

Volume 3, Issue 2

December 2025

**e-ISSN: 2959-9407 (online)**  
**p-ISSN: 3006-4392 (printed)**



---

**SINZANG**

---

SCIENTIFIC JOURNAL OF LITERATURE, LANGUAGE,  
COMMUNICATION AND EDUCATIONAL SCIENCES

**Peleforo GON COULIBALY University**

**Côte d'Ivoire**

[www.revue-sinzang.net](http://www.revue-sinzang.net)





**SINZANG**

**SCIENTIFIC JOURNAL OF LITERATURE, LANGUAGE,  
COMMUNICATION AND EDUCATIONAL SCIENCES**

-----  
**Volume 3, Issue 2**

**DECEMBER 2025**  
-----

**e-ISSN: 2959-9407 (online)**

**p-ISSN: 3006-4392 (printed)**

**Logotype Copyright© Affi Yacinthe N'GORAN**

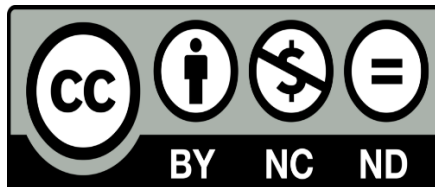
## INDEXING AND REFERENCING

### IMPACT FACTOR



TOGETHER WE REACH THE GOAL

**SJIF 2024: 3.696**



**e-ISSN: 2959-9407 (online version)**

**P-ISSN: 3006-4392 (printed version)**

## INDEXING AND REFERENCING

AureHal : <https://aurehal.archives-ouvertes.fr/journal/read/id/922726>

Mirabel : <https://reseau-mirabel.info/revue/21446/Revue-Sinzang>

ISSN: <https://portal.issn.org/resource/ISSN/2959-9407>

SJIFACTOR: <https://sjifactor.com/passport.php?id=23525>

## **EDITORIAL**

Among the Senufos from the north of Côte d'Ivoire, the sacred grove is called "Sinzang". The first of these would date from the time of the patriarch and leader of Korhogo SORO Zouakagnon (1840-1894). It is the tutelary space of the initiatory institute of the secret society: the Poro. These sacred forests exist in all the villages of the region and are highly protected and managed. The proof is that in their midst, adolescents perform the rite of passage leading them to the age of maturity. The "Sinzang" is also the centre of intergenerational knowledge transmission. Thus, the teaching of ancestral knowledge, ontology and cosmogony-contributing to the future spiritual, moral and social formation of the Senufo elite-is associated with this pantheon.

In line with this pedagogical and academic logic, the SINZANG Journal aims to promote African and Western humanities in Literature, Language, Communication and Education Sciences. To do this, it is part of a process of promoting the reflections and studies conducted by Teachers-Researchers and Researchers for the sustainable development of society.

As distinctive signs of "Sinzang", Jacqueline DELANGE, in *Arts et peuple Sénoufo de l'Afrique noire*, identifies among others the huts, earth cones and statues (masks). The visual identity of this magazine presents two masks, one symbolizing ancestral knowledge and the other Western science. The two facing the entrance of a sacred hut express the encounter of diverse knowledge put at the service of humanity. *In fine*, they export to other horizons, hence the idea of huts in perspective.

SINZANG is a pluridisciplinary and biannual peer-reviewed scientific journal. It is published in English and French but also accepts work written in German and Spanish. Moreover, depending on the requests made at the discretion of its review committee, it may issue special thematic publications and conference proceedings.

## **CONTACTS**

**Postal Address:** BP 1328 Korhogo, Côte d'Ivoire

**Email:** [revuesinzang@gmail.com](mailto:revuesinzang@gmail.com)

**Telephone:** +225 07 47 32 80 55 / +225 0709540314

**Website:** [www.revue-sinzang.net](http://www.revue-sinzang.net)

## **EDITORIAL BOARD**

**Director of Publication:** Daouda COULIBALY, Full Professor, Alassane Ouattara University, Côte d'Ivoire

**Editor-in-Chief:** Casimir KOMENAN, Associate Professor, Félix Houphouët-Boigny University, Côte d'Ivoire

**Computer Graphics and Dissemination:** Dr KOUAKOU Kouadio Sanguen,

Alassane OUATTARA University

## **Subeditors**

Dr. Souleymane TUO, Peleforo GON COULIBALY University, Côte d'Ivoire  
Dr. Kouakou Antony ANDE, Peleforo GON COULIBALY University, Côte d'Ivoire  
Dr. Alama OUATTARA, Peleforo GON COULIBALY University, Côte d'Ivoire  
Dr. Youssouf FOFANA, Peleforo GON COULIBALY University, Côte d'Ivoire

## **Drafting Board**

Dr. Daouda COULIBALY, Peleforo GON COULIBALY University, Côte d'Ivoire  
Dr. Moussa OUATTARA, Peleforo GON COULIBALY University, Côte d'Ivoire  
Dr. Evrard AMOI, Peleforo GON COULIBALY University, Côte d'Ivoire  
Dr. Adama SORO, Alassane Ouattara University, Côte d'Ivoire  
Dr. Dolourou SORO, Alassane Ouattara University, Côte d'Ivoire  
Dr. Yehan Landry PENAN, Peleforo GON COULIBALY University, Côte d'Ivoire  
Dr. Yao Katamatou KOUMA, University of Lomé, Togo  
Dr. Oko Richard AJAH, University of Uyo, Nigeria  
Dr. Boua Paulin AKREGBOU, Peleforo GON COULIBALY University, Côte d'Ivoire  
Dr. Jean-Paul ABENA, Teacher Training School of Bertoua, Cameroon  
Dr. Resnais Ulrich KACOU, Jean Lorougnon GUEDE University, Côte d'Ivoire  
Dr. Gervais-Xavier KOUADIO, Peleforo GON COULIBALY University, Côte d'Ivoire  
Dr. Le Patrice LE BI, Peleforo GON COULIBALY University, Côte d'Ivoire  
Dr. Issiaka DOUMBIA, Peleforo GON COULIBALY University, Côte d'Ivoire  
Dr. Siaka FOFANA, Felix Houphouët-Boigny University, Côte d'Ivoire

