma língua segunda," second part, *Angolê* 2.8 (1988): 12; 2.9 (1988): 12; 2.10 (1988): 9–10.
571. Dacosta, Fernando. "Sem Remorso. Cumplicidades," *Jornal de Letras, Artes e Ideias* 302 (1988): 32. The impact of the African wars of independence on Portuguese literature in general. According to Dacosta, the poet who wrote during this era should be considered a national hero.
572. Dacy, Elo. "Problèmes poses par l'analyse des textes littéraires africains d'écriture française," *Annales de l'Université Marien Ngouabi: Ser. Litts., Langs., Sciences Humaines* 1 (1989): 80–90.
573. Dal Farra, Maria Lucia. "A Identidade de um Certo Olhar Infantil," *Estudos Portugueses e Africanos* 3.1 (1984): 147–153.
574. Darah, G. G. *Radical Themes in Nigerian Literature*. 2 vols. Lagos: Malthouse, 1989.
575. Davies, Carole Boyce. "Wrapping One's Self in Mother's Akatado-Cloths: Mother-Daughter Relationships in the Works of African Women Writers," *SAGE: A Scholarly Journal on Black Women* 4.2 (1987): 11–19. Looking at the work of numerous women writers, this article considers the ambiguous nature of mother-daughter relationships in African literature. On the one hand, mothers are protective towards their daughters, yet on the other hand, the stifling nature of such protection and the dependence on some dubious or outmoded traditions is often rejected by daughters. Among the writers considered here are: Ama Ata Aidoo, Flora Nwapa, Mariama Ba, Buchi Emecheta, Miriam Tlali, and Bessie Head.

576. ———, ed. and introduction. "Black Women's Writing: Crossing the Boundaries," *Matatu: Zeitschrift für afrikanische Kultur und Gesellschaft* 3.6 (1989).
577. Dejeux, Jean. "La Littérature algérienne de langue française," *Études* 370.2 (1989): 209–218. Indicates the themes that predominate—the war of independence, protests against the socialist regime in power since independence, the coup and the demands of feminism, problems of immigration—and in which texts each of them appears. Characterizes key novels by well-known writers such as Dib and Boudjedra, as well as less-known writers like Hafsa Zinaï-Koudil and Fettouma Touati, and the conditions of their production.
578. Deventer, Susanne van. "Die Glasdeur van Henriette Grove," *Klasgids: By die Studie van die Afrikaanse Taal en Letterkunde* 24.4 (1989): 47–53.
579. Donaldson, Laura E. "(ex)Changing (wo)Man: Towards a Materialist-Feminist Semiotics," *Cultural Critique* 11 (1988–89): 5–23. Suggesting that both capitalist patriarchy post-modernism deflect, if not literally attack, a true feminist position, the article finds valuable ideas and language in South African writer Olive Schreiner's unfinished novel *From Man to Man*. Schreiner's "allegorical imagination" is praised as "an important tool for implementing . . . a materialist-feminist semiosis of culture."
580. Dowd, Siobhan, introd. "Blindfold Justice," *Index on Censorship* 18.1 (1989): 20–22.
581. Dunton, Chris. "Wheyting Be Dat?: The Treatment of Homosexuality in African Literature," *Research in African Literatures* 20.3 (1989): 422–448. Especially in Maddy's *No Past, No Present, No Future*, Aidoo's *Our Sister Killjoy*, Soyinka's *The Interpreters*, and Ouguem's *Bound to Violence*, homosexuality is seen as alien to Africa.
582. Elder, Arlene A. ". . . who can take the multitude and lock it in a cage?: Noemia De Sousa, Micere Mugo, Ellen Kuzwayo: Three African Women's Voices of Resistance," *Matatu: Zeitschrift für afrikanische Kultur und Gesellschaft* 3.6 (1989): 77–100.
583. El Houssi, Majid. "La parola alla berberita," *Nigrizia: Fatti e Problemi del Mondo Nero* 107.7–8 (1989).
584. Emenyonu, Ernest. *Literature and Society: Selected Essays in African Literature*. Oguta, Nigeria: Zim Pan Africa, 1986.
585. Emenyonu, Patricia T. "The Role of Contemporary Female Nigerian Writers in the Education of Nigerian Youth," *The Literary Criterion* 23.1–2 (1988): 216–21. Article examines images of women in the writing of Buchi Emecheta and Flora Nwapa. Though these images are not dramatically different from the subservient images of women in fiction by male African writers, the author does see a positive evolution in the later works by these two women. One goal, says the article, is to create positive literary female images to inspire young Nigerian women readers.
586. February, Vernon. *And Bid Him Sing: Essays in Literature and Cultural Domination*. Kegan Paul International, 1988.
587. Ferreira, Manuel, ed. *Grande Dicionário das Literaturas Africanas de Língua Portuguesa*. Lisbon: Plátano Editora, 1989. Covers the literatures of the five African Portuguese-speaking nations. Many biographies of writers from the colonial period to the present.
588. ———, ed. "Cartas inéditas de Jorge Barbosa, João Lopes e Eugénio Tavares a José Caório de Oliveira," *Colóquio/Letras* 110/111 (1989): 110–123. Texts of three letters by Cape Verdean writers, written in 1960, 1956, and 1928 respectively.

589. ———. ["Dependence and individuality of the African discourse"], *Philologica Pragensia* (Prague) 3 (1989). Translation from Portuguese into Czech.
590. ———. *O discurso no percurso africano*, vol. 1. *Contribuição para uma estética africana. Temas gerais: crítica, história, cultura*. Lisbon: Plátano Editora, 1989. Collection of various papers, including Ferreira's last lecture, on colonial literature, at the University of Lisbon and an autobiographical introduction on his career as an Africanist.
591. ———. *Que futuro para a língua portuguesa em África?* Lisbon: ALAC, 1988. In this essay, Ferreira sees Portuguese holding its own, although it is likely to change in Africa.
592. ———. "Claridade, paradigma Ainda Não Esgotado," *Jornal de Letras, Artes e Ideias* 211 (1986): 14–15. Speaks about the *Claridade* movement founded in 1936. Despite the years, *Claridade* is still present and a source of inspiration for the contemporary Cape Verdean writers.
593. Fonseca, Maria Nazareth Soares. "Henri Christophe: Mito e Historia," *Cadernos de Linguística e Teoria da Literatura* 7.14 (Dec. 1985): 179–192.
594. Fourcade, Jean-Francois. "Le Traducteur au pays des merveilles," *Corps Ecrit* 31 (Sept. 1989): 77–86.
595. Freihow, Halfdan W., introd. "Afrikansk litteratur og litteratur i Afrika," *Vinduet* 43.4 (1989): 4–5.
596. Galloway, Francis, comp. *SA Literature/SA literatuur*: 1983. Pretoria: HAUM, 1988.
597. Gensane, Bernard. "Black Africa: From Independences to Liberation," *New Comparison: A Journal of Comparative and General Literary Studies* 7 (1989): 68–78.
598. Geraldo, Manuel. "Livros aprendidos pela PIDE," *Jornal de Letras, Artes e Ideias* 313 (1988): 31. Geraldo clarifies that João de Melo's anthology, *Os Anos da Guerra* does not state that his books *Sangue Negro*, *Sangue Branco e o Suor da Guerra* and *10 Farpas no Medo* were confiscated by the Portuguese secret police (PIDE).
599. Gerard, Albert. "La Genese de l'ecrit en Afrique anglophone: Priorite a l'essai," *Commonwealth Essays and Studies* 12.1 (1989): 117–122.
600. ———. "Literary Tradition and Literary Change in Black Africa," *Estudos Portugueses e Africanos* 2.10 (1987): 45–52.
601. ———. "A Dupla Aprendizagem do Escritor African," Maria Helena L. Gimeno and Celene M. Cruz, trans. *Estudos Portugueses e Africanos* 2.10 (1987): 17–23.
602. ———. "Tiers monde et science litteraire vers un nouveau concept de litterature nationale," *Estudos Portugueses e Africanos* 3.12 (1988): 57–63.
603. ———. "Literature Emergent: The EuroAfrican Experience," *Review of National Literatures* 15 (1989): 30–55. A comparative study of the conditions that produce a colonial literature; that is, a literature in the foreign language of the colonizers written by the presently or formerly colonized. Using African examples as a basis, the article ranges to other areas and eras to show commonalities of process and product. Parallels are also shown between European Romance idioms and African Francophone and Lusophone literatures, as well as between epic traditions of Africa and Ireland.



604. Gomes, Adelino. "Os 'cinco' e o Acordo," *Letras & Letras* 2 (1988): 14–15. At the Portuguese Speaking Nations' Colloquium of Orthographic Agreement, the five African republics voiced their agreements and disagreements on how the orthographic changes could affect the written literature enriched with African terminology. The African nations follow the Portuguese Lusitanian orthography which differs in some aspects from the Brazilian Portuguese.
605. Gonçalves, Perpétua. "Situação linguística em Mocambique: Opções de escrita," *Colóquio/Letras* 110/111 (1989): 88–93. The author observes considerable individual diversity among Mozambican writers. She interprets it as indecision.
606. Griffiths, Gareth and David Moody. "Of Marx and Missionaries: Soyinka and the Survival of Universalism in Post-Colonial Literary Theory," *Kunapipi* 11.1 (1989): 74–85. A theoretical discussion of how to evaluate African, or more generally postcolonial, literature in a relevant framework. Using the debate between Wole Soyinka and the *boleka* "troika," the article ranges over several types of Marxist-materialist critical discourses, suggesting a degree of sophistication that has not heretofore been common in such efforts. A re-reading of Biodan Jeyifo's analysis of Soyinka's *Death and the King's Horseman* is used as an example of this modified methodology.
607. Heerden, Erna van. "Die Tema Afrika in die jonger Afrikaanse letterkunde," *Contrast* 17.1 (1989): 68–75. Van Heerden discusses Afrikaans writers' images of "Africa" in the context of literature about Africa by Africans and non-Africans of different races, spaces, and time periods. After categorizing the various types of writing and oral literature according to whether they construct "Africa" as threatening or nurturing, etc., she comes to the conclusion that, in general, the newer Afrikaans writers have transcended the paternalistic and simplistic stereotypes of their predecessors.
608. \_\_\_\_\_. "Van Wyk Louw, Rilke and Picasso," *Tydskrif vir Gersteswetenskap* 29.1 (1989): 1–9. This article is concerned with the interaction between three works of art from widely divergent sources: a poem by the Afrikaans poet N. P. van Wyk Louw entitled "Saltimbanque en vriendin," the fifth elegy in Rilke's *Duineser Elegien*, and a painting by Picasso, "Les salimbanques."
609. Hugo, Daniel. "Die tagtigers," *Tydskrif vir Letterkunde* 27.1 (1989): 33–34.
610. \_\_\_\_\_. "Hoe om 'n gedig te lees," *Klasgids: By die Studie van die Afrikaanse Taal en Letterkunde* 24.4 (1989): 45–47.
611. Istrabadi, Zaineb S. "The Principles of Sufism ('Qawa'id al-Tasawwuf'): An Annotated Translation," *Dissertation Abstracts International* 49.9 (1989): 2695A. Study translates, introduces, and situates an important text by a fifteenth-century North African Sufi master.
612. Jacob, Susan. "Sharers in a Common Hell: The Colonial Text in Schreiner, Conrad and Lessing," *The Literary Criterion* 23.4 (1988): 84–92.
613. Jacobs, J. U. "The Blues: An Afro-American Matrix for Black South African Writing," *English in Africa* 16.2 (1989): 3–17. Shared experience of American and South African blacks through the language of the blues. Tracing a common strain of music, attitude, and history, the article examines three "areas" of South African writing, using Afro-American blues as a means of isolating particular elements of style, ethos, and point-of-view in these words. The formation of a contemporary urban consciousness for black South Africans, linked by commonalities of anger, suffering, and exile can be seen in musical sentiments expressed in the blues mode and in literature.

614. Kandji, Mamadou. "Satire and Social Vision in Abdoulaye Sadjí's *Nini*," *Etudes Germano-Africaines: Revue Annuelle de Germanistique Africaine Jahresschrift für Afrikanische Germanistik/Annual Review* 7 (1989): 65–75.
615. Kimpianga, Mahaniah. *La mort dans la pensée kongo*. New ed. Kinshasa: Centre Vulgarisation Agricole, 1988.
616. Kloppers, Albert. "Perspektiewe op verhale uit Bolder," *Tydskrif vir Letterkunde* 27.1 (1989): 124–135.
617. Knopfli, Rui. "Caratapara Mocambique: O denominador comum," *Colóquio/Letras* 110/111 (1989): 99–107. Text of a talk given in Maputo before the Association of Writers of Mozambique on October 5, 1985. Touching on the quarrel about literary nationality, Knopfli revindicates his remaining a Mozambican by origin and upbringing, within the common patrimony of the Portuguese language.
618. \_\_\_\_\_. "O Congresso que ri," *Letras & Letra* 350 (1989): 32. Rui Knopfli, residing today in London for health reasons, describes the atmosphere of the First Congress of Portuguese Writers and tells us about conversations with old colleagues. He deplores that in Mozambique, the poet Alexandre Lobato has been forgotten.
619. Lang, George. "Text, Identity, and Difference: Yambo Ouologuem's *Le Devoir de Violence* and Ayi Kwei Armah's *Two Thousand Seasons*," *Comparative Literature Studies* 24.4 (1987): 387–402. An in-depth comparison of Ouologuem's and Armah's approaches to similar questions of history, writing, and activism. One observation is that Armah depends on old essentialist polarities to create the message of his novel while Ouologuem seeks to show the arbitrariness and intellectual entrapment tied to the same polarities.
620. Laranjeira, (José Luís) Pires. "Questões da formação das literaturas africanas de língua portuguesa," *Colóquio/Letras* 110/111 (1989): 66–73. Sketch of the many contradictory strands that the critic discerns in the African writings in Portuguese before and after political independence.
621. Lepecki, Maria Lucia Torres. *Sobreimpressões: estudos de literatura portuguesa e africana*. Lisbon: Caminho, 1988.
622. Lisboa, Eugénio. "Carta de Moçambique: Moçambique, mon amour . . ." *Colóquio/Letras* 110/111 (1989): 13–18. Impressions of a poet and literary critic who returned to Mozambique for three weeks in May 1989. In spite of the tense situation of a country at war, he found total freedom of expression, enjoyment of literature as an art, a rather healthy weariness with the committed literature "of the bureaucrats," and creative mastery of the Portuguese language.
623. \_\_\_\_\_. "Glória de Sant'Anna: O silêncio íntimo das coisas." In Glória de Sant'Anna, *Amaranto: Poesia 1951–1983*. Lisbon: Imprensa Nacional-Casa da Moeda, 1988. 9–26. Introduction to her collection of poems.
624. \_\_\_\_\_. "Guardador de palavras, tecedor de silêncos." In Mário António, *50 anos 50 poemas*. Lisbon: Átrio, 1988. 9–15. Preface to M. António's last, posthumously published volume of poetry, the poet's own anthology.
625. Lopes, José Vincente. "Intelectual e intelectuais," *Fragmentos* (Praia, Cape Verde Islands) 1.3/4 (1988): 76–81. Distress in particular about the "civic silence" of Cape Verdean intellectuals since the Islands became an independent state.

