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have engaged with pressing ecological problems in Africa. It is a multi-disciplinary text, for both researchers and scholars of African Studies, the environment and postcolonial literature.

In her focus on irony and meaning in

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fiction, Gloria Nne

Onyeoziri refers to an

internal subversion of

the discourse of the wise

and the powerful, a

practice that has played

multiple roles in the

circulation of

knowledge, authority,

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postcolonial experience;
and in the ongoing
resistance to tyrannies in
African societies. But
irony is always
reversible and may be
used to question the
oppressed as well as the
oppressor, shaking all
presumptions of
wisdom. Although the
author cites numerous
African writers, she
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Chinua Achebe,

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Africa ' s modern
history is replete with
different forms of
encounters and conflicts.
From the fifteenth

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century when millions of Africans were forcefully taken away as slaves during the infamous Atlantic slave trade; to the colonial conquests of the nineteenth century where European countries conquered and subsequently balkanized Africa and shared the continent to European powers; and to the postcolonial era

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where many African leaders have maintained several instruments of exploitation, the continent has seen different forms of encounters, exploitations and oppressions. These encounters and exploitations have equally been met with resistance in different forms and at different

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Resistance by Africa and
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While the volume
document different
phases of oppression
and conflict, it also
contains some accounts
of Africa ' s resistance
to external and internal
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exploitations. From the
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exploitation in Kenya and its aftermath, to efforts of the Kayble group to preserve their language and culture in modern Algeria; and from the innovative ways in which the Tuareg are using guitar and music as forms of expression and resistance, to the modern ways in which

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contemporary African immigrants in North America are coping with oppressive structures and racism, the chapters in this volume have examined different phases of oppressions and suppressions of Africa and its people, as well as acts of resistance put up by Africans.

A collection of ten

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articles on African

literature, selected from
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Anglophone African literature, drawing on a wide range of authors including Chimamanda Ngozi Adichie, Aminatta Forna, Brian Chikwava, Ngug? wa Thiong'o, Nuruddin Farah and Chris Abani.

Where there are dictators, there are novels about dictators.

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But “dictator novels” do not simply respond to the reality of dictatorship. As this genre has developed and cohered, it has acquired a self-generating force distinct from its historical referents. The dictator novel has become a space in which writers consider the difficulties of national consolidation,

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explore the role of external and global forces in sustaining dictatorship, and even interrogate the political functions of writing itself. Literary representations of the dictator, therefore, provide ground for a self-conscious and self-critical theorization of the relationship between writing and politics

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itself. The Dictator

Novel positions novels about dictators as a vital genre in the literatures of the Global South.

Primarily identified with Latin America, the dictator novel also has underacknowledged importance in the postcolonial literatures of francophone and anglophone Africa.

Although scholars have

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noted similarities, this book is the first extensive comparative analysis of these traditions; it includes discussions of authors including Gabriel Garc í a M á rquez, Ngugi wa Thiong ' o, Alejo Carpentier, Augusto Roa Bastos, Domingo Faustino Sarmiento, Jos é M á rmol, Esteban

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Achebe, Aminata Sow
Fall, Henri Lopès,
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This juxtaposition
illuminates the internal
dynamics of the dictator
novel as a literary genre.
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Tiseyra puts forward a
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relevant to scholars

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