## **REVIEW COMMITTEE**

Philippe Toh ZOROB, Professor, Alassane Ouattara University, Côte d'Ivoire  
Honorine SARE-MARE, Professor, Joseph Ki-Zerbo University, Burkina Faso  
Anthony AIZEBIOJE-COCKER, Associate Professor, Ambrose Alli University, Nigeria  
André KABORE, Associate Professor, Joseph Ki-Zerbo University, Burkina Faso  
Aboubacar Sidiki COULIBALY, Associate Professor, University of Humanities of Bamako, Mali  
Mariame Hady WANE, Associate Professor, Cheikh Anta Diop University, Senegal  
Kandayinga Landry YAMEOGO, Associate Professor, Norbert Zongo University, Burkina Faso  
Zouakouan Stéphane BEUGRE, Associate Professor, Peleforo GON COULIBALY University, Côte d'Ivoire  
Eckra Lath TOPPE, Associate Professor, Alassane Ouattara University, Côte d'Ivoire  
Sati Dorcas DIOMANDE, Associate Professor, Peleforo GON COULIBALY University, Côte d'Ivoire  
Martin Armand SADIA, Associate Professor, Alassane Ouattara University, Côte d'Ivoire

## SCIENTIFIC COMMITTEE

Daouda COULIBALY, Professor, Alassane Ouattara University, Côte d'Ivoire  
Kasimi DJIMAN, Professor, Félix Houphouët-Boigny University, Côte d'Ivoire  
Anne Claire GNIGNOUX, Professor, Jean Moulin University, Lyon 3, France  
Désiré ANTANGANA KOUNA, Professor, University of Yaoundé I, Cameroon  
Fallou MBOW, Professor, Cheikh Anta Diop University, Senegal  
Mamadou DRAME, Professor, Cheikh Anta Diop University, Senegal  
Georis Bertin MADEBE, Professor, Omar Bongo University, Gabon  
Alain SISSAO, Professor, Joseph Ki-Zerbo University, Burkina Faso  
Kodjo Ruben AFAGLA, Professor, University of Lomé, Togo  
Honorine SARE-MARE, Professor, Joseph Ki-Zerbo University, Burkina Faso  
Vamara KONE, Professor, Alassane Ouattara University, Côte d'Ivoire  
Kouamé ADOU, Professor, Alassane Ouattara University, Côte d'Ivoire  
Obou LOUIS, Professor, Felix Houphouët-Boigny University, Côte d'Ivoire  
Kouadio Antoine ADOU, Associate Professor, Peleforo GON COULIBALY University, Côte d'Ivoire  
Koffi Syntor KONAN, Associate Professor, Alassane Ouattara University, Côte d'Ivoire

## ÉDITORIAL

Chez les Sénoufos du nord de la Côte d'Ivoire, le bosquet sacré est communément appelé « Sinzang ». Les premiers du genre dateraient de l'époque du patriarche et chef de Korhogo SORO Zouakagnon (1840-1894). C'est l'espace tutélaire de l'institut initiatique de la société secrète : le Poro. Lieux fortement protégés et aménagés à l'envi, ces forêts sacrées existent dans tous les villages de la région. La preuve en est qu'en leur sein, les adolescents effectuent le rite de passage les amenant à l'âge de la maturité. Le « Sinzang » est aussi le haut lieu de la transmission de la connaissance intergénérationnelle. Ainsi, l'enseignement du savoir ancestral, de l'ontologie et la cosmogonie- contribuant à la formation spirituelle, morale et sociale de l'élite Sénoufo de demain-est associé à ce panthéon.

S'inscrivant dans cette logique pédagogique et académique, la Revue SINZANG ambitionne de faire la promotion des humanités tant africaine qu'occidentale dans le domaine de la Littérature, des Sciences du Langage, de la Communication et de l'Éducation. Pour ce faire, elle s'inscrit dans une démarche de vulgarisation des réflexions et des études menées par les Enseignants-Chercheurs et des Chercheurs pour le développement durable de la société.

Comme signes distinctifs du « Sinzang », Jacqueline DELANGE, dans *Arts et peuple Sénoufo de l'Afrique noire*, identifie entre autres les cases, les cônes en terre et les statues (masques). L'identité visuelle de cette revue présentant deux masques, l'un symbolisant le savoir ancestral et l'autre la science occidentale. Les deux se faisant face à l'entrée d'une case sacrée expriment la rencontre de connaissances diverses mis au service de l'humanité. In fine, elles s'exportent vers d'autres horizons ; d'où l'idée des cases en perspective.

SINZANG est une revue pluridisciplinaire à comité de lecture et scientifique. Elle est bilingue : éditée en anglais et en français. Mais elle accepte également les travaux écrits en allemand et en espagnol. C'est une revue semestrielle, tenant deux parutions l'an. Au demeurant, elle peut

procéder, selon les demandes ou les sollicitations formulées à l'appréciation de son comité de lecture, à des parutions spéciales thématiques et à la diffusion d'actes de colloque.

## **CONTACTS**

**Adresse Postale :** BP 1328 Korhogo, Côte d'Ivoire

**Email :** [revuesinzang@gmail.com](mailto:revuesinzang@gmail.com) et [sinzangarticles@revue-sinzang.net](mailto:sinzangarticles@revue-sinzang.net)

**Téléphone :** +225 07 47 32 80 55 / +225 0709540314

**Site internet :** [www.revue-sinzang.net](http://www.revue-sinzang.net)

## **COMITE ÉDITORIAL**

**Directeur de publication :** Daouda COULIBALY, Professeur Titulaire, Université Alassane Ouattara, Côte d'Ivoire

**Rédacteur en chef :** Casimir KOMENAN, Maître de Conférences, Université Félix Houphouët-Boigny, Côte d'Ivoire

**Infographie et Diffusion :** Dr KOUAKOU Kouadio Sanguen, Université Alassane OUATTARA, Côte d'Ivoire

### **Secrétariat de rédaction**

Dr. Souleymane TUO, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Kouakou Antony ANDE, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Alama OUATTARA, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Youssouf FOFANA, Université Peleforo GON COULIBALY, Côte d'Ivoire