626. Lopes, Óscar. "Língua Portuguesa e Novos Estados," *Jornal de Letras, Artes e Ideias* 347 (1989): 5. Emphasizes the diversity of literatures in Portuguese with the emergence of the new African nations, adding a new dimension to the universality of the Portuguese culture in Africa, South America, and Asia.
627. Lusebrink, Hans-Jurgen. "Les 14 juillet coloniaux: La Revolution francaise et sa memoire dans l'empire colonial francais," *Franzosisch Heute* 20.3 (1989): 307–319.
628. ———. *Schrift, Buch und Lektüre in der französischsprachigen Literatur Afrikas: Zur Wahrnehmung und Funktion von Schriftlichkeit und Buchlektüre in einem kulturellen Epochenumbruch der Neuzeit*. Tübingen: Niemeyer, 1989.
629. Maduka, Chidi T. "Formalism and the Criticism of African Literature: The Case of Anglo-American New Criticism," *The Literary Criterion* 23.1–2 (1988): 185–200. Beginning with a detailed discussion of "The New Criticism" of the 1940s and 1950s, this article considers the relevance of this critical methodology to African literature. Though it concludes that several main tenets of the method do not properly apply to African writing, the author suggests that its sensitivity to language and form could be adapted, with modifications, as a useful tool.
630. Mapanje, Jack and Arne Forsgren, trans. "Sensuren av det afrikanske diktet: Dikterens refleksjoner omkring sensur," *Vinduet* 43.4 (1989): 26–30.
631. Maphike, P. R. S. "Some Thoughts on Narrator's Perspective," *South African Journal of African Languages/Suid-Afrikaanse Tydskrif vir Afrikatale* 7.4 (1987): 125–127.
632. Margarido, Alfredo. "Língua, literatura e estado," *Angolê* 2.10 (1988): 8–9. Points out the urban character of contemporary African literature and the language policy of the authoritarian African states, both detrimental to the African languages.
633. Marzouki, Moncef. "Winning Freedom," *Index on Censorship* 18.1 (1989): 23–25. "A leading Tunisian author describes the role played by writers and journalists in putting democracy and human rights on the government's agenda."
634. Mazurek, Raymond A. "Gordimer's 'Something Out There' and Ndebele's 'Fools' and Other Stories: The Politics of Literary Form," *Studies in Short Fiction* 26.1 (1989): 71–79. Article examines recent fiction by Gordimer and Ndebele, respectively, noting that Gordimer "critiques dominant ideology" by portraying contemporary fears and methods of disinformation, while Ndebele more subjectively explores the lives of a number of black adolescents in some of his short stories.
635. McLoughlin, T. O. "Reading Zimbabwean Comic Strips," *Research in African Literatures* 20.2 (1989): 217–241. Emphasis is on realistic urban context; visual detail is Western rather than African.
636. Meintjies, Frank. "Language and Labour in South Africa," *Staffrider* 8.3–4 (1989): 15–28. A discussion of how language and its meanings are often class-bound and employed as a means of cultural and ideological oppression in South Africa. One answer is to teach workers literacy in an environment of questioning and activist learning, liberating both language's potential and the workers themselves.
637. Melo, João de. "A Literatura de Guerra Colonial," *Jornal de Letras, Artes e Ideias* 302 (1988): 16–17. Analyzes two specific groups of fiction and poetry: the first written by European Portuguese and the second by African writers.

638. Mendonça, Fátima. "Literatura Mocambicana: O Que É?" *Estudos Portugueses e Africanos* 7 (1986): 153–157. One of the first attempts to write an official history of Mozambican literature. It covers the early writings from the early and late colonial period and the contemporary era.
639. ———. *Literatura Moçambicana. A história e as escritas*. Maputo: Faculdade de Letras e Núcleo Editorial da Universidade Eduardo Mondlane, ca. 1988.
640. ———. "O Português como língua literária em Moçambique," *Angolê* 2.8 (1988): 13–14. Text of a paper on Portuguese writings in Mozambique, read at the second Congress on Galician/Portuguese.
641. Mestre, David. "Fala Tropugês, Camarada!" *Minas Gerais. Suplemento Lieterario* 1123 (1989): 6. Narrates how the Portuguese language, by spreading through several continents, has become "tropicalized." This European language, with all its new words will be known someday as "Tropuguese."
642. ———. "Viteix, um pintor de Angola," *Jornal de Letras, Artes e Ideias* 379 (1989): 24–25. An essay about the life of the contemporary painter Víctor Teixeira and his contribution to the Angolan arts.
643. Miranda, Nuno de. "Um Conceito de Literatura Cabo-Verdiana Independente," *Estudos Portugueses e Africanos* 12 (1988): 65–68.
644. Mudimbe-Boyi, M. E. "Harlem Renaissance et l'Afrique: Une aventure ambiguë," *Presence Africaine: Cultural Review of the Negro World* 147 (1988): 18–28. Article examines several recurring themes in African-American and African literature. These elements are seen through the literature of the Harlem Renaissance and its echoes in later African and African-American writing.
645. Mugambi, Helen Nabasuta. "The Wounded Psyche and Beyond: Conformity and Marginality in Selected African and Afro-American Novels," *Dissertation Abstracts International* 50.4 (1989): 944A. This study asserts that "the Black woman's gender-related dilemmas transcend time and region." To prove this, the following novels are examined: *The Joys of Motherhood*, Buchi Emecheta; *Efuru*, Flora Nwapa; *Ripples in the Pool*, Rebeka Njau; *Quicksand*, Nella Larsen; *Their Eyes Were Watching God*, Zora Neale Hurston; and *Sula*, Toni Morrison.
646. Mulokozi, M. M. and Isak Rogde, trans. "Et oversyn over kiswahili-litteraturen 1970–1988," *Vinduet* 43.4 (1989): 46–51.
647. Narasimhaiah, C. D. "Where Angels Fear to Tread: Chinua Achebe and Wole Soyinka as Critics of the African Scene," *The Literary Criterion* 23.1–2 (1988): 222–236. A brief survey of the critical writing of Soyinka and Achebe, particularly looking at their views on language, style, and non-African literary criticism of African writing. The author compares their concerns to similar movements in and conceptions of Indian literature.
648. Ndebele, Njabulo S. "The Writers' Movement in South Africa," *Research in African Literatures* 20.3 (1989): 412–421. Literary movements in South Africa since the forties.
649. Nelson, Emmanuel S., ed. *Connections: Essays on Black Literature*. Canberra, Australia: Aboriginal Studies Press, 1988.
650. Niekerk, Christelle van and David Spangenberg. "Variasies op 'n grondtema," *Klasgids: By die Studie van die Afrikaanse Taal en Letterkunde* 24.3 (1989): 40–44.

651. Ogunjimi, Bayo. "Religion, Nationalism and Ideology in South African Literature," *Kola: A Black Literary Magazine* 1.2 (1987): 27–35.
652. Okanlawon, T., ed. *Comparative Literature and Foreign Languages in Africa Today: Collection of Essays in Honour of Willfried F. Feuser*. Nigeria: Pam Unique Publishers, 1988.
653. Olafioye, Tayo. *Response to Creativity*. San Diego: Beacon Press, 1988.
654. Onwukwe, Ekwutosi. "Igbo Folklore," *The Literary Criterion* 23.1–2 (1988): 1–12. A survey type description of Igbo oral traditions, looking at different genres on the basis of their functions, themes, characterization, and occasions for use.
655. Orkin, Martin. *Shakespeare against Apartheid*. Craighall: Ad. Donker, 1987.
656. Osotsi, Ramenga Mtaali and Else Geist. "Litteraturen in Kenya: En diskusjon om dens tradisjon," *Vinduet* 43.4 (1989): 39–42.
657. Oyegoke, Lekan. "The Aesthetics of African Literature: A Problem of Relevance," *Obsidian II: Black Literature in Review* 4.3 (1989): 41–48. Author argues against prescriptive or narrow definition of "African literature" because these invariably lead to a murky or imprecise basis from which to derive aesthetic principles. He concludes that specific types of African "literature" have their own audiences, and that greater attention must be paid to such national literatures as emerge from specific areas and indigenous languages.
658. Parisse, Giovanna. "I colori della vita: Invito alla lettura di Massa Makan Diabate," *Il Lettore di Provincia* 21.76 (1989): 79–85.
659. Patraquim, Luís Carlos. "Literature Moçambicana, os Livros da Guerra e da Paz," *Jornal de Letras, Artes e Ideias* 347 (1989): 37. After years of a disastrous civil war, famine, and the tragic death of President Samora Machel, a new literary "boom" is emerging in Mozambique with the energetic help of the Association of Mozambican Writers created in 1982. Most works deal with personal experiences during the civil war with the exception of Albino Magaia's *You Mabalane* which narrates his years in prison during the colonial war.
660. Peck, Richard. "Hermits and Saviors, Osagyefos and Healers: Artists and Intellectuals in the Works of Ngugi and Armah," *Research in African Literatures* 20.1 (1989): 26–49. Alienation in Ngugi's *The Black Hermit* and Armah's *The Beautiful Ones Are Not Yet Born*.
661. Perretta, Daniele. "Danze magiche," *Nigrizia: Fatti e Problemi del Mondo Nero* 107.1 (1989): 54–55.
662. Pestana dos Santos, Artur Carlos, Gariela Antunes, and E. Bonavena. "A situação da língua portuguesa em Angola e a literatura," *Letras & Letras* 16 (1989): 12. Explains the actual situation of the Portuguese language versus Kimbundu in Angola. Writers use Portuguese as the official language but employ Kimbundu terminology as a "cultural language." The report ends by stating that 99% of children and young adults use Portuguese as the first language.
663. Petersen, Kirsten Holst. *Criticism and Ideology: Second African Writer's Conference, Stockholm, 1986*. Stockholm: Scandanavian Institute of African Studies, 1988.
664. Pires Laranjeira, José Luís. *Literatura Calibanesca*. Porto: Afrontamento, 1985. The author explains that without the discoveries, colonialism and overseas expansion, the contemporary Portuguese African literature would not exist.

665. Pires Mota, Armor. "Depois do 25 Abril todos foram á guerra," *Jornal de Letras, Artes e Ideias* 313 (1988): 31. Emphasizes that he wrote his books, especially *Tarrafo*, during his military service in the 1960s in Guiné-Bissau. His family and himself suffered abuses by the secret police. Therefore he does not want to be grouped with those who wrote after 1974 as João de Melo has done in his anthology, *Os Anos da Guerra*.
666. Povey, John F. "Contemporary West African Writing in English," *World Literature Today: A Literary Quarterly of the University of Oklahoma* 63.2 (1989): 258–263. Reprint of an article originally appearing in *Books Abroad*, 1966. The essay surveys what was then considered the most important literature from that part of Africa. Among the authors mentioned were: C. Ekwensi, C. Achebe, O. Nzekwu, G. Okara, W. Soyinka, J. P. Clark, D. Ladipo, L. Peters, K. Awoonor, and C. Okigbo.
667. Prins, M. J. "Vyf verhale uit Bestek," *Tydskrif vir Letterkunde* 27.1 (1989): 135–144.
668. Ramadane, Saeed. "Six Books Still Banned," *Index on Censorship* 18.1 (1989): 23.
669. Randt, W. S. H. du. "Die tema van bevryding in Kringe in 'n box," *Tydskrif vir Letterkunde* 27.1 (1989): 110–124.
670. \_\_\_\_\_. "Suidwes in die Afrikaanse Letterkunde," *Tydskrif vir Letterkunde* 27.2 (1989): 56–66.
671. Rebello, Luiz Francisco. "A direito de autor nos países africanos," *Jornal de Letras, Artes e Ideias* 347 (1989): 29. Seriously demands protection of author's rights in the five Portuguese speaking African nations since several works already have been plagiarized by authors of other nationalities.
672. Reddy, Vasudhevan. "Vuurlopers—'n Indiese perspektief," *Klasgids: By die Studie van die Afrikaanse Taal en Letterkunde* 24.1 (1989): 70–73.
673. Riesz, Janos. "References a la Revolution francaise et aux droits de l'homme dans la litterature coloniale francaise et la litterature francophone africaine," *Franzosisch Heute* 20.3 (1989): 225–237.
674. Rivas, Pierre. "Claridade: Emergence et differenciation d'une litterature nationale: L'Exemple du Cap-Vert," *Quadrant* 6 (1989): 109–118.
675. Rive, Richard. "Writing or Fighting: The Dilemma of the Black South African Writer," *Staffrider* 8.1 (1989): 48–54. Author argues that the black South African writer is obliged to keep creating despite the often conflicting impetus to literal activism or even militarism. Conditions may require physical or verbal confrontation with the forces of injustice, but when not engaged on these fronts, the writer must write in order to "define and record" and to be "an articulate memory of his oppressed people."
676. Roodt, P. H. "Van Sjofar tot sjalom: Kritiek, repliek en 'n nawoord," *Tydskrif vir Letterkunde* 27.2 (1989): 77–85.
677. Rouch, Alain. "L'Eclatement des genres dans les litteratures africaines, I," *Le Langage et l'Homme* 24.1 (1989): 29–32.
678. \_\_\_\_\_. "L'Eclatement des genres dans les litteratures africaines, II," *Le Langage et l'Homme* 24.1 (1989): 132–138.

679. Sá Nogueira, Teresa. "Acordo, acordos e desacordos em Moçambique," *Letras & Letras* 2 (1988): 15–16. Reaction to the Portuguese Orthographic Agreement in Mozambique. Writers object to the elimination of the letters "k" and "w," preferring the old system which allows writing the native words closer to their pronunciation.
680. Sankur, Safa. "El Nobel que no fue," *Quimera: Revista de Literatura* 90–91 (1989): 80–85. Long touted as the prime candidate from the Arab world to receive the Nobel prize for literature, Idris was passed over in favor of countryman Naghib Mahfouz. Idris discusses his works and their form.
681. Satê, Nelson. "O ano dos prodígios da literatura moçambicana," *Jornal de Letras, Artes e Ideias* 375 (1989): 12–13. Relates how the intelligentsia attempted to save the nation drowned in a ten year war. In the city of Beira, the magazine *Diálogo* published poetry of various authors. In Inhambane, students and professors published periodically the pamphlet *Xiphêfo* and another group the magazine *Forja*. Finally, in Maputo, despite the odds of the war, the Association of Mozambican Writers was founded.
682. Sellin, Eric. "Moloud Mammeri Returns to the Mountains," *World Literature Today: A Literary Quarterly of the University of Oklahoma* 63.3 (1989): 447–448. An obituary for the well-known Algerian novelist, who died in an automobile accident in February 1989.
683. Semple, Hilary. "Brother-Mortals: Robert Burns and Es'kia Mphahlele," *Contrast: South African Literary Journal* 17.4 (1989): 25–41.
684. Shava, Pineal. *A People's Voice: Black South African Writing in the Twentieth Century*. London: Zed Books, 1989.
685. Shear, Keith. "Depictions of Childhood in South African Autobiography with Particular Reference to the 1920s," *English in Africa* 16.1 (1989): 139–169. Es'kia Mphahlele, Guy Butler, Z. K. Matthews, J. M. Coetzee, and others.
686. Sicherman, Carol M. "Ngugi wa Thiong'o and the Writing of Kenyan History," *Research in African Literatures* 20.3 (1989): 347–370. How Ngũgĩ's concept of colonial and neocolonial history has deepened his works.
687. Smith, M. Van Wyk. "Some Thoughts on English as a Lingua Franca," *Theoria: A Journal of Studies in the Arts, Humanities and Social Sciences* 73 (1989): 31–38.
688. Sousa Lobo, Manuela. "O impacto do Acordo Ortográfico em Moçambique," *Letras & Letras* 2 (1988): 16. Writers object to being caught between two orthographic systems. Sousa Lobo suggests that Mozambican writers should adopt the orthographic system which will be more suitable for the population which speaks forty variations of Portuguese.
689. Steenberg, D. H. "1983 tot 1987: Pentade van Afrikaanse prosaverskeidenheid," *Klasgids: By die Studie van die Afrikaanse Taal en Letterkunde* 24.4 (1989): 69–75.
690. Stepniak, Maria. "Entre l'Algerie et la France: Quelques aspects de la litterature algerienne de langue française depuis les annees trente jusqu'à l'indépendance," *Africana Bulletin* 34 (1987): 133–145.
691. Swanepoel, C. B. "Prolepsis en analepsis: Aspekte van temporele volgorde in dié verhaalkuns toegepas op 'n kortverhaal deur E. M. Ramaila," *South African Journal of African Languages/Suid-Afrikaanse Tydskrif vir Afrikatale* 9.2 (1989): 79–86. "In this article the focus is placed on temporal order as an important factor in the structure of narrative discourse. Over and above the different types of time that can be distinguished in

narrative, there are certain aspects such as temporal order, duration, and frequency that also call for attention. Temporal order and its implications in underlying certain aspects of structure in narrative discourse are applied to 'Oresitse,' a short story in North Sotho by Ramaila."

