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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

participatory, immersive and engaging experiences of historical material. These works can take many forms and may be referred to in a variety of ways including multimedia documentary, interactive narrative, digital storytelling, virtual heritage, or even media art. The paper considers three examples of highly interactive digital history works that feature user navigation structures resembling computer games. The paper is written to address the need to expand the boundaries of the discussion of history to include new digital forms that have so rapidly extended narrative history's reach and potential.

James Brogden, Encountering the “Non-Place”

In an essay accompanying photographs, it is suggested that a broader and more ludic interrogation of “non-places” might reveal an essential paradox—that their innate qualities may reside in their current resistance to cultural definition, intervention, preservation, regeneration and valorisation. The paper seeks to reveal the contestable nature of non-place by examining its relationship to the notions of culture, late-capitalism, collective memory, representation, recovery, the counter-monument, and finally, to the notion of non-place as a potential palimpsestic “new landscape.” The overarching aim is to invite a more multi-disciplinary exploration of non-place, to encourage further debate.

Stephanie Ceraso, Survivors' Tales: Cultural Trauma, Postmemory, and The Role of the Reader in Art Spiegelman's Visual Narratives

Art Spiegelman's *Maus* and *In The Shadow of No Towers*, “comic” books that deal with the Holocaust and 9/11, present us with an innovative, experimental model of historical representation. Spiegelman's work raises a number of provocative questions about history, subjectivity, ownership of experience, and individual/collective consciousness. Is it morally acceptable for an author to inflict the psychic strain he experiences onto the reader? What does it mean to be haunted (both individually and socially) by a traumatic past that is not our own? What is the purpose of documenting horrific events for future generations? This essay explores the disease-like effect of postmemory (the notion of

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

bodies of work the variously effective ways in which the two poets confront these areas of difficulty.

Timothy Gleason, Asia in *LIFE*: The Magazine's Representation of "Its Troubles and Opportunities"

LIFE published a "special issue" on Asia on 31 December 1951, dealing with political, economic, and social issues. This article examines the issue's content to consider how *LIFE* portrayed Asia in the midst of the Korean War. *LIFE* exuded an air of American superiority over Asia, which was treated as exotic and in need of Western management. *LIFE*'s writers and foreign guest commentators offered unheeded warnings resulting in worsening American relations with some foreign governments. *LIFE* interested readers by using familiar content styles when America's view of Asia was largely framed by conflicts with Japan, China and North Korea.

Mark E. Hill and Jane Cromartie, An Indefinite Consumer(s)

Through both its literary style and content, this work offers a preliminary philosophical interdisciplinary understanding of an indefinite consumer(s). Our view is predicated upon Deleuze's principle of *difference*: "fragments or parts whose sole relationship is sheer difference that are related to each other only in that each of them is different." Indefinite consumers are not simply historical repositories. Instead they are always incomplete, placed within the fragmentary, inconstant (fluxion, fluxional, reflux), nomadic existence of difference. An indefinite consumer both engages in the proliferation of difference, and is continuously constituted and reconstituted by it. Consequently an understanding of indefinite consumers flows from an understanding of difference and the structuring of difference. In keeping with this perspective, the fragmentary literary style used in presentation is consistent with a Nietzschean view of knowledge and truth: "Nietzsche replaced the ideal of knowledge, the discovery of the truth, with *interpretation* and *evaluation*. Interpretation establishes the 'meaning' of a phenomenon, which is always fragmentary and incomplete...."

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. Particular attention is paid to how Nietzsche structured his books so readers might follow his message and perhaps even assist him in the goals of his new philosophy. If he was misunderstood, it was for a lack of worthy or capable individuals, not for a lack of trying on his part.

Jennifer Rich, "The Part is the Whole:" The Rhetoric of Historical Form in New Historicism

The methodology of historical representation present in new historicist methodologies of analysis of early modern texts is critiqued. It is argued that new historicist criticism engages in a rhetorical "synecdochisation" of history, whereby a particular historical

moment is presented in order to stand in for and so conjure a complex of social/historical ideologies and events. Theoretically, the article makes use of Marxist historiographical critiques by such thinkers as Theodor Adorno, Georg Lukacs and Walter Benjamin to question the new historicist project of presenting a multivocal and multilogical picture of the early modern world. In order to provide a concrete discussion of this critical issue, there is a focus on a widely known article by Stephen Greenblatt—considered by some the “father” of new historicism—entitled “Invisible Bullets” and published in *Shakespearean Negotiations* (1988). Although Greenblatt’s work has been the subject of numerous critiques, none has interrogated the *form* or rhetoric of his engagement with historical data; instead scholarship in this area tends to have been limited to a critique of the content of his anecdotal accounts. Thus, this is the first rhetorically-based analysis of traditional new historicist critique. As such, it makes a unique intervention into early modern studies and their relationship to rhetoric as well as Marxist theories of history and epistemology.

David Scott, Thoreau’s “Wisdom” of the Maine Woods

This study looks at *The Maine Woods* (1864), a posthumously published work by Henry David Thoreau, a leading light in the American Transcendentalist movement. Generally the book has been neglected, overshadowed by Thoreau’s much more well-known works, *A Week on the Concord and Merrimack Rivers* and *Walden*. However, in looking at *The Maine Woods*, three essays reflecting his three separate visits to the area, some important themes emerge. First is Thoreau’s keen sense of Nature’s awesomeness, in a spiritual as well as environmental sense. Second is his engagement with the American Indian tradition. As such, *The Maine Woods* supplements, and to some extent corrects, the Asian focus and gentle views of Nature found in his more familiar writings.

Ron Sookram, Immigrants to Citizens: the Indian Community in Grenada, 1857 to the Present

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.

Vivienne Westbrook, What Remains of Rawleigh/Raleigh/Ralegh (1554-1618)

The monumentalisation of any figure necessitates some conceptualisation, in the process of which some attributes will be lost as others are brought into sharper focus. In his seminal work *On Collective Memory*, Maurice Halbwachs argued that collective memory does not, in any case, preserve, but reconstructs the past “with the aid of the material traces, rites, texts, and traditions left behind by that past, and with the aid moreover of recent psychological and social data, that is to say, with the present.” This paper explores some of the issues that attend memorialisation by focusing on some of the more prominent literary, historical and artistic representations of Sir Walter Rawleigh from the sixteenth through to the twentieth century.

Robert Williams, Political Legitimacy and the Dynamics of Anti-Nuclear Protest in America

This paper provides a way to theorise the implications for political legitimacy which arise from popular protests against government policies. In particular, it is a historical study of nuclear energy dissent in the USA and utilises the method of immanent critique, a method inspired by the Marxism of the early Frankfurt School. Research on American protest against nuclear energy typically does not consider that such opposition challenges the philosophical bases of the legitimacy of the US political system. Indeed, the multiple arenas of nuclear policy-making are viewed as testimony to its legitimacy. The paper contends, however, that the two basic forms of anti-nuclear protest which emerged— institutional and extra-institutional protest—challenge any presumed legitimacy of the American polity. The article frames the deep involvement of the major actors in government and industry, the effects of nuclear policy rippling through everyday life, and the influences that both empower and impede citizen participation. Three conclusions follow: (1) the legitimacy of nuclear policy-making in a liberal democracy is impoverished on its own terms by the governmental pursuit of the economic, political, and technical preconditions necessary for the atom’s development; (2) from a structural

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.