

EnterText volume 5 number 3

Introduction

EnterText is an interdisciplinary journal with a wide range of interests and concerns, but one of its more surprising aspects as it completes its first five years is the way it is attracting submissions from individuals who are themselves exemplars of distinctive intellectual diversity and cultural hybridity. It is pleasing to see how the journal is developing in this respect, its richness and variety providing a counter to the tendency to compartmentalise and become ever narrower, which both some academic journals and some personal and political philosophies exemplify. As editor, one has no idea what will be offered, particularly for an Open Issue. Contributors to this one are connected with many countries, and work in research areas which often could hardly have been guessed at. It all makes a stimulating reminder of the connectedness of what we do, as inquirers, and the uniqueness of what we, as people

In this issue, for example, the reader will find an Iraqi who has taught for many years in Canada and is now teaching in Saudi Arabia, addressing the Trinidadian-born, Indian

translates the first lesbian novel in Arabic. A lecturer in Kuwait writes about the court of Britain's first Hanoverian king.. I could go on. Here are also a Fulbright scholar working in Malaysia on the creative use of the new digital technologies, a former recipient of a Fulbright award in Tel Aviv who is a poet and professor at a Jewish university in New York, a young Italian American writer who has studied in the UK, and a poet from Martinique who has won prizes not only from Casa de las Americas in Cuba but from Macedonia and Lebanon. We have a man who lectures in Women's Studies writes about political philosophy. And we have our first contribution from Bangladesh, Kuwait and Saudi Arabia, and our first in French Caribbean Creole. We are proud that such an interesting bunch of people have entrusted us with their work, and hope that they are pleased with those they come to rub shoulders with in the pages of EnterText

Indeed, in this issue the representation of the international Muslim world—not

the idea of Iran as a retrograde, “medieval” and “dangerous” theocracy moves us to keep alive an awareness of some salient facts tending in a different direction, for instance that it is a country where 65% of university students are women.

It is perhaps predictable that creative work is likely to be highly diverse. What is less common in scholarly journals, however, is diversity between items of academic work. In this issue we have ten very different essays, from different fields and representing different approaches, and creative work from five people, including work in translation. The issue opens with an essay which tackles some core questions of political economy Robert Carley inventively deploys not only Heidegger but Brecht to expose “the postmodern materialism of high corporate finance as a kind of ontological container for technological progress, the development of productive machine technologies, dead labour, and the positing of living labour through the extension of the horizon of capital across the globe.” This is followed by an historical study of a little-known detail of eighteenth-century British history, the presence of two Turkish servants at the side of George I. Khaled Aljenfawi investigates contemporary discourse about them, and considers their complex positioning as an abject Other which served to deflect criticism of George himself. The eighteenth-century theme continues, but now on the other side of the Atlantic, with Ayse Naz Bulamur’s study of Hannah Webster Foster’s novel *The Coquette* which is seen as eschewing a moralistic single perspective to present multiple voices and points of view on the position of women in America at the time. Another woman-authored iconic work of similar period, Mary Shelley’s *Frankenstein*, is Emily Anderson’s topic in the following essay, in which she too focuses on multiple points of view. The narrators’ testimony leads only to the conclusion that language is ultimately

the reception of the work in middle eastern reviews and reflects on its pioneering nature. Sanna Dhahir's essay examines the representation of the feminine in a very different writer, a man against whose texts a charge of misogyny is often levelled, the Trinidad born, Indian descended Nobel Prize winning novelist V. S. Naipaul. The essay focuses on his collection *In A Free State* in which, it argues, the male quest for freedom is thwarted by the archetypal feminine, associated with death. The Caribbean theme continues with another woman poet, one who writes Creole and French, Nicole Cage-Florentiny from Martinique whose perspective is very different from Naipaul's. Her work tends to focus on the ongoing Caribbean experience of poverty, on racial injustice, international solidarity and the ongoing problematics relating to a history of slavery.

Her two poems, offered here in Creole, French, and English translation, bring us to the final work of this collection, an essay by Iftekhar Sayeed of Bangladesh, which in which

readers to join in, entering their own texts, and creating an ongoing dialogue, with each other and with the writers concerned. This is one of the beauties of ~~ethic~~ ~~is~~ never finished.

The three issues which make up EnterText Volume

the rigour of scholarship, of course. But we are also openly interested in unforeseeable connections, in contact between those working in different fields and in different parts of the world, and in reaching out to a range of readers which would have been unthinkable at any earlier point of world history. The diversity of what we publish is, we believe, our strength, because it is there that readers will find stimulus, challenge, and the new. We trust that while we are offered and can publish items and groups of items which our readers like ourselves will respond to with a gasp of surprise, then we are unlikely to stray far from our mission.

Paula Burnett, Editor