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ABSTRACTS

A. O. Adesoji, The Oduduwa Myth and the Farce of Yoruba Unity

Efforts have been made to present the Yoruba as a homogenous group with common descent from *Oduduwa*. Beyond the popularisation of the Oduduwa legend to present and project the Yoruba as a monolithic group, there was also the formation of associations seeking to serve as rallying points for Yoruba unity. The Yoruba language, a mutually intelligible language spoken by different Yoruba groups, as well as similarity in culture, has been promoted as the basis for the seeming unity among the Yoruba. These efforts notwithstanding, there have been dissenters who have consistently queried the common descent of the Yoruba from Oduduwa. Also, divisions occasioned by irreconcilable personal and ideological differences, and antagonisms exacerbated by struggles over land and chieftaincy matters, have further worsened the problem of unity in Yorubaland. This work examines the relevance of the Oduduwa myth vis-à-vis the promotion of Yoruba unity. The paper contends that the Oduduwa legend and related developments are ploys used by the elite to secure political space. This perhaps explains their inability to address in concrete terms and resolve satisfactorily age-old differences among different Yoruba groups, which would have helped the cause of Yoruba unity. The paper concludes that for as long as the elite are satisfied with selfish gains at the expense of achieving genuine unity in Yorubaland, the concept or idea of Yoruba unity may remain a mirage.

Paul Arthur, Experimental Histories and Digital Interactivity: Evaluating Three User-Navigable Texts

The benefits and drawbacks of digital interactivity for the representation of history are investigated. Various kinds of user interactivity, participation and engagement are discussed in the context of emerging digital media forms. Texts referred to as “interactive” histories are being presented in a variety of digital formats designed to offer

being tormented by memories of trauma that one has experienced only indirectly) on Spiegelman and his readers, as well as the ethical questions that arise in *Maus* and *In The Shadow of No Towers*. Using a theoretical framework that is grounded in Foucault, Rosenblatt, and Hirsch, it is argued that the proliferation of trauma in the reader, ethical or not, plays a crucial role in the transmission of history. Spiegelman's strategic mixture of word, space, and image implicates the reader into the narrative in a way that solely visual or textual narratives simply cannot. Through an unexpected mode of historiography, Spiegelman is able to illustrate not only *how* history gets passed, filtered, fragmented, and distorted from generation to generation, but more importantly, he shows us *why* we need to remember the past in the first place.

Michael Croft, Orientation/s

Texts and paintings may embody the idea that there is a sense of displacement caused by living in others' culture and something illusory about one's identity. The western-informed paintings have built into them Asian references, while the text *The Machine Age* alludes perhaps to childhood trauma. An assumption is that language needs to be strongly *formed* to achieve a resonance commensurate with this idea of displacement; hence, inevitably, a certain stylistic awkwardness. Of course, it could be argued that the formal characteristics of the work are simply the net result of creative striving, and the above explanation merely an attempt to locate meaning. The idea of a sealed product, excluding more than revealing, causing the reader or viewer to feel dissatisfied, is also interesting; like feeling but a guest of another's culture while investing in it as though it were one's home.

David Fulton, More-than-Adequately Composed: Gunn, Doty and the AIDS Elegy

The essay considers a sub-genre of the gay elegy, the AIDS elegy, as exemplified by the poetry of Thom Gunn and Mark Doty. It argues that the sub-genre is problematic in terms of subject matter, readership, social context, quality and tone of poetic response, and treatment of generic convention, and it investigates through close readings of the two

Darren Jorgensen, What and Why was Postcyberpunk? Bruce Sterling and Greg Egan in the 1990s

In 1999 Lawrence Person coined the term postcyberpunk to describe the features of some science fiction novels. Here Person's ideas are extended in an examination focused on Greg Egan's *Quarantine* (1992) and Bruce Sterling's *Holy Fire* (1996) in order to establish the historical conditions for the new sub-genre. If postcyberpunk registers the imagination that accompanies the growth of digital technologies and genetic engineering, it does so in a different way from cyberpunk. After Person's argument that postcyberpunk heroes are not so much rebels as members of the professional class, the article examines the way in which such heroes take on the cognitions that are imagined to accompany these new technologies. These characters cognitively map their own corporate situation in a transforming world, indicating some of the anxieties attendant upon globalisation.

Steven Michels, Nietzsche's Frames: Esotericism and the Art of the Preface

Many consider Nietzsche to be an esoteric writer who went to great lengths to hide his true teaching from all but a select few. It is argued here, however, that Nietzsche was an author who used his creative energies to make his teachings as clear as possible to the widest possible audience.

A permanent Indian community was established in Grenada in the late nineteenth century. This article examines the history of this community and shows that Indians became integrated into Grenada's society to the extent that by the 1950s there was no distinct Indian cultural identity. This degree of integration also impacted on the cordial nature of race relations in Grenada. The contributions made by Indians to Grenada's history are also considered. On the basis of their integration and identification with all aspects of Grenadian life the paper concludes that Indians have progressed from the status of immigrants to citizens of Grenada.

Claire Spivakovsky, Negotiations of Space: The Indigenous Prisoner and Discourse

The space of the Indigenous prisoner is unclear. Traditional accounts portray the prisoner as exiled from society, and deprived of liberty. However, recent developments show a move by correctional agencies towards inclusive practice, with renewed interest in offender rehabilitation and culturally appropriate programming. This article uses the changing face of corrections as a foil for clarifying the theoretical space of the Indigenous prisoner. Drawing on conceptualisations of space by postcolonial and Foucauldian theory, and reflecting on the concept of agency, this article argues that the space of the Indigenous offender is one of negotiation.

Janice Stewart, Shadows in a Cracked Mirror: The Spectre in *The Well of Loneliness*

This article is concerned with discursive traces of deviant subject formation elucidated by means of a reading "against the grain" of Radclyffe Hall's *The Well of Loneliness*. In particular, it presents an historical critical textual exegesis of Stephen Gordon, Hall's tragic invert, and rethinks the apparently restorative moment of "self-identification" that occurs when, following a scene of total despair in front of a mirror, Stephen locates, in a sexologist's treatise on sexual deviance, a description of a "mannish woman"—finally, a characterisation that seems to fit. The article explores the re/production, in both Hall's and various sexologists' texts, of heteronormative models of pathological gender identity narratives, and queries their purportedly liberatory intent.

perspective, dissent split into conventional and unconventional forms due to the constraints imposed by America's capitalist-democratic system; and (3) a more complete conception of political legitimacy should encompass the extra-institutional avenues of democratic practice and the progressive values embodied therein.