### **Comité de Rédaction**

Dr. Daouda COULIBALY, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Moussa OUATTARA, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Evrard AMOI, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Adama SORO, Université Alassane Ouattara, Côte d'Ivoire

Dr. Dolourou SORO, Université Alassane Ouattara, Côte d'Ivoire

Dr. Yehan Landry PENAN, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Yao Katamatou KOUMA, Université de Lomé, Togo

Dr. Oko Richard AJAH, Université d'Uyo, Nigéria

Dr. Boua Paulin AKREGBOU, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Jean-Paul ABENA, École Normale Supérieure de Bertoua, Cameroun

Dr. Resnais Ulrich KACOU, Université Jean Lorougnon GUEDE, Côte d'Ivoire

Dr. Gervais-Xavier KOUADIO, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Le Patrice LE BI, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Issiaka DOUMBIA, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Siaka FOFANA, Université Felix Houphouët-Boigny, Côte d'Ivoire

## **Comité de Lecture**

Philippe Toh ZOROB, Professeur Titulaire, Université Alassane Ouattara, Côte d'Ivoire  
Honorine SARE-MARE, Professeur Titulaire, Université Joseph Ki-Zerbo, Burkina Faso  
Anthony AIZEBIOJE-COCKER, Maître de Conférences, Ambrose Alli University, Nigeria  
André KABORE, Maître de Conférences, Université Joseph Ki-Zerbo, Burkina Faso  
Aboubacar Sidiki COULIBALY, Maître de Conférences, Université des Lettres et des Sciences Humaines de Bamako, Mali  
Mariame Hady WANE, Maître de Conférences, Université Cheikh Anta Diop, Sénégal  
Kandayinga Landry YAMEOGO, Maître de Conférences, Université Norbert Zongo University, Burkina Faso  
Zouakouan Stéphane BEUGRE, Maître de Conférences, Université Peleforo GON COULIBALY, Côte d'Ivoire  
Eckra Lath TOPPE, Maître de Conférences, Université Alassane Ouattara, Côte d'Ivoire  
Sati Dorcas DIOMANDE, Maître de Conférences, Université Peleforo GON COULIBALY, Côte d'Ivoire  
Martin Armand SADIA, Maître de Conférences, Université Alassane Ouattara, Côte d'Ivoire

## **Comité Scientifique**

Daouda COULIBALY, Professeur Titulaire, Université Alassane Ouattara, Côte d'Ivoire  
Kasimi DJIMAN, Professeur Titulaire, Université Félix Houphouët-Boigny, Côte d'Ivoire  
Anne Claire GNIGNOUX, Professeur Titulaire, Université Jean Moulin, Lyon 3, France  
Désiré ANTANGANA KOUNA, Professeur Titulaire, Université de Yaoundé I, Cameroun  
Fallou MBOW, Professeur Titulaire, Université Cheikh Anta Diop, Sénégal  
Mamadou DRAME, Professeur Titulaire, Université Cheikh Anta Diop, Sénégal  
Georis Bertin MADEBE, Professeur Titulaire, Université Omar Bongo, Gabon  
Alain SISSAO, Professeur Titulaire, Université Joseph Ki-Zerbo, Burkina-Faso  
Kodjo Ruben AFAGLA, Professeur Titulaire, Université de Lomé, Togo  
Honorine SARE-MARE, Professeur Titulaire, Université Joseph Ki-Zerbo, Burkina Faso  
Vamara KONE, Professeur Titulaire, Université Alassane Ouattara, Côte d'Ivoire  
Kouamé ADOU, Professeur Titulaire, Université Alassane Ouattara, Côte d'Ivoire  
Obou LOUIS, Professeur Titulaire, Université Felix Houphouët-Boigny, Côte d'Ivoire  
Kouadio Antoine ADOU, Maître de Conférences, Université Peleforo GON COULIBALY, Côte d'Ivoire  
Koffi Syntor KONAN, Maître de Conférences, Université Alassane Ouattara, Côte d'Ivoire

**TABLE OF CONTENTS**  
**TABLE DES MATIERES**

**1. GASTRONOMIE, COMMUNICATION ET PRINCIPES DE MARQUAGE SYMBOLIQUE DANS LA PROMOTION DU TOURISME LOCAL IVOIRIEN**

..... Khan KOUAME (khankouame@gamil.com/  
.....Sainghot SOUMAHORO (sainghotsoum777@gmail.com) (Côte d'Ivoire) \_ P.1-24

**2. EFFICACITÉ DU SPONSORING DES PARRAINEURS DE LA LIGUE DES CHAMPIONS UEFA 2025 EN TERMES D'ATTITUDE SUR LES POPULATIONS KORHOGOLAISES**

.....Katia OUATTARA (ouattarakatia@yahoo.com) (Côte d'Ivoire) \_P.25-42

**3. L'ORPAILLAGE ILLÉGAL, FACTEUR DE RISQUE SUR LA SANTÉ ET L'ENVIRONNEMENT NATUREL : CAS DE ZAGUINASSO EN CÔTE D'IVOIRE**

.....Doffou Brice Anicet YAVO (anicetyavo@upgc.ci) /  
Francis Pacôme KOUAKOU (kouakoufp@yahoo.fr) (Côte d'Ivoire) \_P.43-57