692. Tavares Rodrigues, Urbano. "Destinos da língua portuguesa de Luandino a Mia Couto," *Letras & Letras* 16 (1988): 17. Points out that the Portuguese language has been an important instrument of expression for the literatures of Portuguese speaking Africa. These new literatures, in turn, have enriched the Portuguese speaking world.
693. Tchitchi, Toussaint Yaovi. "Litterature en langues africaines ou litterature de minorite? La Situation en Republique Populaire du Benin," *International Journal of the Sociology of Language* 80 (1989): 69–81. To valorize national languages and cultures in their development process, Africans can either produce texts in African languages or translate them. The author demonstrates that the concept "African Literature" is misused and prefers to use that of "Literature in African languages." Through the case of Benin he examines whether these languages can convey a cultural identity. His conclusion is that there is an African literature in the making that will use African languages.
694. Teixeira, Ramiro. "Breves notas para o conhecimento de cultura caboverdiana," *Letras & Letras* 2 (1988): 22, 25. Panoramic view of this literature through its many writers and poets. Mentions those born in the archipelago, those who settle in the island and the Europeans who wrote about the place. Explains the influences from Portugal and Brazil. Considers the *Claridade* and *Certeza* literary movements as the beginning of a genuine Cape Verdean literature.
695. Teixeira de Sousa, Henrique. "A problemática da língua na literatura caboverdiana," *Letras & Letras* 16 (1989): 10. Novelist explains the problem of Cape Verdean Crioulo in the literature of the young republic. The reader has to be somewhat familiar with the two distinct variants, the Leeward crioulo spoken in Maio, São Tiago, Fogo, and Brava, and the Windward crioulo of Boa Vista, Sal, São Nicolau, Santa Luzia, and São Vicente. There is a movement attempting to bring both variants into a unifying crioulo. For the time being, writers freely employ either variant in their works.
696. Trump, Martin. "Afrikaner Literature: A View," *Upstream* 6.4 (1988): 26–36. A careful survey of Afrikaans language writing, focusing on the short story, from the early twentieth-century to the 1980s. Specific literary trends and movements are illustrated and two important points are made. First, Afrikaner authors do not all support and write within the dominant nationalist, pro-apartheid ideology. Second, "Afrikaner fiction has rarely moved beyond the negative gesture."
697. Ugabe, Knachana. "The Visual Image of the Child in Western Art," *Kunapipi* 11.2 (1989): 107–115. This article considers the ways children are portrayed in African and European plastic arts. It focuses on Middle Ages and Renaissance depictions of children, suggesting they were seen as "miniature adults," who also symbolized innocence and purity. In contrast, though not often portrayed in African sculpture and paintings, the African child is seldom romanticized and is usually depicted with a mother figure.
698. Valbert, Christian. "El Tchiloli de Sao-Tome: Un Ejemplo de Subversion Cultural," *Estudos Portugueses e Africanos* 2.10 (1987): 37–44.



699. Veiga, Manuel. "As mantilhas de Cabo Verde," *Jornal de Letras, Artes e Ideias* 365 (1989): 31.  
This novelist and director general of the Cultural Association of Cape Verde reaffirms that the Portuguese language will be the bridge that will keep both cultures, the Cape Verdean and the Continental Portuguese, in close bondage.
700. \_\_\_\_\_. "Nacionalismo, continentalidade e universalidade na literatura caboverdiana," *Fragmentos* (Praia, Cape Verde Islands) 2.5/6 (1989): 12–17.
701. Venancio, Jose Carlos. "Da Libertacao Nacional a Libertacao Economica: A Literatura Angolana apos a Independencia," *Estudos Portugueses e Africanos* 2.10 (1987): 25–35.
702. Virgínio (A. Nobre de Melo), Teobaldo. "Claridade, um parágrafo da história de Cabo Verde," *Arquipélago* 4.12 (1989): 8–9.
703. Vuuren, Helize van. "N. P. van Wyk Louw and Anna Seghers: Intertextuality between *Tristia* (1962) and *Das siebte Kreuz* (1942)," *Acta Germanica: Jahrbuch des Sudafrikanischen Germanistenverbandes* 19 (1988): 114–122.
704. Ward, David. *Chronicles of Darkness*. London: Routledge, 1989. A historical and critical study of white South African writing. Study strictly of white authors: Conrad, Schreiner, Plomer, van der Post, Blixen, Waugh, Greene, Paton, Lessing, Gordimer, Brink, and Coetzee.
705. Waters, Carver Wendell. "Voice in the Slave Narratives of Olaudah Equiano, Frederick Douglass, and Solomon Northrup," *Dissertation Abstracts International* 49.7 (1989): 1805A. Looking at the texts historically and stylistically, the author contends that they "all have two principle themes: human freedom and human salvation."
706. Watts, Jane. *Black Writers from South Africa: Towards a Discourse of Liberation*. New York: St. Martin's Press, 1989.
707. Wyk, Johan G. van. "n Mottodologiese perspektief op n Edenboom-chroniek," *Klasgids: By die Studie van die Afrikaanse Taal en Letterkunde* 24.3 (1989): 70–83.
708. Yetiv, Isacc. "From Ethnocentrism to Humanism: Albert Memmi's *Le Désert*," *The International Fiction Review* 16 (2): 128–131. Article points out that Memmi's later novels take a broader, less parochial, philosophical view of his world. The shift from the zealous activism of youth to the more reflective nature of old age is evidenced in the view of history and identity in *Le Désert*.
709. Zappala, Marguerite Rivoire. "Les Erotismes dans La Nuit sacree de Tahar Ben Jelloun," *Francofonia: Studi e Ricerche Sulle Letterature di Lingua Francese* 9.16 (1989): 99–113.
710. Zezeze, Kalonji T. "Le Projet de dictionnaire francophone des organisations panafricaines et de termes institutionnels courants: Domaine et presentation," *Banque des Mots*, supp. (1988): 47–54. A brief description of the DIFOP project—Francophone Dictionary of the Panafrikan Institutions and their current Terminology—to create a comprehensive database for specialists of international politics, documentalists, students, and all those who are interested in African economic and political geography to provide them with: factual and linguistic information in French in the field of international relationships in Africa; bi- or plurilingual exploitations of the DIFOP in English and other languages. This database which will be accessible in videotext mode is to be updated on an ongoing basis by the CTN—Center for Terminology and Neology.
711. Zimmer, Wolfgang. "Un Educateur sur les planches: Entretien avec Jean-Pierre Guingane," *Matatu: Zeitschrift fur afrikanische Kultur und Gesellschaft* 3.5 (1989): 55–71.

### STUDIES OF POETRY

712. Baltazar, Rui. *Sobre a poesia de José Craveirinha*. Maputo: Associação dos Escritores Moçambicanos, 1988.
713. Bamikunle, Aderemi. "New Trends in Nigerian Poetry: The Poetry of Niyi Osundare and Chinweizu," *The Literary Criterion* 23.1-2 (1988): 69-86. Article surveys the characteristics of three separate decades of Nigerian poetry, identifies the traits of each era, and explores the elements of the current generation by looking at the works of Osundare and Chinweizu.
714. Benrós, Tomás. "Aspécitos do pensamento poético de José Lopes. IV. A evasão," *Arquipélago* 3.9 (May 1988): 17-19.
715. Brookshaw, David. "A Busca da Identidade Regional e Individual em Chiquinho e o Movimento da Claridade," *Letras & Letras*, 5 (1985): 89-94.
716. Chacha, Chacha Nyaigotti. "Metaphor in Swahili Poetry: The Search for Meaning in Subtle Language." 1988 African Literature Association conference paper.
717. \_\_\_\_\_. "Meaning and Interpretation of Swahili Poetry: A Portrayal of a Changing Society," *Dissertation Abstracts International* 50.5 (1989): 1303A. Concentrating on contemporary texts, with older poetry for comparison, this study uses an ethnographic approach to the study of language usage. Comparisons between "standard Swahili" and Kimvita (the Swahili of Mombasa) are used to illustrate how variation influences meaning, and the discussion concludes by emphasizing the importance of context in determining the meaning of Swahili poetry.
718. Chalendar, Pierrette and Gérard Chalendar. "Poétique de l'événement: á propos de 'Premier livro de Notcha-Discursos V' and 'Le fond et la forme': au sujet des rapports entre T. T. Tiofe et Corsino Fortes," *Arquivos do Centro Cultural Portugues* (Lisbon and Paris) 25 (1988). "T. T. Tiofe" is one of the pen names of the Cape Verdean poet João Manuel Varela.
719. Conteh-Morgan, John. "A New Poetic Voice from Senegal: A Preliminary Reading of Amadou Lamine Sall's *Comme un iceberg en flammes*," *Presence Africaine: Revue Culturelle du Monde Noir/Cultural Review of the Negro World* 147.3 (1988): 29-36. Article examines Sall's poetry in a close stylistic and thematic reading.
720. Ferreira, Manuel. "Em louvor da moderníssima poesia angolana," *Jornal de Letras, Artes e Ideias* 347 (1989): 38-39. The new Angolan poets do not compose verses about the war of independence and its heroes. They are mentioned more like historical events. This generation's concern is how to build a new free society. A short verse similar to the haiku is now in vogue, especially cultivated by E. Bonavena.
721. Finn, Stephen M. "Poets of Suffering and Revolt: Tschernichowsky and Serote," *Unisa* 26.1 (1988): 26-32. A comparison of the Russian Hebrew poet and the exiled South African poet on the basis of their common themes and similar perspectives regarding their oppressed peoples. Both are seen as "poets in the service of revolution," and a representative sample of their texts are analyzed in this article.
722. Groenewald, P. S. "Poesie in Noord-Sotho vanaf 1935," *South African Journal of African Languages/Suid-Afrikaanse Tydskrif vir Afrikatale* 8.3 (1988): 81-87.

723. ———. "Versvorm: Die prysdig in Noord-Sotho," *South African Journal of African Languages/ Suid-Afrikaanse Tydskrif vir Afrikatale* 9.3 (1989): 95–99. "The praise poem is undoubtedly one of the most important literary genres in the African literatures. To find an answer to Opland's concern about metrical structure in the case of the praise poem, we have to look at the principles underlying metrical structure in general. These are (a) the principle of coordination, and (b) the principle of correspondence. The coordinator is a syntactic boundary within the bigger metrical unit dividing it into two (or more) smaller units."
724. Haresnape, Geoffrey. "Belief in the Song: Jack Cope and South African Poetry in English," *Contrast: South African Literary Journal* 17.3 (1989): 44–52. Article profiles South African writer Jack Cope as both an editor and mentor, and as a poet in his own right. Several of Cope's poems are cited and analyzed.
725. Knipp, Thomas. "Poetry in Malawi: An Agenda of Pain and Politics." 1988 African Literature Association conference paper.
726. Landwehr, Selma. "Dekonstruksie en selfdekonstruksie in die poesie van Wilma Stockenström," *Klasgids: By die Studie van die Afrikaanse Taal en Letterkunde* 24.3 (1989): 63–70.
727. Lockett, Cecily. "The Men's Club," *Upstream* 6.4 (1988): 44–51. A discussion of the literary and cultural context that has designated to women poets second class status in the world of South African letters. The author suggests that a long-standing perception of men as superior poets has been reinforced in anthologies and criticism in South Africa. She also examines certain poets, some recognized (Ruth Miller) and others overlooked (Adele Naudé), who strike deep gender-related chords in their works.
728. Macedo, Fernando. *Anguéneé*. Pref. Natália Correia. Lisbon: Sá da Costa, 1989. Poems on the people of Angola and São Tomé and Príncipe.
729. Martinho, Fernando J. B. "Poemas de longe de António Nunes," *Fragmentos* 1.3/4 (1988): 19–25.
730. Mata, Inocência. "A literatura são-tomense, hoje," *Jornal de Letras, Artes e Ideias* 347 (1989): 41. Treats the most recent poetical publications, especially the works of Sacramento Neto, Frederico Gustavo dos Angos, Manu Barreto, and others. Concludes that these poets are still angry at the colonial past of the nation.
731. Meiring, Eben. "Breyten, Cendrars en die literere reis," *Tydskrif vir Letterkunde* 27.2 (1989): 67–70.
732. Meitinger, Serge. "Les Dimensions de temps et de monde dans 'Le Chant de l'initie.'" In Daniel Leuwens, ed., *Léopold Sédar Senghor*. Paris: Centre Culturel Internat. de Cerisy, 1987. 120–141.
733. Merwe, Peet van der. "Die betrokkenheid van 'n magistraat—'n moontlike interpretasie van Etienne van Heerden se Toorberg," *Tydskrif vir Letterkunde* 27.2 (1989): 48–55.
734. Obenga, Théophile. "A obre poética de Agostinho Neto," *Angolê* 2.10 (1988): 2–5.
735. Padilha, Laura Cavalcante. "Manuel Bandeira e a poesia africana de língua portuguesa," *Angolê* 2.11 (1988): 4–6.
736. Pieterse, Henning. "Voorgeskrewe poesie uit drie bloemlesings," *Klasgids: By die Studie van die Afrikaanse Taal en Letterkunde* 24.1 (1989): 57–70.

737. Pilaszewicz, Stanislaw. "From Arabic to Hausa: The Case of the Hausa Poet Alhaji Umaru," *Rosznik Orientalistyczny* 46.1 (1988): 97–104. This article condenses material from a book published by Pilaszewicz on the prolific Hausa poet, chronicler, and prose stylist Alhaji Umaru. The author chooses to consider Umaru's writing in both Arabic and Hausa, since the linguistic medium is secondary to the ethnic identity and cultural environment of Umaru.
738. Romano, Luís. "Canto a Caboverde de David Hopffer Almada," *Fragmentos* 1.3/4 (1988): 26–29.
739. \_\_\_\_\_. "Uma 'nova e outra mensagem': Doutrina-poesia de Lopito Feijóó," *Arquipélago* 4.12 (1989): 23.
740. Santos, Maria Elsa Rodrigues dos. "As máscaras poéticas de Jorge Barbosa e a mundividência cabo-verdiana." Lisbon: Editorial Caminho, 1989. Doctoral dissertation, with an appendix containing the correspondence exchanged between Jorge Barbosa and Manuel Lopes, 1931–1940. Analyzes both published and unpublished manuscripts pointing out that this *claridoso* poet immersed himself so deeply in the culture of these islands that he was in harmony with its simplicity. In his poetry, Barbosa searches for the roots of the Cape Verdean man, his beliefs and traditions. At the end of this volume there are eight letters between the poet and the novelist Manuel Lopes and one letter to the Brazilian poet Rui Ribeiro Couto binding the Claridade movement with Brazilian Modernism.
741. Semedo, Manuel Brito. "António Nunes o poeta visionário," *Fragmentos* 1.2 (1988): 8–10.
742. Shariff, Ibrahim Noor. *Tungo Zetu*. Trenton: Red Sea Press, 1988. Swahili; description and analysis of poetic genres; literary and cultural history; sociopolitical critique of Western views of Swahili language, literature, and culture.
743. Sheynin, Hayim Vitaly Yehudah. "An Introduction to the Poetry of Joseph ben Tanhum ha-Yerushalmi and to the History of Its Research: A Study Based Primarily upon Manuscripts from the Cairo Genizah," *Dissertation Abstracts International* 50.1 (1989): 155A. A study of the works of a neglected Eastern Hebrew poet of the thirteenth century, using Genizah fragments from Cairo as the textual sources. A major component of the study is the critical edition of fifty previously unpublished poems.
744. Spínola, Daniel. "Corsino Firtes, *Árvore & tambor* ou . . . o discurso poético da nacionalidade," *Fragmentos* 1.3/4 (1988): 30–37.
745. Al-Tami, Ahmed Saleh. "The Poetic Theories of the Leading Poet-Critics of Arabic New Poetry," *Dissertation Abstracts International* 49.9 (1989): 2647A.
746. Venter, Isabel Leona. "Interpoem Relationships in the Poetry of T. T. Cloete," *Dissertation Abstracts International* 49.11 (1989): 3354A. A study of Afrikaner writer T. T. Cloete's poetry using a dense stylistic intertextual method of comparison. The goal is to show how the poems relate to each other on various levels.
747. Watson, Stephen. "Poetry in South Africa Today," *World Literature Today* 64.1 (1990). Scarcity of outlets for South African poetry.

