

for future research. Clinically-oriented case histories help personalize the medical and anthropological data, thus presenting a vivid impression of living conditions on the reservation. Furthermore, the book contrasts current epidemiological research of the various psychological and physiological characteristics of Navajo seizure patients with their Apache, Zuni, Tewa, and Hopi counterparts.

The authors' focus on Navajo personality, however, reflects the work of early anthropologists and ignores contemporary folkloristic research. Specifically recalling the 1930s, the authors explain cultural distinctions between Native American peoples according to personality types based on the Appollonian/Dionysian contrasts found in Greek mythology. Such outdated characterizations are clearly not useful in furthering either cultural understanding or successful treatment strategies. The book would have been more useful if the authors had relied instead on the contemporary scholarship of folklorists like Alan Dundes, Dell Hymes, and David Hufford.

Despite this significant drawback, the book is nevertheless a worthwhile read, provoking thought on the pre-science and scientific classification and curing of seizure disorders, and providing readers with a wide range of materials as a context and a reference for their own studies and research.

Dani Kouyate. **Keita: The Heritage of the Griot.** San Francisco: California Newsreel, 1994. VHS, 94 minutes, color, 1/2 inch.

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Based on the great African oral epic *Sundjata*, Dani Kouyate's film, *Keita*, is produced in Jula and French, and contains English subtitles. It demonstrates the extent to which African filmmakers have advanced during the past generation. Centered around the thorny dilemma of a post-colonial interpretation of the past, Kouyate's *Keita* raises a number of concerns related to the interpretation of history in both school and daily social life. The viewer is exposed to a double-layered conflict; Mabo, an intelligent lad, finds himself caught in an conflicting interpretation of the past. While his father wants him to be initiated in the ways of his ancestors, his mother and his schoolteacher want to expose him to Western-style education with its hegemonic construction of African experiences. The film is therefore a critique of the French colonial policy of assimilation.

It is interesting to note that the film's interpretation of culture and the past generates gendered choices or preferences; Mabo's father favors tradition while his mother favors modern Western education. Categories of "right"

and “wrong” insufficiently characterize the tension between Mabo’s parents. The question of how to balance the claims made by the traditions of one’s society against the need to keep pace with the inevitable pull of the modern world along with the impact of these choices is a grievous issue faced by many people in African communities and nations.

The film focuses on a *djeliba*, a master griot who comes to Mabo’s home to initiate him into his family’s history. Mabo’s school performance declines as he becomes engrossed with the *djeliba*’s narratives about his ancestor Sundjata Keita who founded the great 13th century Malian trading empire. The griot and schoolteacher each struggle to win Mabo to his side, illustrating the problematic tensions of accounting for history—producing multiple levels of time and space, such as the urban and the rural, the past and the present, the authentic and the inauthentic, the griot and the schoolteacher, Mabo’s mother and his father, and the conflict of how to account for what was, what is, and what will be. Choosing to side with either Mabo’s father or mother provides a simple and less-than-satisfactory answer. Though Kouyate’s sympathy lies with Mabo and his father, the filmmaker also recognizes that this sympathy is not without its problems. This is illustrated at the end of the film when the *djeliba* is compelled to leave the house because of the protests of Mabo’s mother.

*Keita* is a film about the conflict between the old and the new legacies, questioning the implications of social identity in a world that has become much more integrated, if not competitive. Will Mabo follow the path suggested by the *djeliba* or by the school system? This is left unanswered, perhaps in recognition that there are no easy and persuasive answers. The film itself, by dramatizing the tensions between stability and change, is an important document for students of culture.

Lee Shai Weissbach. **The Synagogues of Kentucky: Architecture and History.** Lexington: University Press of Kentucky, 1995. Pp. xiv +184. \$24.95 cloth.

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Dr. Weissbach’s work on the various structures of Jewish worship in Kentucky is a fascinating look at a neglected topic. Scholars of Jewish life in America have concentrated primarily on urban experiences, paying scant attention to those communities which have flourished in more rural locations. *The Synagogues of Kentucky* attempts to rectify this omission by tracing the various Jewish congregations through time using the structures that were designed, built, or modified to function as houses of worship,