**4. YA KOI DE CHARLES NOKAN : UNE DRAMATISATION DU TRAGIQUE**

.....Bangali DOUMBIA (bangalidoumbia.bd@gmail.com) (Côte d'Ivoire) \_P.58-70

**5. MODERNITY: A NECESSARY EVIL? A POSTCOLONIAL READING OF ISHMAEL BEAH'S *RADIANCE OF TOMORROW***

.....Kouakou Antony ANDE (andekouakou@yahoo.fr) (Côte d'Ivoire) \_P.71-83

**6. ORAL LEGACIES IN ANDRÉ BRINK'S *A CHAIN OF VOICES AND IMAGININGS OF SAND***

..Oumarou DIABAGATE (Oumaroudibagate75@gmail.com) (Côte d'Ivoire) \_P.84-100

**7. GENRE DES ENSEIGNANTS, TYPE D'ÉVALUATION ET PERFORMANCES SCOLAIRES DES ÉLÈVES DU SECONDAIRE**

.....Zakari MAHAMADOU (zakmohd4@yahoo.fr) (Niger) \_P.101-116

**8. STYLE IN SOME SELECTED POEMS BY ATUKWEI JOHN OKAI AND WYSTAN HUGH AUDEN**

.....Sansan SIB (sibsansan01@gmail.com) (Côte d'Ivoire) \_P.117-136

**9. LA PROBLÉMATIQUE DU DÉVELOPPEMENT D'UNE CONSCIENCE D'OPÉRATIONS MÉTALINGUISTIQUES DANS L'ENSEIGNEMENT DE LA GRAMMAIRE DES LANGUES ÉTRANGÈRES**

....Kouakou Yannick KONDRO (yannickkondro@yahoo.fr) (Côte d'Ivoire) \_P.137-150

**10. CHARACTERS AND DYSTOPIA IN THOMAS HARDY'S *THE RETURN OF THE NATIVE***

.....Julien Tanoé AFFI (affijulien@gmail.com) (Côte d'Ivoire) \_P.151-161

**11. CONTRIBUTION DE L'IRONIE AU STYLE DU ROMAN *LES SOLEILS DES INDÉPENDANCES* D'AHMADOU KOUROUMA**

.....Abdoulaye SERE (lucasere2015@gmail.com) /  
Tégawendé Donatien NANA (tegawendedonatienana@gmail.com) (Burkina Faso)  
P\_162-175

**12. LESLIE SILKO MARMON'S CEREMONY: THE CARICATURE OF THE INDIANS' ALIENATION**

.....Acho Patrice ADOUPO (adoupo\_acho@yahoo.fr) (Côte d'Ivoire) \_P.176-191

**13. LECTURE INTERSECTIONNELLE DU FÉMINICIDE ET DES VIOLENCES ENVERS LES FEMMES DANS *SALVAGE THE BONES* ET *SING, UNBURIED, SING* DE JESMYN WARD**

.....Selay Marius KOUASSI (lebonselay@yahoo.fr) (Côte d'Ivoire) \_P.192-208

**14. ANALYSE STYLOLINGUISTIQUE DE *BISTOURI DES LARMES* DE RAMONU SANUSI**

Eiloghosa ENOGIOMWAN (Eiloghosa.enogiomwan@uniben.edu)  
(Nigéria) \_P.209-226

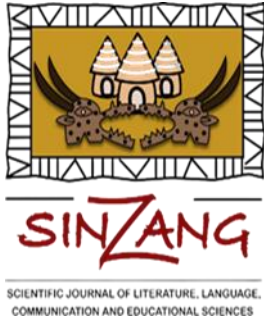
**15. LE RYTHME NARRATIF DE LA SUBORDINATIVE RELATIVE DANS LES STRUCTURES PROVERBIALES**

.....Kouadio Wilfried Cédric N'DRI (cedrickouadio@gmail.com)/  
.....Mohamed CAMARA (mohcame@yahoo.fr) (Côte d'Ivoire) \_P. 227-239

**16. THE AMERICAN POLICE AS A TOOL OF WHITE SYSTEMIC OPPRESSION: A STUDY OF ANGIE THOMAS' *THE HATE U GIVE***

.....Ollo Désiré HIEN (hiendesire6@gmail.com) (Côte d'Ivoire) \_P.240-250





## **MODERNITY: A NECESSARY EVIL? A POSTCOLONIAL READING OF ISHMAEL BEAH'S *RADIANCE OF TOMORROW***

Kouakou Antony ANDE

Université Peleforo GON COULIBALY, Korhogo (Côte d'Ivoire)

Département d'Anglais

Littérature et Civilisation Africaines des Pays Anglophones

Email: andekouakou@yahoo.fr

### **ABSTRACT**

This article aims at showing how harmful modernity can be for rural life in Africa despite the numerous advantages it brings to people. Modernity has numerous advantages. Indeed, with its advent, the world has evolved and even the most remote places have been reached by its tentacles. However, despite all these advantages, Modernity, has drastic impacts on rural life. The story in the novel *Radiance of Tomorrow* by Ishmael Beah is very interesting. In the novel, villagers from Imperi experienced the bitterness of development. They saw their habits change drastically. In fact, things they were used to do that strengthened harmony and connected them to the ancestors suddenly took an end. To solve the problem, some will resort to violence but, at the end, the whole village will be compelled to depart from Imperi leaving definitely behind all the memories and connection to the land.

**Keywords:** Modernity – Rural life – Ancestors – Drastic change – Traditions.

### **LA MODERNITÉ, UN MAL NECESSAIRE ? UNE LECTURE POSTCOLONIALE DE *RADIANCE OF TOMORROW* D'ISMAEL BEAH**

#### **RÉSUMÉ**

Cet article vise à montrer à quel point la modernité peut être néfaste pour la vie rurale en Afrique, malgré les nombreux avantages qu'elle apporte aux populations. La modernité présente de nombreux avantages. En effet, avec son avènement, le monde a évolué et même les endroits les plus reculés ont été touchés par ses ramifications. Cependant, malgré tous ces avantages, la modernité a des répercussions dramatiques sur la vie rurale. L'histoire racontée dans le roman *Radiance of Tomorrow* d'Ishmael Beah est très intéressante. Dans ce roman, les villageois d'Impieri ont fait l'amère expérience du développement. Ils ont vu leurs habitudes changer radicalement. En fait, les activités auxquelles ils étaient habitués, qui renforçaient l'harmonie et les reliaient à leurs ancêtres, ont soudainement pris fin. Pour résoudre le problème, certains auront recours à la violence, mais au final, tout le village sera contraint de quitter Imperi, laissant définitivement derrière lui tous ses souvenirs et ses liens avec la terre.