### STUDIES OF FICTION

748. Agovi, K. E. *Novels of Social Change*. Accra: Ghana Publishing Corporation, 1988.
749. Aire, Victor O. "Développement et revalorisation culturelle dans le roman francophone africain," *Matatu: Zeitschrift für afrikanische Kultur und Gesellschaft* 3.5 (1989): 17–35. The study of the novels of William Sassine shows that Francophone African writers are also engaged at a cultural level that is as effective to revalorize the past and prepare for the future as the political and economic fight. The cultural engagement rests mainly on a claim for authentic onomastique, a questioning of the language and a linguistic and folklorist interference.
750. Amo, Mercedes del. "La novela egipcia de los años sesenta," *Miscelanea de Estudios Arabes y Hebraicos*: II. Filología Hebrea, Biblia y Judaísmo 36.1 (1987): 289–304. A survey and historical overview of the Egyptian novel of the 1960s. Social and historical factors are noted as influences of the writers of that period. Further, common themes, such as criticism of the political system, are listed, and the writers are grouped into "older" and "younger" generations.
751. Berger, Roger. "The Comic, Bakhtin, African Literature and Ngugi: Some Notes Towards the Decolonization of African Literature." 1988 African Literature Association conference paper.
752. ———. Review by David Maughan-Brown of *Land, Freedom, and Fiction: History and Ideology in Kenya*, *Research in African Literatures* 20.1 (1989).
753. ———. "Ngugi's Comic Vision," *Research in African Literatures* 20.1 (1989). Comic aspects of Ngugi's *Petals of Blood* and *Devil on the Cross*.
754. Bertoncini, Elena. *Outline of Swahili Literature: Prose Fiction and Drama*. Leiden: E. J. Brill, 1988. Modern Standard Swahili writing.
755. Billingham, Rosemary. "A mulher na obra de Pepetela," *Angolê* 2.11 (1988): 14–15. Based on two novels *Mayombe* and *Yaka*.
756. Bonn, Charles. *Problématique spatiales du roman Algérien*. Algiers: Enterprise National du Livre, 1986.
757. Brookshaw, David. "Identidade e ambivalência em Uanhenga Xitu," *Angolê* 2.8 (1988): 2–4. According to Brookshaw, ambivalence is the main feature of Uanhenga Xitu's protagonists throughout his prose fiction.
758. Caires, Angela. *Daqui em diante só há dragões*. Lisbon: Bertrand, 1988.
759. Carrabino, Victor. "Kane and Badiane: The Search for the Self," *Rocky Mountain Review of Language and Literature* 41.1–2 (1987): 65–72. Article compares two novels, Cheikh Badiane's *Les Longs soupirs de la nuit* and Cheikh Hamidou Kane's *L'Adventure amibigüe*. Both protagonists exhibit the actions and characteristics of the hero on an inner quest, as described by scholars such as Carl Jung and Joseph Campbell.
760. Cazenave, Odile Marie. "White Othello: The White Woman and Interracial Relationships in the West African Novel of French Expression," *Dissertation Abstracts International* 49.9 (1989): 2654A–2655A. Examining four novels that portray white female characters married to black African characters, this study does both a stylistic and statistical comparison. One major conclusion is that "problems arising in interracial marriages appear to be rooted in cultural rather than racial differences."

761. Chalendar, Pierrette and Gérard Chalendar. "A apresentação da paisagem na literatura caboverdiana," *Arquipélago* 3.9 (May 1988): 9–16. Based on two novels, L. Romano's *Famintos* and B. Lopes's *Chiquinho*.
762. \_\_\_\_\_. "A oralidade em *Chiquinho* de Baltasar Lopes," *Angolê* 2.9 (1988): 2–3.
763. Chaoui, Abdekader. "Blindfold justice," *Index on Censorship* 18.1 (1989): 20–22. An excerpt from imprisoned Tunisian writer Abdekader Chaoui's autobiographical work. This segment describes his trial.
764. Diamond, Larry. "Fiction as Political Thought: Review Essay," *African Affairs: The Journal of the Royal African Society* 88.352 (1989): 435–445. Reviewer looks mainly at Chinua Achebe's *Anthills of the Savannah* as a novel that consciously seeks to shape people's perceptions of actual sociopolitical conditions. Actual events are paralleled with elements in the novel, and it is claimed that Achebe formulates "a powerful message about individual action, about struggle, and about hope."
765. Emenyonu, Ernest N. "Technique and Language in Uchenna Ubesie's Fiction," *The Literary Criterion* 23.1–2 (1988): 176–184. Article praises the work of Igbo-language writer Tony Uchenna Ubesie. His works are lauded for a mastery of language, irony, humor, and characterization. Examples, in English translation are cited and examined.
766. Espada, Dina. "Eugenio Lisboa: A Proposito do Premio Concedido a 'A Materia Intensa,'" *Peregrinacao: Artes & Letras da Diaspora Portuguesa* 17 (1987): 75–82.
767. Ferreira, Manuel. "Da regionalização á universalidade na ficção de Teobaldo, Virgínio," *Arquipélago* 3.9 (1988): 5–8. Introduction to the second, revised edition of Teobaldo Virgínio's book *O meu tio Jonas*.
768. Fontenot, Deborah Yvonne B. "A Vision of Anarchy: Correlate Structures of Exile and Madness in Selected Works of Doris Lessing and Her South African Contemporaries," *Dissertation Abstracts International* 50.2 (1989): 449A. Study draws a relationship between alienation and madness in the works of Doris Lessing, Es'kia Mphahlele, Bessie Head, and Nadine Gordimer. Actual political and social conditions are explored through the metaphorical use of mental illness to reflect the chaos and fragmentation of protagonists' environment.
769. Gikandi, Simon. *Reading the African Novel: Essays in Interpretation*. London: Curry/Heinemann, 1987.
770. Green, Garth V. "Characterization in Pieter-Dirk Uys's *Appassionata*," *Unisa English Studies: Journal of the Department of English* 25.2 (1987): 18–22.
771. Groenewald, P. S. "Story-Telling and the Telling of Stories," *South African Journal of African Languages/Suid-Afrikaanse Tydskrif vir Afrikatale* 9.1 (1989): 14–18. This article contends that two Sotho-language short story collections published in the 1980s are notable for their innovative style. Specifically, S. N. Nkadimery and Mpepele have written stories that are near to actual verbal storytelling in their use of, for example: contrast, detail, dialogue, and metaphor.
772. \_\_\_\_\_. "Verhaalkuns na 1960," *South African Journal of African Languages/Suid-Afrikaanse Tydskrif vir Afrikatale* 9.2 (1989): 52–58. "The development of the prose narrative in North Sotho after 1960 can be divided into two periods. The first is a period of twenty years and in those years Matsepe dominated the literary scene. Only a few authors held their ground during those years and they are Mahapa and Mabitje, who are mas-

ters of the essay in North Sotho, and W. T. Matlala who is a very important innovator in the technique of writing a detective story. During the eighties many new names were added to the list of North Sotho narrators. The most important authors of this period are Rafapa, Monakhisi, M. C. Mphahlele, Kekana, Mpepele, S. N. Nkadimeng, Bopape, and M. D. Mphahlele."

773. Haarhoff, Dorian. "Bondels and Bombs: The Bondelswarts Rebellion in Historical Fiction," *English Studies in Africa: A Journal of the Humanities* 32.1 (1989): 25–39.
774. Hambidge, Joah. "Skryf as 'n kritiese daad," *Tydskrif vir Letterkunde* 27.1 (1989): 35–37.
775. Hewson, Kelly Leigh. "Writers and Responsibility: George Orwell, Nadine Gordimer, John Coetzee and Salman Rushdie," *Dissertation Abstracts International* 49.10 (1989): 3033A. The study looks at ways in which these four novelists treat "political concerns within his or her chosen mode." Among other writings, these novels are examined: Gordimer's *The Conservationist* and *Burger's Daughter*, Coetzee's *Waiting for the Barbarians* and *Life and Times of Michael K*, and Rushdie's *Midnight's Children*.
776. Huma, Ibrahim. "The Violated Universe: Neo-colonial Sexual and Political Consciousness in Dambudzo Marechera," *Research in African Literatures* 21.2 (1990): 79–90. On works of Marechera, a Zimbabwean novelist.
777. Johnson, Joyce. "A Note on 'Theng'eta' in Ngugi wa Thiong'o's *Petals of Blood*," *World Literature Written in English* 28.1 (1988).
778. Jukpor, Ben. "Le Probleme du comique dans *La Secretaire particuliere* de Jean Pliya," *Annales de l'Université Marien Ngouabi: Ser. Litts., Langs., Sciences Humaines* 1 (1989): 46–54.
779. Julien, Eileen. "Dominance and Discourse in *La Vie et Demie* or How To Do Things with Words," *Research in African Literatures* 20.3 (1989): 371–384. Discourse and power in the fictional Katamalanasia of Sony Labou Tansi's *La Vie et Demie*.
780. Kemp, Yakini. "Romantic Love and the Individual in Novels by Mariama Bâ, Buchi Emecheta and Bessie Head," *Obsidian II: Black Literature in Review* 3.3 (1988): 1–16. Article points to romantic elements in Mariama Bâ's, *So Long a Letter*, Buchi Emecheta's *The Bride Price*, and Bessie Head's *Maru*. The author concludes that these elements are interwoven with "feminist" concerns, and at times they end up supporting elements of the patriarchal social structures that perpetuate women's oppression.
781. Kilias, Doris. "Ägyptische Prosa heute," *Weimarer Beiträge: Zeitschrift für Literaturwissenschaft, Ästhetik und Kulturtheorie* 35.2 (1989): 293–313.
782. Kirpal, Viney. *The Third World Novel of Expatiation: A Study of Emigre Fiction by Indian, West African and Caribbean Writers*. New Delhi: Sterling, 1989.
783. Kunene, Daniel P. *Thomas Mofolo and the Emergence of Written Sesotho Prose*. Johannesburg: Ravan Press, 1989.
784. Kwetana, W. M. "A Reconsideration of the Plot Structure of A. C. Jordan's *Ingqumbo Yeminyanya*," *South African Journal of African Languages/Suid-Afrikaanse Tydskrif vir Afrikatale* 7.3 (1987): 77–81. After reviewing critical reception of Jordan's classic, this article uses a formalist approach that sets the novel in an oral traditional (folklore) plot structure. This description helps to explain the episodic qualities of the book as well as its relationship to oral artistic sources.

785. Lajolo, Marisa. "Leitura, Escrita e Escola: Mares Muito Pouco Navegados para *Alem da Taprobana*," *Estudos Portugueses e Africanos* 2.10 (1987): 53–64.
786. Lebdaï, Benaouda. "Rachid Boudjedra and Ngugi wa Thiong'o: A Comparative Study of Two Post-Independence African Writers." Ph.D. diss., University of Essex, 1987.
787. Lepine, Richard. "Swahili Newspaper Fiction in Kenya: The Stories of James I. Mwagojo." Ph.D. diss., University of Wisconsin, 1988.
788. Lidmilová, Pavla. "Modern Cape Verdean Fiction," *Philologica Pragensis* 3 (1989). In Czech.
789. Lockett, Cecily. "Turbott Wolfe: A Failed Novel or a Failure of Criticism?" *Unisa English Studies: Journal of the Department of English* 25.1 (1987): 29–34.
790. MacKenzie, Craig. "Short Fiction in the Making: The Case of Bessie Head," *English in Africa* 16.1 (1989): 17–28. Village orientation in the short stories of Bessie Head.
791. Mamudu, Ayo. "Tracing a Winding Stair: Ngugi's Narrative Methods in *Petals of Blood*," *World Literature Written in English* 28.1 (1988).
792. McLaren, Joseph. "The Urban Landscape in Meja Mwangi's *Going Down River Road* and *Kill Me Quick*." 1989 African Literature Association conference paper.
793. Menezed-Leroy, S. de. "La structure tri-unitaire dans *Nós, os do Makulusu*." In *La langue portugaise en Afrique*, by various authors. Rennes (France): Université de Rennes, 1989. On Luandino Vieira's novel.
794. Miranda, Nuno. *Cais de Pedra*. Praia, Cape Verde: Instituto Caboverdiano do Livro e do Disco, 1989.
795. Nwankwo, Chilmalum. "Writers and Politics in Africa: Ngugi wa Thiong'o and the Limits of Pontification." 1988 African Literature Association conference paper.
796. Oko, Emelia. "Rhetoric in the West African Novel," *The Literary Criterion* 23.1–2 (1988): 201–215. The article explores forms of authorial presence or intervention in various West African works. The most common form of direct voice or intervention in older novels is contrasted with a more modernist approach. An advantage of modern rhetoric's "subjectivizing is in making experience immediate even when it is past history . . ."
797. Osa, Osayimwense. "The Quitclaim of Okonkwo and Lord Jim," *Creative Forum: A Quarterly Journal of Contemporary Writing* 1.3 (1988): 9–18.
798. Onyemena, Clement. "Literature as History: A Study of the Novels of Chinua Achebe and Ngugi wa Thiong'o." Ph.D. diss., University of Wisconsin, 1989.
799. Pena, Maria Luísa Baptista. "Vertentes da insularidade na novelística de Manuel Lopes." Exercício em torno de duas fichas de leitura. Oporto: Faculdade de Letras da Universidade, 1988. Master's thesis, reproduced from a master copy.
800. Quinn, Mary Lou, and Eugene P. A. Schleh. "Popular Crime in Africa: The Macmillan Education Program," *Clues: A Journal of Detection* 10.2 (1989): 37–48. A survey of the themes, settings, and concerns of a number of "Pacesetters" popular crime books written in English. Overall, the merging of Western detective genres and African elements is enumerated and carefully noted.



801. Ravenscroft, Arthur. "South African Novelists as Prophets." In Robert Welch and Suheil Badi Bushrui, eds., *Literature and the Art of Creation*. Totowa, NJ: Barnes, 1988. 124–139. Article compares six South African novels: Karel Schoeman's *Na die Geliefde Land*, J. M. Coetzee's *Life and Times of Michael K*, Sheila Fugards's *Revolutionary Woman*, Nadine Gordimer's *July's People*, Sipho Sepamla's *A Ride on the Whirlwind*, and Mongane Serotes's *To Every Birth Its Blood*.
802. Riemenschneider, Dieter. "Short Fiction from Zimbabwe," *Research in African Literatures* 20.3 (1989): 401–411. Growth of the short story in Zimbabwe since independence.
803. Romano, Luís. "Oju d'agu, ficção caboverdiana de Manuel Veiga," *Fragmentos* 1.3/4 (1988): 5–7.
804. ———. "Prosa nativa caboverdiana," *Arquipélago* 4.11 (1989): 24. Romano argues in favor of writing in Cape Verdean Creole.
805. Ruhumbika, Gabriel. "The Development of African Literature in African States: The Way Out of a False Start." 1988 African Literature Association conference paper. Tanzanian writer, scholar, and teacher.
806. Rutherford, Anna. "Stone People in a Stone Country: Alan Paton's *Too Late the Phalarope*." In Robert Welch and Suheil Badi Bushrui, eds., *Literature and the Art of Creation*. Totowa, NJ: Barnes, 1988. 140–152. Using ideas from the literary theories of Guyanese writer Wilson Harris, the article explores elements of Alan Paton's novel. Among other ideas explored, it is suggested that Paton presents a society closing in on itself, feeding off its own mythology, and crumbling from its inability to change or adapt to new situations.
807. Scarboro, Ann Armstrong. "The Healing Process: A Paradigm for Self-Renewal in Paule Marshall's *Praisesong for the Widow* and Camara Laye's *Le Regard du roi*," *Modern Language Studies* 19.1 (1989): 28–36. A "paradigm for self-renewal" is elicited from these two novels. The author suggests that the protagonists of each work must move through six elements of this model in order to realize a new and healthier consciousness: the decision to depart, psychological disorientation, interaction with a mentor, episodes of purification, psychological reintegration, and arrival home.
808. Snyman, N. J. "Kroniekskrywer van die Afrikaanse prosa: Elize Botha," *Klasgids: By die Studie van die Afrikaanse Taal en Letterkunde* 24.3 (1989): 44–62.
809. Soares, Helena. "Passado mítico e tempo presente na obra de Boaventura Cardoso *Amorte do velho Kipacaça*," *Angolê* 2.11 (1988): 12–14. Extended review of B. Cardoso's novella of 1987.
810. Sparrow, Fiona. "Telling the Story Yet Again: Oral Tradition in Nuruddin Farah's Fiction," *Journal of Commonwealth Literature* 24.1 (1989): 163–172. "Oral World" in which Farah grew up is reflected in his fiction.
811. Strachan, Alexander. "Enkele raakpunte in die jonger Afrikaanse prosa," *Tydskrif vir Letterkunde* 27.1 (1989): 37–39.
812. ———. "Uthingo lwenkosazana by D. B. Z. Nthuli: A Narratological Investigation," *Dissertation Abstracts International* 50.5 (1989): 1304A. An investigation of a short story by D. B. Z. Nthuli, using other texts by the same author for comparative purposes. The method assumes three levels for any narrative text: story, text, and narration.

