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OGAGA OKUYADE, ed., *Tradition and Change in Contemporary West and East African Fiction*. AMSTERDAM, New York : RODOPI B.V., 2014, XXXII-402 P. (= *Matatu*, n°42) – ISBN 978-90-420-3867-7



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OGAGA OKUYADE, ED., *TRADITION AND CHANGE IN CONTEMPORARY WEST AND EAST AFRICAN FICTION*. AMSTERDAM, NEW YORK : RODOPI B.V., 2014, XXXII-402 P. (= *MATATU*, N°42) – ISBN 978-90-420-3867-7.

*Tradition and Change in Contemporary West and East African Fiction*, edited by Ogaga Okuyade, boasts 21 chapters, each examining an aspect of the « third generation » of African novelists, placing them in the context of a century of African literary history. In his introduction Okuyade mentions continued corruption, political instability, income inequality, migration, and women's rights as the major political issues informing the works of « new » African authors such as Chimamanda Ngozi Adichie, Uzodinma Iweala, Chris Abani, and Tsitsi Dangarembga. Perhaps the most compelling aspect of *Tradition and Change* is the attention paid to how contemporary concerns such as the environment, digital technology, and the place of women in African society are shaping African literature in new and productive ways. In his contribution, « Inverting Otherness in Kaine Agary's *Yellow-Yellow* », Charles Cliff Feghabo thus touches on the stewardship of the environment, redeploing the argument that both sexism and environmental degradation arise from patriarchal societies. His ecofeminist reading of *Yellow-Yellow* links the oppression of women in the Nigerian Delta to the destruction caused by oil companies in the region.

Shola Adenekan (« Transnationalism and the Agenda of African Literature in the Digital Age ») investigates how on-line publishing is shifting the way in which African authors disseminate their works and interact with their fans. He shows how online publishing enables writers « to break away from the politics of postcolonial literary production » (139), creating a more open and democratic forum for emerging writers to share their work. Citing Franco Moretti's call for a more expansive definition of which literary texts are worthy of study, he argues that the digital medium is transforming the way in which a new generation of writers and readers produce and communicate. A prime example is the Kenyan writer Binyavanga Wainaina whose online story « Discovering Home » was awarded the Caine Prize for African writing in 2002.

In her chapter « Motif/ves of Justice in Writings by Third-Generation Nigerian Women », Shalini Nadaswaran argues that Nigerian female writers of the « third-generation » « persist in questioning the myths fed to their mothers under Nigeria's oppressive patriarchy » (382). She distinguishes female writers such as Adaobi Tricia Nwaubani, Abidemi Sanusi, and Akachi Zeigbo,

from their more well-known contemporaries (Adichie and Unoma Azuah), arguing that the former place contemporary Nigerian women in the context of not just the family but of the corrupt Nigerian nation state. Their fiction, Nadaswaran asserts, is a form of social commitment aimed at promoting peace and prosperity within Nigeria.

*Tradition and Change* also underlines the importance of child narrators and the representation of trauma in recent African fiction. Isaac Ndlovu (« Satire, Children, and Traumatic Violence : The Case of Ahmadou Kourouma and Uwen Akpan ») cites numerous trauma theorists, including Cathy Caruth, Dominick LaCapra, and Geoffrey Hartman, in his close reading of Kourouma's and Akpan's texts. He ultimately concludes that the texts' satirical narration functions as a form of textual mourning for the damage inflicted on African children through decades of violence.

Finally, *Tradition and Change* does an excellent job of bringing together articles that tackle new themes in African literature deserving of greater examination, including Nmachika Nwokeabia's exploration of gay culture (« Gender and (Homo)Sexuality in Third-Generation African Writing ») and Jairus Omuteche's chapter (« The Global Underground and the Illegitimate Diasporas »), which specifically shows the impact of globalization on diasporic female identities. With its comprehensive focus on the interaction between gender, the representation of trauma, diaspora literature, and digital technology, the volume's essays offer a rich cross-section of major themes in contemporary African literature.

■ George MACLEOD

OUÉDRAOGO (AMADOU), *L'UNIVERS MYTHIQUE D'AHMADOU KOUROUMA. ENTRE VISION ET SUBVERSION*. PRÉFACE DE PIUS NGANDU NKASHAMA. PARIS : L'HARMATTAN, COLL. CRITIQUES LITTÉRAIRES, 2014, 230 P. – ISBN 978-2-343-03839-1.

Le livre d'Amadou Ouédraogo entend démontrer que l'œuvre d'Amadou Kourouma est l'expression d'une vision du monde symbolico-mythique caractéristique de la spiritualité mandingue, en particulier *malinké*, et de l'« ontologie du Négro-Africain ». Utilisant les travaux de Mircea Eliade, Gilbert Durand et Dominique Zahan notamment, il passe en revue les modalités et fonctions des mythes concernés dans leurs rapports avec le sacré (chapitre I), le symbolisme cosmique (II), l'ésotérisme traditionnel (III) et l'histoire des Indépendances (IV). De ces modalités et fonctions, les cinq romans