**Mots-clés :** Modernité – Vie rurale – Ancêtres – Changement radical – Traditions.

## INTRODUCTION

Many people have for long opposed tradition and modernity and this so-called opposition between the two entities is not new. O. Rabah believes that this difference dates back to colonisation. For him, it was then that “Europe created the concept of savageness and barbarism as antithesis to its modernity and civilization.” (2018, p.31). In other words, the difference between these elements is an invention by white men to make the difference between their culture and that of the others. O. Rabah thus argues that: “Modernity and tradition are used as contradictory and exclusive concepts where the former indicates progress, and the latter indicates a past without contemporary legitimacy.” (O. Rabah, 2018, p.30-31), which means that modernity refers to what he terms “the modern model” while tradition, on the contrary “was to represent the antiquity” (p.31). It should be remembered that J. R. Gusfield (1967, p.355) had already rejected this difference between the two entities arguing that “Tradition and modernity are frequently mutually reinforcing, rather than systems in conflict.” This idea shows that the two elements are not opposed as some may believe but they are complementary. The novel by Ishmael Beah is a perfect example of the relationship between tradition and modernity. Let us say that before the advent of modernity, villagers used to live a normal and perfect rural life: they used to tell stories to the youth and to worship their ancestors. However, with modernity, everything stopped. This abrupt end of their activities had a negative impact on the youth and the entire village. What used to be seen as a virtue is now considered a sin because of the change brought by modern life. Before such a situation, the question that comes to our mind is the following: is modernity the enemy of tradition? In other words, how does modernity influence tradition? What is the relationship between tradition and modernity? What is the objective of the author of *Radiance of Tomorrow*? To answer these questions, we will resort to the postcolonial theory as defined by Marie-Carrière as “

a practice of reading “that enables us to move beyond particularism and clichés” (Desroches 2003,4) to address the encounters, conflicts and even paradoxes of uprootedness, crossbreeding, otherness, internal and external movements, memories, critical approaches and the play of language, forms and genres in a literary work that is clearly (but not exclusively) migrant. (our translation).

The work is divided into three parts: the first one is Life before modernity, the second is the upheaval in traditional habits and the last one is entitled Radiance of Tomorrow: from the necessity to modernize to the promotion of African values and nature.

### **I – LIFE BEFORE MODERNITY**

Life in African societies or villages has always been simple and normal. Africans have always lived a simple but instructive life. When we consider what was going on in Radiance of Tomorrow by Ishmael Beah, we better understand this question. It is said that villagers used to live a harmonious life and even : « all men and boys ate together, and the women and girls did the same, bringing a lively aura to that evening that resembled the way things used to be » (p.35). This reference permits to understand that Africans, wherever they are, live a communal life. They do always their utmost to preserve peace and harmony between them. Here, they are back to their village after being scattered by the deadly war that claimed the lives of many. Despite what they lived, they are doing the necessary to keep this habit. In fact, Africans know that the development of their land depends on themselves and not on others and « they believe that they should together be committed to the wellbeing, safety and prosperity of their homeland” (J. Kenyatta, 1938, P.251). They know that their lives depend on the harmony and peace between them. So, wherever they are, they struggled to maintain this peace through a community life. It is also necessary to remind that in an African society, individuals exist just because they live in a society, and without the others, they are nothing. C. C. Mbaegbu (2015, p.179) gives us more details about this fact:

An individual has force or life, any social group, the family, the village, etc. has its own existence and its perpetuation is the ambition of both the individual and the group. There is no question of rugged individualism in African society; the individual exists because he finds himself in a society. The African is essentially man-in-community. It is the community which makes the individual, not the other way round.

Rural life has all its meaning in Radiance of Tomorrow. Every night, people will gather around the fire and listen to the story told by elders. To understand the importance people grant to this particular moment, let us see what they do before and during the storytelling time: “during that work he had also told them it was their duty to make sure that things went smoothly, to prevent any outside intrusion, and had

assigned each a position and task for the night (p47). Her, the story is about Colonel, a former child soldier who is giving instructions to his friends to secure the place to prevent any disturbance. It is also essential to remind the reader that all the people were at this meeting. Storytelling is so important for villagers that when it is time, no one wants to miss the story or the time because the stories are very instructive and useful for everyone. The narrator says that “No matter who was present, and why, the entire town had come to hear a story from Mama Kadie and from whoever else would be moved to tell. “(p.47). And what is also necessary to say is that they are always useful no matter the time. They may not play the role for which they are told on the spot but as time passes, they prove to be important. Mama Kadie recognizes this fact when she said: “Sometimes a story does not make immediate sense – one has to listen and keep it in one’s heart, in one’s blood, until the day it will become useful” (p.49).

Let us say that it is not the fact of simply telling the story that is important, but the moral given at the end that matters. In reality, elders do not tell stories for the sake of telling them. If they do so it is just because they have a message to impart to the audience particularly to the young generation. Mama Kadie once again defends this position in the following lines: “It isn’t about knowing the most stories, child. It is about carrying the ones that are most important and passing them along.” (p.35). The most important the character is alluding to here are those able to influence listeners’ behaviour and change them positively. François Rullier-Theuret (2006, p.85) is convinced that :

In general, those who set out to tell a story have something else to get across, an idea that doesn't necessarily have to be theoretical, a lesson that doesn't necessarily have to be moral, a desire to raise questions and make people think.

Stories have an educational vocation. They teach those who listen to them. As an educational tool, they play useful roles in the upbringing of the new generation. Ibrahim Sow (1986-87, p.348) says that :

The essential aim of education is to prepare the child for the social world and to make him aware of moral values, i.e. to enable him to distinguish between what is good and what is bad, between what is useful and what is bad, between what is beautiful and what is ugly. It seeks to instill in the child a sense of responsibility, a sense of duty, and a desire for respectability.