813. Stringer, Susan. "Cultural Conflict in the Novels of Two African Writers, Mariama Ba and Aminata Sow Fall," *SAGE: A Scholarly Journal on Black Women* 1988; Supp.: 36–41.
814. ———. "Through Their Own Eyes: The Beginnings of the Senegalese Novel by Women," *Dissertation Abstracts International* 49.8 (1989): 2215A–2216A. A study of thirteen novels by nine Senegalese women examines the role played by gender issues in these works. Female characters and their problems are featured in each of these works, as is the complex situation of women in the evolution of "traditional" and spiritual values in the contemporary world.
815. Swanepoel, C. F. "The *Leselinyana Letters* and early reception of Mofolo's *Chaka*," *South African Journal of African Languages* 9.4 (1989): 145–153. Using "reader reception theory," this article examines letters to the editor of the Sotho journal *Leselinyana la Lesotho* regarding the first edition of Thomas Mofolo's *Chaka*. The texts of the original letters are included in an appendix, in Sesotho and in English translation.
816. Uwah, Godwin Okebaram. "Waiting and Disenchantment in Contemporary Francophone African Fiction," *Comparative Literature Studies* 25.4 (1988): 318–334.
817. Vieira, Yara Frateschi. "A Pa e a Chuva: Sobre Cultura e Natureza num Conto de Mia Couto," *Estudos Portugueses e Africanos* 2.10 (1987): 65–68.
818. Visel, Robin. "A Half-Colonization: The Problem of the White Colonial Woman Writer," *Kunapipi* 10.3 (1988): 39–45. Reassessing earlier descriptions of white colonial women writers as "doubly colonized," this article suggests the more realistic situation of their "half-colonization." Despite being women in patriarchal colonial situations, white women are part of the power structure because of their color. The dilemma this engenders is examined in the writing of Jean Rhys, Nadine Gordimer, and Doris Lessing.
819. ———. "White Eve in the 'Petrified Garden': The Colonial African Heroine in the Writing of Olive Schreiner, Isak Dinesen, Doris Lessing and Nadine Gordimer," *Dissertation Abstracts International* 49.1 (1989): 3721A. Study argues that some texts by these four women comprise "African Farm" fictions. Though written in three different colonial countries and varied historical circumstances, they nevertheless share certain characteristics. These conclusions are applied to works by other South Africans such as J. M. Coetzee and Bessie Head.
820. Wagner, Kathrin M. "Dichter and 'Dichtung': Susan Barton and the 'Truth' of Autobiography," *English Studies in Africa: A Journal of the Humanities* 32.1 (1989): 1–11.
821. Wall, Don. "The Achievement of James McClure," *Clues: A Journal of Detection* 10.1 (1989): 1–29. A thorough discussion of the crime novels of South African James McClure. After a brief biographical sketch, the article ranges over the ways McClure uses the context and nearly unique social conditions of South Africa in his stories.
822. Wright, Derek. "Fiction as Foe: The Novels of J. M. Coetzee," *The International Fiction Review* 16.2 (1989): 113–118. Article explores common strands in Coetzee's five novels in order to trace a concern with broad-based colonial discourses that mythologize and rehistoricize to the point that they drown out their subjects. Coetzee has tried various strategies to explore these concerns which have their ultimate base in the history and realities of his own country, South Africa.

823. \_\_\_\_\_. "Requiems for Revolutions: Race-Sex Archetypes in Two African Novels," *Modern Fiction Studies* 35.1 (1989): 55–68. Comparing Nuruddin Farah's *A Naked Needle* and Ayi Kwei Armah's *Why Are We So Blest*, the article examines the ways each author treats questions of political and sexual perceptions. The author finds Farah's book to be more nuanced, fair-minded and satiric than Armah's more solemn and pessimistic novel.
824. Yavoucko, Cyriaque. "La Notion d'engagement dans l'oeuvre de Ngugi." Doctorat, Université de Paris III, 1988.

### STUDIES OF DRAMA

825. Badawi, M. M. *Modern Arabic Drama in Egypt*. Cambridge: Cambridge University Press, 1988.
826. Bardolph, Jacqueline. "Language and Voices in *A Dance of the Forests*," *Commonwealth Essays and Studies* SP 1 (1989): 49–58.
827. Bjorkman, Ingrid. *Mother, Sing for Me: People's Theatre in Kenya*. London: Zed Books, 1989. This book focuses on the development of non-Western, activist theatre in Kenya since the mid-1970s. The author concentrates on the plays staged, written, and performed by peasants based on the original works of Ngũgĩ wa Thiong'o.
828. Bouzaher, H. *Des voix dans la Casbah: Théâtre Algérien militant*. Algiers: Enterprise National du Livre, 1986.
829. Cobain, Trevor. "David Pownall's *Master Class*— Set Unseen," *Theatre History in Canada/Histoire du Theatre au Canada* 10.1 (1989): 65–79. A detailed study of the set design in Canadian productions of South African playwright Pownall's historical drama.
830. Couzens, Tim. "A Moment in the Past: William Tsikinya-Chaka," *Shakespeare in Southern Africa: Journal of the Shakespeare Society of Southern Africa* 2 (1988): 60–66.
831. Graver, David and Loren Kruger. "South Africa's National Theatre: The Market or the Street?" *New Theatre Quarterly* 5.19 (1989): 272–281. Article looks at two types of anti-apartheid theatre. One is the Market Theatre in Johannesburg, which reaches mainly an educated, liberal audience. The other is township theatre, that has developed a more immediate African style and thrust, catering to black working-class audiences.
832. Gray, Stephen. "Stephen Black, Man of Letters," *Contrast: South African Literary Journal* 17.4 (68) (1989): 73–80. A literary history, personal memoir piece, wherein the author attempts to find the farm in Nice where the South African playwright/critic Stephen Black lived for several years in the 1920s. After several false starts and further perusal of documents, the farm house is located in the village of Carros, outside Nice.
833. Greyvenstein, Walter. "Let Us Entertain You! Children's Theatre and Popular Entertainment," *South African Theatre Journal* 3.2 (1989): 51–68.
834. Groenewald, H. C. "Insumansumane: Zondi's Scenario for Today," *South African Journal of African Languages/Suid-Afrikaanse Tydskrif vir Afrikatale* 9.1 (1989): 6–13. A look at a contemporary Zulu-language play based on the Bambada rebellion of 1906. The author contends that the playwright, E. Zondi, used artistic license on various levels to make the play relevant to contemporary conditions.

835. Groenewald, P. S. "Seema's Message," *South African Journal of African Languages* 9.4 (1989): 135–138. This article considers three editions of the Sotho writer E. K. K. Matlala's play *Tshukudu*, 1941, 1958, and 1980. The opening lines of this verse drama, Seema's message, are examined to see the effects of these changes, especially as they alter the metrical scheme of the dialogue.
836. Hauptfleisch, Temple. "From the Savoy to Soweto: The Shifting Paradigm in South African Theatre," *South African Theatre Journal* 2.1 (1988): 35–63.
837. \_\_\_\_\_. "Citytalk, Theatretalk: Dialect, Dialogue and Multilingual Theatre in South Africa," *English in Africa* 16.1 (1989): 71–91. Multilingualism in contemporary black South African theatre.
838. Holloway, Myles. "Discordant Voices of a Lived Reality: Zakes Mda's *The Hill*," *South African Theatre Journal* 3.2 (1989): 33–50.
839. Koenig, Jean-Paul. "Introduction a l'ouvrage Le Theatre de Jacques Rabemananjara," *Presence Africaine: Revue Culturelle du Monde Noir/Cultural Review of the Negro World* 148 (1988): 99–103.
840. Lefevre, Andre. "Two Black Plays on White Power: Some Observations on the Semiotics of Ideology," *Dispositio: Revista Hispanica de Semiotica Literaria* 2.30–32 (1987): 273–282. Article compares a Yoruba language play by Duro Ladipo ("Oba Waja" [The King is Dead]) with Wole Soyinka's English language play *Death and the King's Horseman*. Both plays are based on the same incident in Nigerian/Yoruba colonial history, though each author takes a different socio-cultural thematic approach to that event.
841. Louw, P. Eric. "State-Subsidised Theatre following the September 1984 Vaal Uprising," *South African Theatre Journal* 3.2 (1989): 101–115.
842. Al-Magaleh, Abdullah Ali. "Tawfiq al-Hakim's Quest to Originate Arabic Drama: An Assessment of His Theoretical Endeavors," *Dissertation Abstracts International* 50.4 (1989): 830A. This study asserts that Tawfiq al-Hakim has contributed to four important areas of Arabic drama: originality, form, content, and sources.
843. Manim, Mannie. "Journeys of Discovery: Thoughts on Theatre in South Africa," *South African Theatre Journal* 3.1 (1989): 69–80.
844. Nwachukwu-Agbada, J. O. J. "J. P. Clark Bekederemos' The Bikoroa Plays: A Review Essay," *World Literature Written in English* 29.1 (1989): 52–55. Comments on Clark's recent dramatic trilogy.
845. Nwamuo, Chris. "Henshaw and the Genesis of Literary Theatre in Nigeria," *The Literary Criterion* 23.1–2 (1988): 118–130. A brief biographical sketch and a survey of the themes and form of the plays of James Ene Henshaw, Nigeria's earliest English language playwright.
846. Okafor, C. G. "Of Spooks and Virile Men: Patterns of Response to Imperialism in *Sizwe Bansi Is Dead* and *The Trial of Dedan Kimathi*," *Commonwealth Essays and Studies* 12.1 (1989): 87–94.
847. Omodele, Oluremi. "Traditional and Contemporary African Drama: A Historical Perspective," *Dissertation Abstracts International* 50.1 (1989): 24A. Historical viewpoint informs this study of African drama. The origin of drama and the notion of "ritual drama" are examined, especially attempting to minimize the religious rigidity of earlier defini-

- tions. Comparisons of "traditional" and contemporary drama are a major focus of the argument.
848. Philipson, Robert. "Ibsen in East Africa: The Influence of Naturalism in Swahili Drama." 1989 African Literature Association Conference paper.
  849. \_\_\_\_\_. "Drama and National Culture: a Marxist Study of Ebrahim Hussein." Ph.D. diss., University of Wisconsin, 1989.
  850. Ricard, Alain. *Theatre noir: Encyclopedie des pieces ecrites en francais par des auteurs noirs*. Washington, D.C.: Three Continents, 1988.
  851. Schauffer, Dennis. "The First Theatre in Natal," *South African Theatre Journal* 3.1 (1989): 18–38.
  852. Al-Shetawi, Mahmoud. "The Treatment of Greek Drama by Tawfiq al-Hakim," *World Literature Today: A Literary Quarterly of the University of Oklahoma* 63.1 (1989): 9–14. Article briefly surveys Arab interest in Greek philosophy and culture, then goes on to discuss the influence of Greek drama on the work of Egyptian playwright al-Hakim. Several of al-Hakim's plays are examined and the conclusion suggests his intention to "marry" Greek and Arab cultures in some of his writing.
  853. Steadman, Ian, introd. "Theatre Studies in the 1990s," *South African Theatre Journal* 3.2 (1989).
  854. Tunde, Lakoju. "Literary Drama in Africa: The Disabled Comrade," *New Theatre Quarterly* 5.18 (1989): 152–161. Article examines two plays by Ngũgĩ wa Thiong'o and Wole Soyinka, respectively, and discusses the problems inherent in the production and reception of "literary drama" produced by middle-class intellectuals. Writer suggests that Soyinka's play is more subversive than is Ngũgĩ's "revolutionary art."
  855. Wertheim, Albert. "The Lacerations of Apartheid: A Lesson from Aloes." In *Text and Presentation*. Lanham, MD: University Press of America, 1988. 211–221.
  856. \_\_\_\_\_. "The Prison as Theatre and the Theatre as Prison: Athol Fugard's *The Island*." In James Redmond, ed., *The Theatrical Space*. 1987. 229–237. A discussion of the staging of Fugard's play that describes the ways in which the stage, theatre, and audience are merged to create a sense of prison life and an immersion into the world of apartheid South Africa's dehumanizing conditions.
  857. Wilkinson, Jane. "Metatheatrical Strategy in *A Dance of the Forests*," *Commonwealth Essays and Studies* SP 1 (1989): 68–78.

#### STUDIES OF INDIVIDUAL AUTHORS

##### *Peter Abrahams*

858. Wade, Jean Philippe. "Peter Abrahams's *The Path of Thunder*: The Crisis of the Liberal Subject," *English in Africa* 16.2 (1989): 61–75. Theme is not miscegenation but "the project of a liberal ideology whose contradictions are articulated as a crisis of subjectivity." Article looks beyond the liberal tragic portrayal of a doomed love affair between a colored school teacher and an Afrikaner woman. The contention here is that Abrahams's liberalism is shaped by an ideology that subliminally, if not literally, supports the notion that true economic and political progress by non-whites in South Africa is unattainable.

*Augusto dos Santos Abranches*

859. Rocha, Ilídio. "Augusto dos Santos Abranches, um cavaleiro de esperanças," *Jornal de Letras, Artes e Ideias* 309 (1988): 31. On the twenty-fifth year of the poet's death in São Paulo, Brazil, Rocha reminds us of the importance of his verses and essays that were pivotal in establishing a Mozambican poetry free of Portuguese colonialist influence. Santos Abranches was expelled from Mozambique by the secret police and went into exile in Brazil.

*Chinua Achebe*

860. MacDougall, Russell. "The 'Problem of Locomotion' in *No Longer At Ease*," *World Literature Written in English* 29.1 (1989): 19–25. Article examines elements of Achebe's novel through the consideration of kinetic movement and dance. Obi Okonkwo and other characters are categorized by the way they move and dance in accordance with or in opposition to more common or traditional African kinetic forms.
861. Okafor, Clement A. "Chinua Achebe: His Novels and the Environment," *College Language Association Journal* 32.4 (1989): 433–442. Article suggests that one reason for Achebe's success as a novelist is his ability to describe and effectively employ the contextual physical and social elements of his, and his Nigerian readers', environment.
862. Ogbaa, Kalu. *Folkways in Chinua Achebe's Novels*. Oguta, Nigeria: Zim Pan Africa, 1988.
863. Ravenscroft, A. "Recent Fiction from Africa: Chinua Achebe's *Anthills of the Savannah*—A Note," *The Literary Criterion* 23.1–2 (1988): 172–175. A brief review of Achebe's latest novel. The article focuses on technical innovations in the writing and on the pessimistic themes that are tempered by a more hopeful final chapter.

*José Eduardo Agualusa*

864. Leite, Ana Mafalda. "A *Conjura*: revelação de um contador de histórias," *Jornal de Letras, Artes e Ideias* 379 (1989): 13. Details the plot of this novel by Agualusa which occurs from the 1850s through the end of the first decade of the twentieth century. It deals with a group of young intellectuals who have nationalistic aspirations for a free country. Being isolated in Luanda, their efforts are hindered by the changes in Europe.

*Ama Ata Aidoo*

865. Odamtten, Vincent Okpoti. "The Developing Art of Ama Ata Aidoo," *Dissertation Abstracts International* 50.5 (1989): 1303A. Examining most of Aidoo's literary output, the "study contends that the five works, which are its object, constitute an ideologically and aesthetically linked series, which evidence a particularly mature and sensitive political consciousness and commitment . . ."

