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Subscription and Contribution

Established in 1964, *African Notes* took off as an outlet for the publication of research findings of the Institute of African Studies, University of Ibadan, but it extended its mandate shortly thereafter to include the publication of cutting edge researches submitted from around the world on Africa and its Diaspora.

Now in its 39th volume and published twice a year, the journal right from inception has enjoyed and continues to sustain a wide range of circulation around the world among academics, institutions and other similar centres, including Stanford University, University of Birmingham, Cornell University, University of British Columbia, among others. Generally, the journal is interdisciplinary in approach and it is also committed to publishing comparative research on Africa and its far-flung Diaspora as a way of staying true to the imperative of sustaining the link between continental Africa and its many Diasporas – both old and new. Although reputable for privileging research in the Humanities and the Social Sciences,

the journal's interfacing value in relation to other disciplines also encourages contributions from other fields of enquiry like the physical and biological sciences, engineering, technology and medicine.

The recommended house style for contributions is the APA referencing style. While articles should be between 6000 and 8000 words, a review should not exceed 1200 words.

For queries and submission of articles and reviews, contact the Editor at:

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Editorial

Senayon Olaoluwa

This volume of *African Notes* continues in the sustenance of international spread of contribution. It is indeed a way of reconciling the journal with its original vision as a flagship research platform on the African continent. The opening article by Jorge Serrano offers a historical discussion on the establishment of Sierra Leone and Liberia. It argues that, although on the surface, the two colonies were meant to ensure the return of African diaspora consequent upon the abolition of the Atlantic Slave Trade, they were, on the contrary, used by America and Britain for advancing the exploitation of African human and natural resources. In Babajide Ololajulo's contribution, the pervasive dispersal of the English Premier League is captured in church followership and fund-raising. While on the one hand, the article affirms the prodigious reception of European soccer, particularly at club level, it calls attention to its implication for Nigerian local leagues that have lost steam and fandom to European leagues. This, for him, is another way through which globalisation, when couched in the lingo of western cultural values, can translate into setback for Africa, especially when the continent is reduced to a consumer status while the West is on the other side of production. In his reading of the adapted film, *The Last King of Scotland*, Okaka Opio Dokotum argues that the work is outstanding as an illustration of metatextuality. He shows that the movie critiques the narrative excesses of the novel of the same title which re-presents Idi Amin and Uganda in absolute negativity to validate colonialist sentiments about Africa. The article submits that the positive representation of Idi Amin extenuates the enormity of his generally

unenviable legacy, a feat complemented by the film's emphasis and contextualisation of British complicity in Amin's emergence and evolution into barbarism. The essay however concludes that the film does little in the end to act outside the mould of the Dark Continent template.

Olabode Ojoniyi's work engages the myth of essence as a stock theme in African dramatic literature. He deploys existential consciousness and deconstruction as frameworks to reflect on the relevance of the thematic motif in contemporary Nigerian drama. Kola Adekola's contribution examines the continual neglect of Nigerian cultural heritage. He illustrates the neglect of state agencies concerned with the preservation of potsherd pavements in Ibadan and concludes that undermining subjects about history and culture in schools has the scary potential of standing in the way of Nigerian and African development, especially when the continent continues to subscribe exclusively to foreign technology freighted by globalisation. The piece by 'Wale Oni and Sharon Coen considers the implications of new media for journalistic practice and suggests a model for engaging interactive technology in a digital age. Rather than adopting a concept that merely presents women as passive victims of polygamy, Catharine Olutoyin Williams and Simeon Olufunso Sonde read Lola Shoneyin's *The Secret Lives of Baba Segi's Wives* as a literary work that demonstrates the incredible capacity of women in subverting the authority ordinarily associated with the performance of masculinity in African polygamy. By way of touching on another aspect of the African diaspora, Meng Yuqiu's article reads Desbordes-Valmore's *Serah*

as a novel that challenges French slavery, colonialism and patriarchy. Oluwole Coker's contribution illustrates the persistence of *oriki* as an aspect of Yoruba artistic tradition that is resilient in the way it continues to find relevance in contemporary Yoruba popular music. Wilson Yayoh's essay argues that although German rule was short-lived in Ewedome, it set the tone for the formation of new consciousness about nationhood in Ewedome. He contends further that the rule made impact on development and

reads the formulation of Ewe orthography as a veritable development index before the subsequent take-over of Ewedome by British colonial rule. Ismail Bala's contribution is a worthwhile effort at providing a well researched bibliography both on the creativity and scholarship of Tanure Ojaide. As usual, the volume is complemented by book reviews. The next volume of the journal will be the 40th volume and contributions are welcome from all regions of the world.