This is exactly the objective of these stories : teaching people to differentiate between good and bad. An unnamed character in the novel is in favour of this idea. Here is his point: « I think stories and the old ways will bring them in contact with life, with living, and with godliness again. » (p.51). This quotation enables us to say that no matter the situation today, elders still believe that it is not too late, and that something positive can be done if stories continue to be told and if the latter are taught old ways. To reach that goal, « Morality education with regard to family life, clan, history and sexual relationships in the community was inculcated from an early age.» (Felix Ngunzo Kioli et al., 2012, P.2). The reason for this early beginning is simple: as children, they record easily what is taught to them and have an easiness to assimilate. In other words, we have to understand that: “The adolescence denotes a person in transition from childhood to adulthood and to a majority of global cultures, this stage calls for proper induction into the norms and regulations of the society.” (Felix Ngunzo Kioli et al., 2012, p.1).

Besides storytelling and its valuable teachings, we have the worship of ancestors and the respect for elders that were the bases of African traditional values. Concerning the first one that is the ancestors, it is capital to say that ancestors are part of Africans daily lives. Pa Kainesi said that “there are three important things one’s heart must be satisfied with before choosing the location of a village (...) There must be a good source of water, good land for growing crops, and a suitable place for burying the dead” (p.112). We notice that the place devoted to the dead is very important in African culture. In the continent the dead never die and in Kenya, for example, people prepare the death just to be at peace once in the other world. It is said that “when a man has more than one wife and many children, his soul rests in peace with the feeling that, after death, it will not be wandering in the wilderness or lose contact with the earth, for there will always be someone to hold communion with.” (J. Kenyatta, 1938, P.13-14). In other words, Africans believe in a life after death. This is the reason why long after death, they still worship ancestors and grant them respect and honour. It is vital to understand that “Ancestors are not worshiped, but they are revered and understood as being able to play an active part in the everyday lives of the living. Because ancestors who remain close at hand can influence events, they are regularly offered gifts.” (N. Sobania, 2003, p.34). the place ancestors occupy in Africans’ lives is so important that

they cannot live without consulting them for any illness or misfortune considered as an anger from them (N. Sobania, 2003, p.35).

As for the respect of elders, it is an obligation to do so. When it is not the case, problems can arise. That was the case of white men who disrespected elders in the novel. They were all rejected and underwent villagers' anger. (p.85-86). Indeed, elders are "dominant custodians of culture" (S. Jerop, 2009, p.189). They have also "a strong and much respected role of teaching society's mores and cultural values." (D. Odinga, 2016, p.59) and this value is part of what young Africans learn when they are passing through their initiation rite: "Personal discipline, self-control and respect for one another especially in age sets were strong virtues" (F. Ngunzo et.al.,2012, p.4. respect for elders is one of the foundations of African culture and in traditional Africa, it was important. Unfortunately, with the advent of white men with their modernizing tools, everything vanished.

## **2- THE UPHEAVAL IN TRADITIONAL HABITS**

The reading of *Radiance of Tomorrow* by Ishmael Beah helps understand the opposition people want to establish between modernity and tradition (J. R. Gusfield, 1967, p.351). Indeed, the behaviour some characters show strengthens this position. When, for example, white men went to Imperi to exploit the land, they demonstrated that they had nothing to do with villagers' gods or their sacred places. They remained insensitive to villagers' plea (p.160). This question by the narrator is full of meaning: « this town...what was it now and what would become of its people? » (p.123). It permits to understand the changes that have occurred with time. Not considering Africans' ways, white men simply did what they thought was good for them with the complicity of African leaders (p.160). This other question by Pa Moiwa is meaningful. He said: « Even if that is the case, would you dig up your own grand-father's or grand-mother's grave to find some minerals? » (p.160). The answer provided by the white man draws one's attention. It is said that « The white man ignored the question » (p.160) which permits to understand that the elder's question certainly had no impact on the man, or he did not find it necessary to answer maybe because meaningless for him. In other words, the old man was saying nothing. This misbehaviour from the young white man strengthens Roy F. Baumeister and Mark Muraven's opinion on the fact that "adolescent misbehavior is an age-old problem; adolescent identity crisis is a modern one. (R. F. Baumeister and M. Muraven, p.407). Fouad Mami is also right

when he said that: “In the present African context, globalizing tendencies might induce the question of how one can attain and acquire modernity without being completely dominated by it.” (M. Fouad, 2011, p. 114). Simply put, modernity has devastating influence on African society. We know that the dead hold a very important position in black people’s life. For them, they are not dead. This justifies the attitude they had when the cemetery of Imperi was destroyed. It is said that:

The blades of the machines dug into the graves, pulling out bodies, skulls, and some bones still wrapped in old cotton clothes; they were all deposited in a big hole the machines had dug. People cried and shouted in vain. They apologized to the ancestors. No one had ever witnessed an entire cemetery destroyed like this. (p.162).

The cries and shouting of villagers seeing the cemetery where their ancestors rest is a sacrilege for them. In fact, as said at the end of the quotation, they had never experienced such a situation. Simply put, they had never believed that a person could have the idea of digging into the grave. They are so disheartened and desperate that the only thing they could do was to weep. They also apologize to the ancestor for this offense even if it didn’t come from them, because they know they are alive.

On the society, the consequences of this invasion are drastic for all the villagers. Their habits changed suddenly. They who used to live a peaceful life in their village and in perfect harmony with nature saw their daily activities change. First of all, the storytelling stopped and this flashforward by the narrator permits to know that something bad was on its way: « No one could have anticipated that this was the last of such gatherings. The elders would have told other stories if they could have seen the strange changes that were in the wind of time. » (p.51). Here villagers had just taken part in the storytelling and were dispersing. Unfortunately, what they did not know was that they would not listen to any story in their life. The reason was that just after, everything collapsed around them. This change affected people’s behaviour. Indeed, as soon as modernity was introduced in the village, storytelling stopped as well as the morals given at the end. Consequently, people’s behaviour also dropped: it is said that “More bars opened in town, and at night music blared out and drunken men harassed the young women who walked by. The elders no longer told stories in the town square, as the fracas from the bar prevented the quiet necessary for stories to pierce the hearts and minds of the young.” (p.77). This reference clearly shows that the end of storytelling sealed the fate of the new generation. It also demonstrates that storytelling

or stories themselves have a positive effect. We can also say that elders told story on purpose. Indeed, “educating the children in the family and clan tradition. Apart from the system of schools which has been introduced by the Europeans, there is no special school building in the Gikuyu sense of the word: the homestead is the school.” (J. Kenyatta, 1938, p.99). According to the narrator, the deviant behaviour highlighted just above stem from the lack of advice from elders, because through stories, elder educate following the objectives they want to reach. We can thus say that the end of storytelling also means the end of education for the young generation. One should remember that: “The period of education is when the core values and new life roles are imparted on an individual. The individuals are expected to come out of this period aware of who they are, responsible members of the community and conscious of what kind of life is expected of them.” (D. O. Odinga, 2016, p.5-6).