*Manuel Alegre*

866. Baptista-Bastos, A. "A narrativa de um luto imemorial," *Jornal de Letras, Artes e Ideias* 355 (1989): 7. Baptista-Bastos tells that the novel *Jornada de Africa* reminds the readers about the entire history of the African colonization by the Portuguese. The characters have the feeling of belonging to former eras during the various episodes of war, love, and death.

867. Melo, João de. "Da esperança á subversão dos seus mitos," *Jornal de Letras, Artes e Ideias* 349 (1989): 16–17. Discusses the first novel of this poet whose drama occurs in the Angolan hinterland ravaged by the wars against the colonialist Portuguese. It is the story of Lieutenant Sebastião, the guerrilla fighter Barbara, and their experiences with violence.

*José Evaristo d'Almeida*

868. Rocha, Ilídio. "O primeiro romance caboverdiano," *Jornal de Letras, Artes e Ideias* 370 (1989): 15. A second edition of the first Cape Verdean novel published in 1856. The action in *The Slave* by José Evaristo d'Almeida occurs in 1835 in the island of Santiago. Possibly autobiographical, it depicts the nineteenth-century social life in the Cape Verde islands. The author was born in Portugal, spent most of his adult and married life in the islands and died at an advanced age in Guiné-Bissau.

*Elechi Amadi*

869. Keo, Ebele. "African Aesthetics in Elechi Amadi's *The Slave*," *The Literary Criterion* 23.1–2 (1988): 143–153. A brief discussion of the definitions of "African aesthetics" precedes the examination of Amadi's novel. The focus is on how "Amadi presents through African aesthetics the complex interplay between the individual and his community."

*Mário António*

870. Soares, Francisco. "A poesia de Mário António," *Letras & Letras* 17 (1989): 15–16. Mário António, who died on February 1989 at the age of fifty-four, was considered an Angolan poet who wrote about city life. Manuel Ferreira says that when Mário left to reside in Portugal he forgot his African values. Not so, claims Soares. We have late examples like his poem *Regresso* in which he sings proudly of his Angolan background. Also, his volume *Corção Transplantado* (1970) speaks openly of his racial background.

*António Lobo Antunes*

871. Almeida Martins, Luís. "António Lobo Antunes: *As Naus* é o meu melhor livro," *Jornal de Letras, Artes e Ideias* 300 (1988): 8–12. Antunes explains why his latest novel is his best work. It is fascinating to imagine the great navigators of the Portuguese expansion coming back from Africa as refugees after the collapse of the empire.

*Ayi Kwei Armah*

872. Wright, Derek. "Ayi Kwei Armah's Africa: The Sources of His Fiction." *New Perspectives on African Literature* 11. London: Hans Zell, 1989. Based on his 1985 dissertation at the University of Queensland, Wright develops a new critical stance toward the works of Armah.

873. ———. "Totalitarian Rhetoric: Some Aspects of Metaphor in *The Beautiful Ones Are Not Yet Born*," *Critique: Studies in Modern Fiction* 30.3 (1989): 210–220. This article explores Armah's figurative language in his first novel. Certain words hold consistent metaphorical associations, while others are more ambiguous in their designations. After a detailed discussion of how metaphor is both rigid and multivalent in the novel, the author suggests that the attractive and powerful schematic of the book might actually detract from its effectiveness in portraying real people and situations.

*Jorge Barbosa*

874. Rocha, Ilídio. "O claridoso Jorge Barbosa," *Jornal de Letras, Artes e Ideias* 389 (1989): 26. Speaks about the poet's "capeverdeanity," that is, his feelings for his native land as it was expressed in his poetry. Aware that the Barbosa family possesses most of the unpublished material, Dr. Rocha calls for the publication of his complete works in the near future.
875. Silva, Francisco Lopes da. "Lembrando Jorge Barbosa," *Arquipélago* 4.12 (1989): 5-7.

*Daniel Benoni*

876. Rocha, Ilídio. "Apenas um relato," *Jornal de Letras, Artes e Ideias* 336 (1988): 6. Discusses the possibility that Benoni's work *Não quero ser tambo* be considered a narrative rather than a novel. The author simply narrates the plot which deals with bureaucratic corruption in the Cape Verde Islands.

*Herman Charles Bosman*

877. Gray, Stephen. "A Tale Larger Than the Sum of Its Parts: Herman Charles Bosman's Use of Short Fictional Forms," *Matatu: Zeitschrift für afrikanische Kultur und Gesellschaft* 3.5 (1989): 1-10. This article discusses the literary accomplishments of South African writer Herman Charles Bosman. His place in South African letters is in many ways a seminal one, espousing the values of a local national literature. Further, his short stories are examined in two related groupings in order to reveal his significance as both a local and international writer.
878. \_\_\_\_\_. "Herman Charles Bosman's Use of Short Fictional Forms," *English in Africa* 16.1 (1989): 1-8. All his short fiction concerns highly isolated, marginalized, and backwater characters."

*Mourad Bourboune*

879. Seferian, Marie-Alice. "L'Arabesque dans les romans de Mourad Bourboune," *Revue Romane* 24.1 (1989): 106-115. An analysis of the arabesque in two novels of Bourboune, both as a recurring picture and structural theme. Form and content are inextricably intertwined in reality as well as in the imagination of the reader. Movement and rest, Orient and Occident, reason and insanity. Bourboune's arabesque translates a vision of a world rich in complementary contradictions and conveys a universal message of search for identity by the ex-colonized in the Arabo-Islamic world.

*Andre P. Brink*

880. Findlay, Allan. "Andre Brink's *The Wall of the Plague*: 'Useful and Pleasurable.' " In *A Literary Miscellany Presented to Eric Jacobsen*. Copenhagen: Dept. of Eng., Univ. of Copenhagen, 1988. 315-325.
881. Jonckheere, W. F. "Some Dutch Models and Sources of Andre Brink's Novel *A Chain of Voices*," *Dutch Crossing: A Journal of Low Countries Studies* 38 (1989): 89-95. This article considers Dutch linguistic and cultural sources in Brink's novel. Of special interest is the comparison of *A Chain of Voices* with a similar Flemish novel, *Revolt in the Congo* (1953) by Gerard Walschap.
882. Senekal, Jan, ed. *Donker weerlig: Literêre opstelle oor die werk van André P. Brink*. Cape Town: Jutalit, 1988.



883. Wendt-Riedel, Konstanze. "Andre Brink: Die Nilpferdpeitsche," *Weimarer Beiträge: Zeitschrift für Literaturwissenschaft, Ästhetik und Kulturtheorie* 35.1 (1989): 126–137.

Dennis Brutus

884. Onuekwusi, Jasper A. "Pain and Anguish of an African Poet: Dennis Brutus and South African Reality," *The Literary Criterion* 23.1–2 (1988): 59–68. A discussion of Dennis Brutus as an activist poet, and a consideration of the debate over whether Brutus lets his political message overwhelm the aesthetic elements of his poetry.

Fernando Monteiro de Castro Soromenho

885. Pires Laranjeira, José Luís. "Um escritor angolano: Castro Soromenho," *Letras & Letras* 2 (1988): 4. Considers Castro Soromenho an Angolan novelist even though he was born in Mozambique. According to Pires Laranjeira, Castro Soromenho becomes an Angolan with the publication of *Terra Morta*, a novel banned by the secret police.

John Pepper Clark

886. Elimmian, Isaac I. "J. P. Clark as a Poet," *The Literary Criterion* 23.1–2 (1988): 30–58. A consideration of Clark's poetic oeuvre, this article focuses on selected poems chronologically. The author perceives three phrases in Clark's poetic development: apprenticeship, imitative, and individualized stages.

J. M. Coetzee

887. Jolly, Rosemary Jane. "Territorial Metaphor in Coetzee's *Waiting for the Barbarians*," *Ariel: A Review of International English Literature* 20.2 (1989): 69–79. Article qualifies the label of "allegory" for Coetzee's novel by stressing the depth of landscape description and particularities of events in the novel. The unanchored territory and lack of specific historical context provides a liberation from specificity in order to experience the narrative and its potential for "transition."

888. Marais, Michael. "Interpretative Authoritarianism: Reading/Colonizing Coetzee's *Foe*," *English in Africa* 16.1 (1989): 9–16. Article examines opposing elements of host/parasite in Coetzee's novel, focusing not only on mother-child, father-child, state-subject relationships, but also the more reflexive pairings of author-text and reader-text. The author finds that these relationships are not simple, static polarities but are, in the course of the novel, inverted, subverted, and thrown into question, with the resulting "anarchic relationship between reader and text" creating a new and fruitful type of "reading."

889. ———. "Languages of Power: A Story of Reading Coetzee's Michael K/Michael K," *English in Africa* 16.2 (1989). Power relations in Coetzee's *Life and Times of Michael K*.

890. Penner, Dick. *Countries of the Mind: The Fiction of J. M. Coetzee*. New York: Greenwood, 1989. A study of one of South Africa's most prominent white novelists.

891. Post, Robert M. "The Noise of Freedom: J. M. Coetzee's *Foe*," *Critique: Studies in Modern Fiction* 30.3 (1989): 143–154. Article notes, among other things, similarities between Daniel Defoe and J. M. Coetzee as writers and men. Focus of article is to reveal the symbolic relationship between Coetzee's novel and sociopolitical realities in South Africa.

*Caetano da Costa Alegre*

892. Reis, Fernando. "Costa Alegre, o poeta negro esquecido," *Letras & Letras* 16 (1989): 11. Reminds the reader not to forget this black poet from São Tomé, one of the founders of the symbolist movement in Portugal. Costa Alegre died in Lisbon in 1890 of tuberculosis. He descended from one of the many black wealthy cocoa plantation owners.

*José Craveirinha*

893. Patraquim, Luís Carlos. "José Craveirinha, a entrevista a tempo," *Jornal de Letras, Artes e Ideias* 307 (1988): 13. Deals with Craveirinha's *Maria*, a long poem dedicated to the poet's late wife. It is the first time in Portuguese letters that there is a poem about conjugal love more than sixty pages in length.
894. Rocha, Ilídio. "O grande poema de amor conjugal da língua portuguesa," *Jornal de Letras, Artes e Ideias* 307 (1988): 13. José Craveirinha's third volume of verses, *Maria*, is heralded by Ilídio Rocha as the greatest poem of conjugal love in Portuguese.

*Buchi Emecheta*

895. Barthelemy, Anthony. "Western Time, African Lives: Time in the Novels of Buchi Emecheta," *Callaloo: A Journal of African-American and African Arts and Letters* 12.3 (1989): 559–574. Article suggests that Emecheta's novels reveal the struggle between Western and African cultures in their portrayal of diachronic versus synchronic time, respectively. Four novels are used to make this argument: *The Bride Price*, *The Slave Girl*, *The Joys of Motherhood*, and *The Rape of Shavi*.

*Aminata Sow Fall*

896. Gadjigo, Samba. "Social Vision in Aminata Sow Fall's Literary Work," *World Literature Today: A Literary Quarterly of the University of Oklahoma* 63.3 (1989): 411–415. Article stresses a wider scope than simply "women's emancipation" themes in this Senegalese writer's novels. But though she explores problems of "unbalanced" social change, her critical views are not necessarily activist or programmatic when it comes to offering real alternatives.

*Nurruddin Farah*

897. Okonkwo, J. I. "Farah and the Individual's Quest for Self-Fulfillment," *Okike: An African Journal of New Writing* 29 (1989): 66–74. Eschewing simplistic political or social analysis, the article focuses on Nurruddin Farah's interest in developing his individual characters. Four of Farah's novels—*From a Crooked Rib*, *A Naked Needle*, *Sweet and Sour Milk*, and *Sardines*—are examined, and in each at least one major character is shown to be engaged in a struggle for self-fulfillment.
898. Turfan, Barbara. "Opposing Dictatorship: A Comment on Nurruddin Farah's *Variations on a Theme of an African Dictatorship*," *The Journal of Commonwealth Literature* 24.1 (1989): 173–184. On Farah's *Sweet and Sour Milk*, *Sardines*, and *Close Sesame* which form the variations of a trilogy.
899. Wright, Derek. "Parents and Power in Nurruddin Farah's *Dictatorship Trilogy*," *Kunapipi* 11.2 (1989): 94–106. A look at the Somali writer's three novels: *Sweet and Sour Milk*, *Sardines*, and *Close Sesame*. A thread of familial, patriarchal, and matriarchal relations runs through the books, and these are paralleled to elements of politics that constitute what Farah refers to as "an African Dictatorship."

900. \_\_\_\_\_. "Unwriteable Realities: The Orality of Power in Nuruddin Farah's *Sweet and Sour Milk*," *The Journal of Commonwealth Literature* 24.1 (1989): 185–192. Fear of the written word by the Somali government.

*Manuel Ferreira*

901. Franco, António Cândido. "A Terra Trazida de Manuel Ferreira," *Letras & Letras* 17 (1989): 8. Published in 1972, this collection of short stories deals in reality with the entire Portuguese-speaking Africa. Ferreira inserted in this volume some short stories from his books *Morna* (1948) and *Morabeza* (1958).
902. Garcia do Nascimento, Luzia. "Vozes e porta-vozes no cenáculo caboverdiano," *Letras & Letras* 17 (1989): 14. Analyzes the theme of time and space in the works *Morna*, *Morabeza*, *Hora di Bai*, and *Voz de Prisão*.
903. Jorge, J. F. "Demanda a epopeia do discurso anti-racista e anti-colonial em *Aventura Crioula* de Manuel Ferreira," *Letras & Letras* 17 (1989): 12. Presents the theory that the book *A Aventura Crioula* is not only hidden criticism of world racism. This book, published in 1967, miraculously escaped censorship from the secret police.
904. Lacorte Caniato, Benilde Justo. "Uma típica síntese caboverdiana o corpo 'escravo' vai; o coração 'livre' fica," *Letras & Letras* 17 (1989). Explains how in *Hora di Bai* [The exhausted human body], a *slave* of daily travails leaves the islands for a better life. His *free* heart remains in the islands waiting for the body to return.
905. Leite, Ana Mafalda. "Manuel Ferreira: ficção entre dois mundos," *Letras & Letras* 18 (1989): 6. Mentions how this author gradually became a "Cape Verdean" writer. Born in Leiria, Portugal in 1917, he was an active member of the neorealist school and later he embraced the *Certeza* movement in the Cape Verde islands. Today he is considered a Cape Verdean writer by the Portuguese and Brazilian writers.
906. Nascimento, Luzia Garcia do. "Perfis ilhéus, voz e porta-vozes no cenáculo cabo-verdiano." São Paulo, Centro de Estudos Africanos da Universidade de São Paulo, 1989. Ph.D. diss. Cape Verde seen through Manuel Ferreira's works.
907. Navas-Torfbio, Luzia Garcia do Nascimento. *Perfis Ilhéus, Vozes e Portz-Vozes no Cenáculo Caboverdiano*. São Paulo: Centro de Estudos Africanos da Faculdade de Filosofia, Letras e Ciências Humans, 1989. Analyzes the themes in *Morna*, *Morabeza*, *Hora de Bai*, and *Voz de Prisão*. It is the first book written by a Brazilian on a Cape Verdean writer.
908. Pires Laranjeira, José Luís. "Manuel Ferreira e as literaturas africanas," *Letras & Letras* 17 (1989): 9–10. Places Manuel Ferreira among the most important writers who helped to publicize the African literatures in Portuguese through his volumes *Fabulário do Ultramar* (1962), *A Aventura Crioula* (1967), *No Reino de Caliban* (1972/76) and through several congresses in 1959.
909. Santos, Elza Rodrigues dos. "Na senda do passado rumo ao futuro," *Letras & Letras* 17 (1989): 13. Explains that Manuel Ferreira as an essayist and researcher of Portuguese African literature is the best example of untiring persistence to propagate them to the rest of the world. This author has spent more than thirty years at this endeavor. Between the years 1964 through 1977, Ferreira also published seven books for children, a couple with African themes.