On the environment, the river that gave villagers fresh water for their daily needs was filled with poison coming from the companies. In so doing, these companies become a threat to nature that they negatively destroy. In fact, in polluting the river, they endanger the life of living creatures in water. They did kill them as the villagers testified with dead fish coming from the river (p.100).

The forest met the same misfortune, the same fate: It was destroyed by the sophisticated machine of the company. In fact, when people were compelled to leave the village and were forced to establish in the new place given to them, the company destroy anything around the former village, because as they put it: « they had found minerals .... » (p.000). The following quotation gives us an idea and the scope of the damages: « The truck halted at a large clearing in the middle of the dams that could be seen miles and miles in the distance. Once there had been forests here » (p.146). This sad description shows the danger modernity represents for rural areas. It is said that the disaster extended miles and miles and the last sentence enables us to know that that place use to be forests. This precision is so important in that it exposes the drawback this system has on nature. The forest, a very necessary and vital element in the life and survival of all beings is being destroyed by human beings. This undoubtedly affects is at the basis of change in many countries. Animals are the first to undergo this plight. When the forest was destroyed by workers of the company, the narrator gave a very important message saying: « The new town didn't have the magic of Imperi. The birds didn't come, as there were no trees for them to build their nests

in. » (p.168). Elements of nature as well as animals are not spared in this situation. Here, after the machines have left, nothing remains for animals and even the birds have stopped visiting the place because there are no trees. Yi-Pan said that “The continuous development of human society inevitably affects the environment.” (Y. Pan, 2022, p.110). Put differently, man’s daily activities are harmful for the nature and the drawbacks are also visible. For J. Zhai and B. Chenglian, there is no doubt, human beings are the only responsible for what is happening to nature: “Human-induced global warming, overgrazing, and deforestation are compounding large-scale droughts, famines, storms, and floods.” (J. Zhai and B. Chenglian, 2021, p.208). He even goes further warning us about the dangers of such behaviour; “Any harm we inflict on nature will eventually return to haunt us.( J. Zhai and B. Chenglian, p.212). In reality, they are right to warn us about the danger resulting from our actions on nature. Today, the world is undergoing the whims of nature with the climate change which is the direct cause of humans’ misdeeds on the environments.

### **3- RADIANCE OF TOMORROW: FROM THE NECESSITY TO MODERNIZE TO THE PROMOTION OF AFRICAN VALUES AND NATURE**

The novel by Ishmael Beah *Radiance of Tomorrow* can be seen as this peaceful and perfect illustration of the cohabitation of modernity and tradition. In fact, the different actions and behaviour noticed in it converge in one direction: “tolerance and acceptance of the differences and minorities.” (A. W. Nakhisa, p.75). Many examples can be taken from the novel. The ringtone of the paramount Chief’s mobile phone is an illustration of this blending of tradition and modernity. It is said that: “Before Mama Kadie could finish, the Chief’s mobile phone rang: the city is getting hot band the youth dem ah get so co oh oh old...” (p.115). Let us highlight the fact that the person whose mobile phone was ringing is the Paramount Chief herself. She is the incarnation of the tradition. It means that when elders have difficulty to solve a particular problem, they go to her for advice and solution. Describing her with a mobile phone, a typical sign of modernity and a particular ringtone, means that the Chief has her foot in tradition and her head in modernity. In other word, she lives between two worlds: the modern world and the traditional one. The mention and possession of mobile phone by a person who embodies traditional values also means that the whole village has already accepted modernity. And the end of the sentence says: “Such things happened these days” (P.115). Bluntly speaking, it is not a surprise to see such things in our

societies today, it is common, and everyone is used to them. The society, then, has already accepted them. For J. R. Gusfield (1967, p.353): “Tradition has been open to change before its present encounters with the West and with purposeful, planned change.” Which means that tradition and modernity cannot be opposed for the reason that tradition is dynamic and can adjust to realities and situations. In the novel, a situation compelled two villagers to change the rules and adopt a new one because for them, times have changed and so must traditions: “Times have changed and so must tradition” (p.45). What prompted them to go against the established rule which was to greet one’s neighbour using only the right hand was that one of them was amputated by the right hand during the war. As he could no longer use his right hand, the other decided to change the rule and shake his left hand. This example shows that the rules of the tradition are not unchangeable. They can undergo modification according to the reality. In other words, traditions must adapt and adjust to changes. This perception joins Gusfield’s position which is that “Tradition is not something waiting out there, always over one's shoulder. It is rather plucked, created, and shaped to present needs and aspirations in a given historical situation.” (Gusfield, 1967, p.358).

Today, the world has changed, what used to be in the past has taken another form or has simply disappeared. In simpler words, things have changed and A. W. Nakhisa (2013, p.76) even recognises that “The globe is now a bigger village. The only difference being that in order to reach an understanding with its inhabitants, students and members of EAC have to know all notions in other languages too, aside from their native ones.” We are leading to a unified world that should not exclude others’ culture. In the novel *Radiance of Tomorrow*, Villagers are not opposed to modernity, they have even adopted it with the numerous references to modern tools they own. But their profound desire is the preservation of their African values in this changing world. It is not a secret to say that African value their traditional and cultural values. It is also one of the reasons why educating children according to their traditional ways is more than important for them. J. Kenyatta (1938, p.99) recognized that “there is no special school building in the Gikuyu sense of the word: the homestead is the school.” In other words, the homestead is everything for them, it is the place where children are taught the necessary tools to be what the society expects of them, because they ‘are expected to come out of this period aware of who they are, responsible members of the community and conscious of what kind of life is expected of them.” (D. Odinga, 2016, p.6). The

reason is that “the European educationalists have not realised the importance of this teaching, and the result has been that the children who have been taught under European influence have almost forgotten or disregarded the Gikuyu customary law of behaviour.” (J. Kenyatta, 1938, p.110). For N. Sieben (2012, p.172), the reality goes beyond one’s imagination, because: “While at home, children were taught about their ancestry from their parents through oral stories, at school they learned to criticize their native cultures if they wanted to become “civilized” and gain the favour of the “White man’s God.” (Nicole Sieben, It was certainly to prepare the next generation to such problems that education through stories was of paramount importance for the youth and the whole community.

This peaceful and perfect cohabitation of tradition and modernity is clearly expressed in the following lines: “We want improvements – but not ones that destroy our spirit, our traditions, and literally kill us while we are still alive. Goodbye now” (p.117). What this character wants here is peace and harmony between the two entities. He refuses modernity to overwhelm tradition. He is convinced, through his speech that it is possible to live this hybrid life made of our traditional values and modernity. And for him, modernity cannot put an end to Africans’ long history of tradition. Both systems can live together and strengthen or “mutually reinforcing” (Gusfield, 1967, p.355).

The struggle of the elders was to preserve African culture from disappearing in this globalization. We know that “it is essential to consider the global in a local context. The resistance and acceptance of global ideology leads to a more unified world culture, but at the same time it also produces a fragmented cultural hybridity of a local culture.” (Chih-Yun Chiang, 2010, p.34). One understands that if elders accepted to be humiliated by the white men who disrespected them despite their old age, if they did not consider the fact that their opinions were not considered by the same men, and if they accepted to do all these sacrifices, it was just because they believed in the future, they thought that things could change positively in their favour. They were convinced that something could be done to save their traditional values particularly their relationship with ancestors. They were ready to die for their culture, that is why, in spite of their old ages, they accepted to walk long distances to meet the paramount Chief for help. Unfortunately, the latter had already betrayed them being on the side of those who were working against the tradition. They could accept the coexistence of

the two cultures but not the submersion of their culture by the modern one, whence the effort they were making.

## **CONCLUSION**

To conclude, we can say that modernity played a very important role in the modelling of rural life. Indeed, before its advent, people in villages used to live a normal life. They would to their utmost to impart their knowledge to the new generation through storytelling and other techniques. They would also worship their gods who hold an important place in the society. With the advent of modernity, things changed drastically and the life that once used to be normal, changed: new methods were introduced and young people as well as old men adopted western ways and neglected their own traditional values. It should be remembered that elders have never fully rejected western values or modernity, what they wanted was the preservation of their own African cultures. Their struggle was to keep what their ancestors entrusted to them for the new generation not to be lost. Elders had not the choice, they were thrown into a world they did not choose. The only thing they could do to protect their traditional values was to assimilate. Our word is that modernity should not be rejected but our traditional values must be taught to the new generation using the modern tools and techniques for an efficient result.

## **WORKS CITED**

BAUMEISTER Roy F. and MURAVEN Mark, 1996, "Identity as adaptation to social, cultural, and historical context", *Journal of Adolescence* 19, 405–416.

BEAH Ishmael. *Radiance of Tomorrow*: New York, Sarah Crichton Books, Farrar, Straus and Giroux, 2014.

CHIANG Chih-Yun, 2010, University of Denver, "Diasporic Theorizing Paradigm on Cultural Identity", *Intercultural Communication Studies* XIX: 1, p. 29-46.

JIALI Zhai & CHENGLIAN Bao, 2021, "A Comparative Study of the Relationship between Man and Nature in Chinese and Western Worldview", *Journal of Sociology and Ethnology* Clausius Scientific Press, Canada, Vol. 3 Num. 5, DOI: 10.23977/jsoce.2021.030537 ISSN 2616-2318.

MAMI Fouad, 2011, "Between Modernity and tradition: African identity in a state of transition," *University of Bucharest Review*, Literary and cultural studies Series, vol.1, n°1, pp.113-126.

NGUNZO Kioli Felix, WERE Allan Rosh, and ONKWARE Kennedy, "Traditional perspectives and control mechanisms of adolescent sexual behaviour in Kenya," *International Journal of Sociology and Anthropology* Vol. 4(1), pp. 1-7, 29 December

2011, January 2012 Available online <http://www.academicjournals.org/IJSA>, DOI: 10.5897/IJSAX11.002 ISSN 2006- 988x ©2012 Academic Journals.

ODINGA Okiya Denis, Avril 2016, The centrality of marriage in African religio-culture with reference to the Maasai of Kajiado county, Kenya, a thesis submitted to the school of humanities and social sciences in fulfilment of the requirements for the award of the degree of Doctor of Philosophy of Kenyatta university, 214p.

PAN Yi, 2022, "On Ethics of Coexistence between Man and Nature," Academic Journal of Humanities & Social Sciences, ISSN 2616-5783 Vol.5, Issue 3: 109-111, DOI: 10.25236/AJHSS.2022.050320.

SIEBEN Nicole, 2012, Ngugi wa Thiong'o: Literature's challenge to postcolonial imperialism in Africa, Winter-Spring, Social Science Docket.

RUTO Sara Jerop, 2009, "Sexual Abuse of School Age Children: Evidence from Kenya," CICE Hiroshima University, Journal of International Cooperation in Education, Vol.12 No.1c pp.177 ~ 192.

SOBANIA Neal, 2003, Culture and customs of Kenya, London, Greenwood Press.

WANYONYI Nakhisa Andrew, 2013, "The East African Framework in the Context of Plurilingualism: A case of University Education in Regional Integration from St Augustine University of Tanzania focus," Synergies Afrique des Grands Lacs, n°2, pp.75-82.