910. Teixeira, Ramiro. "O escritor da *Terra Trazida*," *Letras & Letras* 17 (1989): 11. Analyzes the theory of "Cape Verdeanism" as treated by Manuel Ferreira in his volume *Terra Trazida*. What is a Cape Verdean according to the character Nha Joja: "What is it to be African? To be of color? But *what* is color? We are Cape Verdeans, and being very black, or light skinned or even white, we are *still* the same!" Teixeira mentions that some of the passages could be autobiographic since the author, born in Portugal, married the Cape Verdean writer Orlanda Amarílis, and their first child was born in the islands.
911. \_\_\_\_\_. "Hora de Bai. A perenidade de um testemunho," *Letras & Letras* 3 (1988): 20. The article commemorates the fifth edition of this novel by Manuel Ferreira, as a reminder of the tragic famine that isolated the Cape Verdean Islands.
912. Teixeira de Sousa, Henrique. "Testemunho de Teixeira de Sousa," *Letras & Letras* 17 (1989): 9. This novelist remembers his first encounter with Manuel Ferreira in Mindelo, São Vicente on August 1943. In Mindelo, Ferreira decided to become a writer of Cape Verdean literature adopting some of the neorealist currents from Portugal.
913. Trevizan Pérez, Maria de Lourdes. "A personalgem cabo-verdeana: realidade e discurso," *Letras & Letras* 24 (1989): 16. Discusses Ferreira's *Hora de Ba*, especially the theory of Cape Verdean physical and social instability. The Cape Verdean always tries to return to his point of departure, making his life a circle limited to constant peregrination.
914. Trigo, Salvato. "Manuel Ferreira e as literaturas africanas de língua portuguesa," *Letras & Letras* 17 (1989): 10. Reminds us that Ferreira is the compiler and editor of the three volumes *No Reino de Caliban* and the founder of the magazine *África* with fourteen volumes published in the 1970s. Reaffirms that *A Aventura Crioula* is a book of obligatory reference for anyone researching or studying the Cape Verdean literature.

*Reinaldo Ferreira*

915. Bermudes, Nuno. "Reinaldo Ferreira," *O Emigrante* 25 (1986): 4. Speaks about the tragic short life of this poet who settled and died in Mozambique. His poetry reflects his condition of Portuguese born cut off geographically from Europe and with little Mozambican acculturation.

*Athol Fugard*

916. Angove, Coleen, "Afrikaner Stereotypes and Mavericks in Selected Fugard Plays," *South African Theatre Journal* 3.1 (1989): 55–68.
917. Durbach, Errol. "Surviving in Xanadu: Athol Fugard's *Lesson from Aloes*," *Ariel: A Review of International English Literature* 20.1 (1989): 5–21. Article looks at Fugard's play about a failed Afrikaner liberal. Explores the inherent absurdity of liberalism in today's South Africa, yet notes Fugard's dogged struggle to preserve such tenets and carry on his opposition to injustice and oppression in his own way.
918. Orkin, Martin. "Body and State in *Blood Knot/The Blood Knot*," *South African Theatre Journal* 2.1 (1988): 17–34.

*Nadine Gordimer*

919. Arnold, Rainer. "Nadine Gordimer: *Julys Leute*," *Weimarer Beiträge: Zeitschrift für Literaturwissenschaft, Ästhetik und Kulturtheorie* 33.1 (1987): 130–138.

920. Engle, Lars. "The Political Uncanny: The Novels of Nadine Gordimer," *The Yale Journal of Criticism: Interpretation in the Humanities* 2.2 (1989): 101–127. Article moves from a consideration of historically fundamental ideas on apartheid as espoused by Hendrik Verwoerd, to a discussion and definition of the concept of the "political uncanny," and its application to several novels by Nadine Gordimer. One important conclusion drawn here is that white South African writers use this mode of the uncanny as a way to examine and provisionally redefine their situation.
921. Gordimer, Nadine. "Den vesentlige gesten." Ingebjorg Nesheim, trans. *Vinduet* 43.4 (1989): 56–63.
922. Link, Viktor. "The African Magician and His Western Audience: Norms in Nadine Gordimer's 'The African Magician,'" *Commonwealth Essays and Studies* 11.2 (1989): 104–109.
923. Peck, Richard. "One Foot before the Other into an Unknown Future: The Dialectic in Nadine Gordimer's *Burger's Daughter*," *World Literature Written in English* 29.1 (1989): 26–43. To understand Gordimer's commitment an examination of the dialectic in this work is needed.
924. Rasebotsa, Nobantu Nkwane Lorato. "The Language of Possibilities: Domination and Demystification in Gordimer's Art," *Dissertation Abstracts International* 50.5 (1989): 1303A–1304A. A study of Nadine Gordimer's writing, particularly her short stories. The assertion here is that her work seeks to further interracial communication in South Africa by breaking down the central myths of white superiority. One conclusion is that it is this "dialectic between the apolitical and the political that sustains the developing pattern of Gordimer's ideological position."

*Bessie Head*

925. Chetin, Sarah. "Myth, Exile and the Female Condition: Bessie Head's *The Collector of Treasures*," *Journal of Commonwealth Literature* 24.1 (1989): 114–137. Collection of short stories focuses on exile and women.
926. Dovey, Teresa. "A Question of Power: Susan Gardner's Biography versus Bessie Head's Autobiography," *English in Africa* 16.1 (1989): 29–38. Critique of Susan Gardner's *Don't Ask for the True Story: A Memoir of Bessie Head*.
927. Evasdaughter, Elizabeth N. "Bessie Head's *A Question of Power* as a Mariner's Guide to Paranoia," *Research in African Literatures* 20.1 (1989): 72–83. Elizabeth (the character) is a paranoid schizophrenic.
928. Ibrahim, Huma. "Bessie Head: A Third World Woman Writer in Exile," *Dissertation Abstracts International* 49.9 (1989): 2655A. Study examines Bessie Head's novels, collection of short stories, and historical writing from the viewpoint of her status and concerns as an exile from South Africa. Among other ideas developed is the one that Head has a universalist/idealist point of view, and that her historical writing is meant to repay "her debt to her country of adoption."
929. Mackenzie, Craig. *Bessie Head: An Introduction*. Grahamstown: National English Literary Museum, 1989.
930. \_\_\_\_\_. "Short Fiction in the Making: The Case of Bessie Head," *English in Africa* 16.1 (1989): 17–28.

931. Vanamali, Rukmini. "Bessie Head's *A Question of Power*: The Mythic Dimension," *The Literary Criterion* 23.1–2 (1988): 154–171. Article combines some biographical observations with a more detailed study of religious and mythic elements in Head's novel. One conclusion is that by dispelling the need for myths, the novel ends by putting men and women at the center of their universe, clear-eyed and independent of religious interventions.

*Ernst van Heerden*

932. Malan, Lucas Cornelis. "Paradox and Parabola in Ernst van Heerden's Recent Poetry," *Dissertation Abstracts International* 50.5 (1989): 1302A–1303A. Study sets out to investigate the underestimated work of Afrikaner poet van Heerden. Works between 1966 and 1967 are considered, and one finding is that the poems are structured along binary oppositions, often forming paradoxical relationships.
933. Niekerk, A. van. "Afstroping as 'n retrogressiewe proses in die poesie van Ernst van Heerden," *Tydskrif vir Geesteswetenskappe* 29.1 (1989): 10–20.

*Ingrid Jonker*

934. Deloof, Jan. "Ingrid Jonker: Een sentimenteel verhaal," *Ons Erfdeel: Algemeen-Nederlands Tweemaandeliks Cultureel Tijdschrift* 30.2 (1989): 202–210.

*Camara Laye*

935. Duffy, Patricia. "The Education of an African: The Case of Camara Laye," *New Zealand Journal of French Studies* 10.1 (1989): 28–38. A brief biographical sketch precedes a more detailed description of Camara Laye's formal education in Guinea and, later, France. The article contends that this education on all its levels, helped to form the ideas expressed in Laye's literary works.
936. Gallimore, Rangira Simbi. "De 'L'Enfant noir' au 'Regard du roi': Du simple au complexe? Une etude comparative et textuelle de deux romans de Camara Laye," *Dissertation Abstracts International* 49.7 (1989): 1817A–1818A. A comparative study that examines two of Camara Laye's novels in three analytical categories: the theme of space as a physical, temporal, and psychological entity; narrative perspectives; and language as a means of communication. One conclusion the dissertation reveals is that *L'Enfant noir* is not at all a simple or simplistic autobiographical work.
937. Ungar, Steven. "Blinded by the Light: Surreal and Sacred in Camara Laye's *Le Regard du roi*," *Dada/Surrealism* 13 (1984): 123–128.

*Baltasar Lopes*

938. Almada, José Luís Hopffer C. "Depoimento in memoriam de Baltazar Lopes," *Fragmentos* 2.5/6 (1989): 9–10.
939. Ferreira, Manuel. "Na morte de Baltazar Lopes (1907–1989)," *Colóquio/Letras* 110/111 (1989): 142–145. Exalts the Cape Verdean writer and educator who will "continue to personify the Cape Verdean of our century."

Manuel Lopes

940. Matos, Joaquim. "Informação. Manuel Lopes: O sobrevivente do movimento *Claridade*," *Letras & Letras* 20 (1989): 18. At the age of eighty-one, Manuel Lopes is the only survivor of the *Claridade* literary movement. He published in 1956 his novel *Chuba Braba* winning the Fernão Mendes Pinto prize for that year. Three years later he published *O Galo Cantou na Baía* winning once again the Mendes Pinto prize. In 1960, his third novel *Os Flagelados do Vento Leste* received the Meio Milénio do Achamento das Ilhas de Cabo Verde Prize. All three works have been translated into Russian, Ukrainian, and French.

Naguib Mahfouz

941. Ahmed, Saad N. "The Function of Space in Najib Mahfuz's *Bayn al-Qasrayn*," *International Fiction Review* 16.1 (1989): 42–47. Article explores the stylistic use of space, especially the interior of the family home, to suggest the make-up of the individual as composed of elements of psychology and social class.
942. Allen, Roger. "Najib Mahfuz: Nobel Laureate in Literature, 1988," *World Literature Today: A Literary Quarterly of the University of Oklahoma* 63.1 (1989): 5–9. A literary overview and brief biographical sketch of the Egyptian who was the first Arab writer to win the Nobel Prize.
943. Amaldi, Daniela. "Naghib Mahfuz: Premio Nobel per la letteratura 1988," *Letture: Libro e Spettacolo/Mensile di Studi e Rassegne* 44 (459) (1989): 591–598.
944. Booth, Marilyn. "Mahfouz and the Arab Voice," *Index on Censorship* 18.1 (1989): 14–16. This is a discussion of Mahfouz's place in the world of Arab/Arabic literature and of the controversies over some of his writing, in light of his reception of the Nobel Prize for literature.
945. El-Gabalawy, Saad. "The Allegorical Significance of Naguib Mahfouz's *Children of Our Alley*," *The International Fiction Review* 16.2 (1989): 91–97. The article identifies and describes allegorical elements in Mahfouz's novel, suggesting the ways in which literal and symbolic levels work together seamlessly to illuminate important historical and philosophical issues.
946. Fateem, Suad. "*Bayn al-Qasrayn* by Najib Mahfuz: A Translation and a Survey of Critical Approaches to 'The Trilogy,'" *Dissertation Abstracts International* 49.9 (1989): 2677A. Study looks at critical responses to the trilogy of this Egyptian writer. The survey is historical and suggests how the different reactions to the books can be socially contextualized.
947. Milson, Menaheim. "Najib Mahfuz and Jamal 'Abd al-Nasir: The Writer as Political Critic," *Asian and African Studies* 23.1 (1989): 1–22. Article examines several works by Najib Mahfouz and explores the ways in which they critique the government of former Egyptian president Abd al-Nasir. One particular book, *Before the Throne*, includes an imaginary conversation between rulers of Egypt from the time of the pharaohs to Anwar Sadat.
948. Scattolin, Giuseppe. "Nobel alla lingua araba," *Nigrizia: Fatti e Problemi del Mondo Nero* 107.5 (1989): 51–55.
949. Villegas, Marcelino. "Reiteraciones en la narrativa de Nayib Mahfuz," *Miscelanea de Estudios Arabes y Hebraicos: II. Filologia Hebrea, Biblia y Judaismo* 36.1 (1987): 101–124. Article looks at the interrelationships between three novels by Naguib Mahfouz from the late 1940s, and some of his short stories. There are correspondences between themes, characters, setting, and language, among other overlapping elements.

Edouard Maunick

950. Rochmann, Marie-Christine. "Le Cratylisme d'Edouard Maunick," *Travaux de Litterature* 2 (1989): 315–333.

John Munonye

951. Iloeje, Azubike. "From Folk to Formal: Education and Adjustment in John Munonye's *The Only Son*," *World Literature Written in English* 29.1 (1989): 7–18. Often compared negatively to Achebe, Munonye is here lauded for his handling of character, culture, and historical situation. The evolution of Nnanna Okafo, as he comes of age in *The Only Son*, is explored in the context of traditional and western education. The critic contends that the choice of, or "adjustment" to, colonial education by the main character is shown to be a positive one under the conditions set in the novel.

Agostinho Neto

952. Almeida Santos, Luís. "Agostinho Neto, leituras múltiplas," *Jornal de Letras, Artes e Ideias* 364 (1989): 6. Mentions the various papers given during the First International Symposium of African Culture held at the University of Porto. All the papers deal with the literary works of the late Agostinho Neto.

Ngũgĩ wa Thiong'o

953. Awury, Chris Kwame. "The Motif of Carving in Ngugi wa Thiong'o's *A Grain of Wheat*," *Notes on Contemporary Literature* 19.5 (1989): 9–10.
954. Gecau, Kimani. "Notater om folkelige uttrykksformer i Ngugi wa Thiongos seneste verker." Halfdan W. Freihow, trans. *Vinduet* 43.4 (1989): 14–20.

Rui de Noronha

955. Mendonça, Fátima. "Rui de Noronha, o Esquecido?" *África* 13 (1986): 57–65. This Mozambican poet (1909–43), who committed suicide at a young age, is one of the best examples of the mulatto "assimilado." His sonnets, published posthumously, clearly show his European influence. His lengthy poem *Quenguelequezá* (a Ronga salute to the moon) is nothing more than a white's view of African exoticism.

Isidore Okpewho

956. Ola, V. U. "Okpewho and the Tragic Novel: A Marrying of Traditions," *Okike: An African Journal of New Writing* 29 (1989): 12–19. Article first sets out the characteristics of classical tragedy, then describes the way Isidore Okpewho either employs or modifies these characteristics in two of his novels: *The Victims* and *The Last Duty*.

Tess Onwueme

957. Obafemi, Olu. "Tess Onwueme." In Yemi Ogunbiyi, ed., *Perspectives on Nigerian Literature 1700 to the Present*, II. Lagos: Guardian, 1988. 309–313.

Femi Osofisan

958. Baminkule, Aderemi. "Nigerian Political Culture in Osofisan's Minted Coins," *Commonwealth Essays and Studies* 12.1 (1989): 108–116.



959. Onwueme, Tess Akaeke. "Osofisan's New Hero: Women as Agents of Social Reconstruction," *SAGE, A Scholarly Journal on Black Women* 5.1 (1988): 25–28. An overview of how women are portrayed in selected plays by Femi Osofisan. A pattern is detected in similar characters who are young, progressive, and fully aware of their oppressed social status. Conversely, some plays portray a different kind of woman, the opposite of the revolutionary heroine: old and reactionary. Among the plays considered are: *Red is the Freedom Road*, *The Chattering and the Son*, *Morountodum*, and *Once Upon Four Robbers*.

*Niyi Osundare*

960. Arnold, Stephen H. "The Praxis of Niyi Osundare, Popular Scholar-Poet," *World Literature Written in English* 29.1 (1989): 1–7. Article examines the strength and clarity of Osundare's scholarship, newspaper writing, and poetry. Suggests also that he combines fine aesthetic concerns with matters of praxis, revelatory and empowering efforts to reach and stir the "un-intellectual" community in his nation.

*Yambo Ouologuem*

961. Philipson, Robert. "Chess and Sex in *Le devoir du violence*," *Callaloo: A Journal of African-American and African Arts and Letters* 12.1 (1989): 216–232. Article explores concepts of "play" and power by looking at both language and action in Ouologuem's novel. These elements are applied to the "games" of chess and sexual relationships as they are employed by Ouologuem in his discursive and dialectical frames.

*Sembene Ousmane*

962. Harrow, Kenneth W. "Art and Ideology in *Les bouts de bois de dieu*: Realism's Artifices," *The French Review: Journal of the American Association of Teachers of French* 62.3 (1989): 483–493. The article explores structures of emplotment, looking at how diachronic and syntagmatic relationships reveal reality but also suggests the complexities of this reality in the intricately rendered episodes of Sembene's novel.

*Alan Paton*

963. Hooper, Myrtle. "Paton and the Silence of Stephanie," *English Studies in Africa: A Journal of the Humanities* 32.1 (1989): 53–62.
964. Stuart, Ronald Keith. "Incarnational Hermeneutics in the Writings of Alan Paton," *Dissertation Abstracts International* 49.9 (1989): 2698A. An examination of South African Alan Paton's writing from the point of view of its essentially Christian ideology.

*Okot p'Bitek*

965. Nwachukwu, J. O. J. "Society Challenged: A Prostitute's Bravado in Okot p'Bitek's *Song of Malaya*," *Kola: A Black Literary Magazine* 2.1 (1988): 29–36.
966. \_\_\_\_\_. "Okot p'Bitek and the Story of a Paradox," *Commonwealth Essays and Studies* 12.1 (1989): 95–107.
967. Osuagwu, Ndubuisi C. "A Traditional Poet in Modern Garb: Okot p'Bitek," *The Literary Criterion* 23.1–2 (1988): 13–29. Article examines the poetry, in English and Lwo, of Ugandan writer Okot p'Bitek. Considering Okot's childhood, educational context, and other background materials, it is clear that he was interested in Lwo oral poetry and song from his earliest age. Works written in English with contemporary imagery reveal a consistent "traditional" influence.

*Artur Carlos Pestana dos Santos ("Pepetela")*

968. Guardão, Maria João. "Pepetela e a guerrilha da escrita," *Jornal de Letras, Artes e Ideias* 326 (1988): 6–7. Biographical article that tells about his early life, schooling in Lisbon, and his guerrilla experiences during the war of independence in Angola. Pepetela states that in his novels he is in search for an Angolan identity because his culture is without any doubt a *mestiço* culture.
969. Mestre, David. "Um livro exemplar," *Jornal de Letras, Artes e Ideias* 326 (1988): 7. Since Pepetela's publication of *Mayombe* in 1980, this writer from Benguela has published two other novels and will have a fourth one for publication under the title *Luéji*. The plot is based on the oral tradition of the creation of the Lunda empire. It crosses the time barrier from antiquity to the year 2000. The two main characters are queen Luéji and a female dancer called Lu.

*William Plomer*

970. Alexander, Peter F. "An Archetypal Anti-Apartheid Novel: The Writing of *Turbott Wolfe*," *Durham University Journal* 81.2 (1989): 281–287.

*Ola Rotimi*

971. Okpi, Kalu. "Ola Rotimi: A Popular Nigerian Dramatist and Man of the Theatre," *The Literary Criterion* 23.1–2 (1988): 106–117. A biographical and critical survey of the plays of Ola Rotimi. The plays are examined in chronological order.

*Nawal al-Saadawi*

972. Park, Heong-Dug. "Nawal al-Sa'adawi and Modern Egyptian Feminist Writings," *Dissertation Abstracts International* 49.8 (1989): 2240A. Tracing the historical development of feminist ideas in Egypt since the end of the nineteenth century, this study focuses on the contemporary works of Nawal al-Saadawi. She "views the oppression of women as based on the material differences of society and not on innate physiological or psychological relations between women and men."

*Tayeb Salih*

973. Davidson, John E. "In Search of the Middle Point: The Origins of Oppression in Tayeb Salih's *Season of Migration to the North*," *Research in African Literatures* 20.3 (1989): 385–400. This novel "offers a stunning critique of cultural segregationist moods by exposing in Sudanese culture the oppression that predated British intrusion."

*William Sassine*

974. Saivre, Denyse de. "Humour et communication: L'Exemple de William Sassine," *Presence Africaine: Revue Culturelle du Monde Noir/Cultural Review of the Negro World* 148 (1988): 68–79.

*Olive Schreiner*

975. Berkman, Joyce Avrech. *The Healing Imagination of Olive Schreiner: Beyond South African Colonialism*. Amherst: University of Massachusetts Press, 1989. This is a critical/intellectual biography that portrays Olive Schreiner's ideas and concerns in historical context rather than treating her literary works in and of themselves. As such, it is organized around chapters that mainly delineate social or intellectual stances supported or rejected by the famous South African writer.
976. Gordon, Marcia Macke. "Absence and Presence in *Wuthering Heights* and *The Story of an African Farm*: Charting the Feminine in Language," *Dissertation Abstracts International* 49.8 (1989): 2229A. An examination in the gender-marked uses of language by two women writers, this study "[s]hifts the dilemma of a specificity of women's writing practices to textual manifestations of the feminine in language."
977. Holloway, Miles. "Thematic and Structural Organization in Olive Schreiner's *The Story of an African Farm*," *English in Africa* 16.2 (1989). Article uses Bakhtinian notions of heteroglossia in the genre to refute critical complaints over Schreiner's fragmented or discontinuous structure in her well-known novel. Heterogeneity is seen here as "an apt paradigm of Schreiner's psychological, spiritual, and social quest for integration and stability amid the flux of conflicting ideas, manners, and cultural possibilities."
978. Rive, Richard, ed. *Olive Schreiner's Letters: v. 1: 1971–1899*. London: Oxford University Press, 1988.

*Lëila Sebbar*

979. Du Plessis, Nancy. "Lëila Sebbar: Voice of Exile," *World Literature Today* 63.3 (1989): 415–417. A discussion of Sebbar's status as a woman and an exile from her native Algeria. Most of her writings are surveyed for elements of the exile's sociocultural marginality and her choice to speak for people who often remain voiceless.
980. Strien-Chardonneau, Madeleine van. "De la quete d'une patrie a la decouverte de l'ecriture: Les Enfants de l'immigration dans deux romans de Leila Sebbar." In *L'Etranger dans la litterature francaise*. Groningen: Dept. of Fr., Univ. of Groningen, 1989. 26–54.

*Léopold Sédar Senghor*

981. Allix, Guy. "Léopold Sédar Senghor: Du singulier a l'universel." In Daniel Leuwers, ed., *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987. 142–164.
982. Boughali, Mohamed. "La Metaphore vegetale chez Senghor." In Daniel Leuwers, ed., *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987. 99–119.
983. Briere, Eloise. "Senghor et l'Amerique." In Daniel Leuwers, ed., *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987. 317–343.
984. Cardonne-Arlyck, Elisabeth. "Effets de noms." In Daniel Leuwers, ed., *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987. 28–43.
985. Daninos, Guy. "Chants d'ombre, un chant profondement humaniste." In Daniel Leuwers, ed., *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987. 66–85.

986. Giguere, Ronald. "La Negritude dans l'oeuvre de Léopold Sédar Senghor et dans la roman *Invisible Man* de l'écrivain américain Ralph Ellison." In Daniel Leuwers, ed., *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987. 86–98.
987. Jouanny, Robert. "Racines de l'oeuvre poetique de Léopold Sédar Senghor." In Daniel Leuwers, ed., *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987. 44–65.
988. Kesteloot, Lilyan. "Les Trois Temps de l'inspiration dans le 'Kaya Magan.'" In Daniel Leuwers, ed., *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987. 271–80.
989. Lebrun, Jocelyne. "Léopold Sédar Senghor et la mission du poete." In Daniel Leuwers, ed., *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987. 281–316.
990. Leclerc, Yvan. "Poesie, oralite, ecriture." In Daniel Leuwers, ed., *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987. 165–188.
991. Leiner, Jacqueline. "Senghor, reflet de la civilisation serere et africaine?" In Daniel Leuwers, ed., *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987. 243–70.
992. Leuwers, Daniel, ed. *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987.
993. \_\_\_\_\_. "Léopold Sédar Senghor ou la naissance au poeme." In Daniel Leuwers, ed., *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987. 12–27.
994. Saravaya, Gloria. "L'Objet et l'outil ou exercice de la parole et travail de l'ecriture chez Léopold Sédar Senghor." In Daniel Leuwers, ed., *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987. 189–209.
995. Steinmetz, Jean-Luc. "A la rencontre de la reine de Saba." In Daniel Leuwers, ed., *Léopold Sédar Senghor*. Pref. Léopold Senghor. Paris: Centre Culturel Internat. de Cerisy, 1987. 210–242.

*Castro Soromenho*

996. Beirante, Cândido. *Castro Soromenho — Um escritor intervalar*. Lisbon: Privately printed, 1989. Ph.D. diss., Universidade do Porto.

*Wole Soyinka*

997. Colmer, Rosemary. "The Motif of Resurrection and Forms of Regeneration in the Novels of Wole Soyinka," *Kunapipi* 10.3 (1988): 53–68. This article examines elements of resurrection and regeneration in Soyinka's two novels: *Season of Anomy* and *The Interpreters*. Soyinka's thematic concern with "the fourth stage," or the stage of transition between humans and gods, between life and death, is the focus of this study, and numerous examples of this concern are illustrated.
998. Coussy, Denise. "The Threnodic Essence of Soyinka's Works," *Commonwealth Essays and Studies* SP 1 (1989): 1–15.

999. Durix, Jean-Pierre, ed. "Wole Soyinka: *A Dance of the Forests*," *Commonwealth Essays and Studies* SP 1 (1989).
1000. Fabre, Michel. "Soyinka's Use of Yoruba Mythology in *A Dance of the Forests*," *Commonwealth Essays and Studies* SP 1 (1989): 24–36.
1001. Fioupou, Christiane. "Dramatic Elements in *A Dance of the Forests*," *Commonwealth Essays and Studies* SP 1 (1989): 58–67.
1002. Galle, Etienne. "The Cosmic Framework of *A Dance of the Forests*," *Commonwealth Essays and Studies* SP 1 (1989): 36–49.
1003. Gibbs, James. "A Storyteller on the Gbohun-Gbohun. An Analysis of Wole Soyinka's Three Johnny Stories," *Research in African Literatures* 20.1 (1989): 50–59. Early Soyinka.
1004. Iji, Edde M. "Wole Soyinka and Predecessors: Deviation, Conformism and Non-Conformism," *The Literary Criterion* 23.1–2 (1988): 131–142. Article traces numerous influences, real or inferred, on Soyinka's writing. In particular, playwrights such as Artaud, Brecht, Beckett, and Euripides, as well as scholars on drama and ritual such as Nietzsche and G. Wilson Knight, are cited.
1005. Maduakor, Obi. *Wole Soyinka: An Introduction to His Writing*. New York: Garland Press, 1987.
1006. Marroni, Francesco. "Madmen and Specialists: Wole Soyinka e la parola sconosciuta," *Il Lettore di Provincia* 21.74 (1989): 69–78.
1007. Morrison, Kathleen. "'To Dare Transition': Ogun as Touchstone in Wole Soyinka's *The Interpreter*," *Research in African Literatures* 20.1 (1989): 60–71. "By implication, Ogun is a touchstone by which the lives of the protagonists may be evaluated."
1008. Oko, Akomaye. "Soyinka's Symbolic Models of Social Reality and Dramatic Conflict: A Study of 'Harvest' and *Madmen and Specialists*," *The Literary Criterion* 23.1–2 (1988): 87–105. Article delineates the symbolic properties of "the yam" in *Kongi's Harvest* and the cult of "As" in *Madmen and Specialists*. The symbolism in the plays on one level looks at the merging of "modernity" and "traditionalism," and on a wider level, "the impact of the system on the individual spirit."
1009. Omole, James O. "Code-Switching in Soyinka's *The Interpreters*," *Language and Style: An International Journal* 20.4 (1987): 385–395. Wole Soyinka employs a number of linguistic varieties in his novel: English, Yoruba, West African pidgin English, nonstandard English, and a "phony American accent." Several characters are able to use more than one of these varieties, as the occasion demands, and this article suggests this process lends more realism to the novel and "reflects the author's craft at building characters and situations."
1010. Ricard, Alain. "Wole Soyinka, prix Nobel de littérature," *Commonwealth Essays and Studies* SP 1 (1989): 15–24.
1011. Sabor, Peter. "Wole Soyinka and the Scriblerians," *World Literature Written in English* 29.1 (1989): 43–52. The subject here is Soyinka's interest in and responses to the Scriblerian Club, the group of early eighteenth-century satirists led by Swift, Pope, and Gay.

1012. Thorpe, Michael. "Soyinka's Clay Foot," *World Literature Today: A Literary Quarterly of the University of Oklahoma* 63.1 (1989): 39–41. Article laments Wole Soyinka's equivocal remarks and actions regarding violence in South Africa, the removal of Orwell's *Animal Farm* from a Theatre festival in order not to offend the Soviet Union, and several other remarks. The article uses an earlier essay by Soyinka to suggest he took a more courageous, uncompromising stance towards injustice back in 1967.

Amos Tutuola

1013. Onyeberechi, Sydney E. "Myth, Magic and Appetite in Amos Tutuola's *The Palm-Wine Drinkard*," *MAWA Review* 4.1 (1989): 22–26.

Domingos Van Dúnen

1014. Rocha, Ilídio. "O percurso paradigmático de Domingos Van Dúnen," *Jornal de Letras, Artes e Ideias* 313 (1988): 17. The novel *Xaguate*, published this year, is considered by Rocha as the best Cape Verdean work after independence. The novel captures the aspirations and hardships of the citizens of this new nation. The article also studies the evolution of this novelist from his earliest work, *Noite de Guarda Cabeça* (1942) to the present, including his volume of short stories, *Contra Maré e Vento* and his other two novels, *Ilhéu de Contenda* and *Capitão-de-Mar-e-Terra*.

1015. Rocha, Ilídio. "O percurso paradigmático de Domingos Van Dúnen," *Jornal de Letras, Artes e Ideias* 316 (1988): 14. Discusses two recent books by Van Dúnen, *Kuluka* and *Dibundu*. Both works depict the life in Angola immediately after the colonialist era. Rocha criticizes both novels on the repetitiousness of well known events and stereotyped characters that distract the reader.

Luandino Vieira

1016. Butler, Phyllis Reisman. "Colonial Resistance and Contemporary Angolan Narrative: *A Vida Verdadeira de Domingos Xavier* and *Vidas Novas*," *Modern Fiction Studies* 35.1 (1989): 47–54. Article examines two of Luandino Vieira's earlier works, a novel and a collection of short stories. Techniques that will later flourish in the so-called *esória* new narrative form are found in these writings: use of popular speech patterns and creolized dialogue, as well as a more militant stance toward the colonial enterprise.

1017. Mello Vieira, Gabriela. "A aventura africana do editor de Lunadino," *Jornal de Letras, Artes e Ideias* 357 (1989): 11. Deals with the publisher of Edições 70 explaining how he tried to keep publishing in Portugal the works of Luandino Vieira and other African authors despite the wars in Angola and Mozambique.

1018. Vieira, José Luandino. "Um escritor confessa-se . . ." *Jornal de Letras, Artes e Ideias* 357 (1989): 10–11. An autobiographical statement in which the author speaks about his years in a concentration camp in the Cape Verde islands. In prison he wrote *Nós, os do Makulusu*, studied sociology by correspondence, and read João Guimarães Rosa's *Sagarana*. A fellow prisoner, who lent him Rosa's novel, became the main character in his short story, *Estória do ladrão e do papagaio*. The article ends explaining Vieira's technique in handling the popular Angolan slang and African expressions in his works *Luuanda* and *A vida verdadeira de Domingos Xavier*.

Kateb Yacine

1019. Berthier, Patrick. "Kateb Yacine et la Revolution francaise," *Etudes* 371.3 (1989): 242-246. More than a national hero, Robbespierre is, in Kateb's *Le Bourgeois sans-culotte ou le Spectre du parc Monceau*, an international hero by virtue of having ended slavery in the colonies. The failure of the revolution he envisioned is enacted through the transformation of the revolutionaries and reformers of the five Republics into immigrant workers, the "sans-culottes of today's France."

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