

- 'Só staan die saak *indervaarheid dan*' [= **dan inderwaarheid**] (7.45, p. 81);
- *Die Apologie* [= **Die Verdedigingsrede**] (p. 81 n. 8, 9);
- *dié dubbeldoor gesegde* [= **dié dubbeldoor-gesegde**] (7.58, p. 83);
- '*Siende dat*' = '**Aangesien**' (7.70, p. 86);
- '*hul*' = **hulle** (9.11, p. 104);
- '*geregeer*' = **regeer** (9.28, p. 106; p. 162);
- '*harmonieuse*' [= **harmoniese**] *verkeer*' (10.1, p. 112)
- '[... omrede hy geglo het 'n mens nooit die mense kon skep wat jy wou gehad het nie, maar diegene wat beskikbaar was, moes aanwend in *daardie* hoedanigheid waarin hulle van diens kon wees' (p. 176) = '... omrede hy geglo het **dat** 'n mens nooit die mense kon skep wat jy wou gehad het nie, maar diegene wat beskikbaar was, moes aanwend in **die** hoedanigheid waarin hulle van diens kon wees'];
- 'Die eerste keiser ... het die eerste staatsbiblioteek in Rome begin *opgerig* [= **oprig**]...' (p. 179 n. 21)].

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Lorna Hardwick & Carol Gillespie (edd.), *Classics in Post-Colonial Worlds*. Oxford: OUP, 2007. Pp. xv + 422. £65.00. ISBN 978-0-19-929610-1.

The Classical Presences series of which this volume is part, aims to bring 'the latest scholarship to bear on the contexts, theory, and practice' of the use and abuse of the 'texts, images, and material culture of ancient Greece and Rome' in attempts 'to appropriate the past in order to authenticate the present'. Lorna Hardwick is the doyenne of Classical Reception Studies in the UK. She is Professor of Classical Studies at the Open University and Director of the Reception of Classical Texts and Images Research Project. Together with the Project Officer, Carol Gillespie, who is her co-editor here, she has organised a number of conferences in this fastest growing area of Classical Studies. This book collects the papers of one of their conferences, *Classics in Post-Colonial Worlds*, which took place in 2004.

The inter- and cross-disciplinary debate arising from the theme is reflected in this volume. It sheds light not only on the interaction with the ancient Classics in countries across the globe, but also poses questions about the theory underpinning the study area. The authors represent academic institutions in countries ranging from the USA to India, the Caribbean and Africa, although most work in the UK. Their chapters deal with drama, literature and works of art in post-colonial contexts. The titles of the three

parts of the volume indicate the different emphases: Case Studies, Encounter and New Traditions, Challenging Theory: Framing Further Questions.

In her Introduction, Lorna Hardwick draws attention to the multiplicity of approaches to both theory and practice that are reflected in the chapters of the different scholars. There is a common thread of openness to exploring texts, practices and theory rather than to pursuing dogmatic certainties. This is illustrated even in the acceptance of no fixed inscription of the term 'post-colonial'. Different contributors use it hyphenated or as one word. Hardwick offers the distinction: 'The use of the hyphen can embrace both event and process; the omission of the hyphen signals conceptual use' (p. 4). This tolerance has an unfortunate result in this rather confusing sentence:¹ 'They [creative practices] mark the significant impact that has been made on the concepts of post-colonial and post-colonial by their encounter with classical texts and material culture' (p. 11).

The case studies in the first part all deal with examples from Africa. The first six chapters are devoted to drama, while the seventh, and last, studies influences from classical sculpture at the Heroes' Acre in Zimbabwe.

In Chapter 1 (15-39), Felix Budelmann investigates Femi Osofisan's adaptation of Euripides's *Trojan Women* first produced in 2004. The study is closely based on the text and production and situates the play within the context of Osofisan's work as well as its political environment. The title, *Women of Owu*, refers to the Yoruba city of Owu which was destroyed in the 1820s after many years of siege. Budelmann analyses the historical and social context, issues of performance as well as the melding of traditions. The work is placed in the wider perspective of classical and post-colonial studies. Another play by Osofisan, *Tegonni: An African Antigone*, is the focus of Barbara Goff in Chapter 2. She considers the reasons for the popularity of adaptations of *Antigone* in African contexts as well as the way it lends itself to metatheatrical presentation as is the case with Osofisan's version. The setting of a nineteenth-century colonial encounter raises a second level of meta-theatricality. This aspect is explained by Goff in her analysis of the paradoxical relationship between the colonial legacy that provided the introduction to the classical world, but also raised resistance to it that may subvert its effects. James Gibbs discusses further African treatments of *Antigone* in his chapter, 'Antigone and her African Sisters: West African versions of the

¹ This error is clearly the result of negligent proofreading. It is a pity that this book is marred by all too many examples: 'monography' (xii); 'Ttransformation' (xiii); 'test' for 'text' (2); omission of possessive apostrophe and s in many cases for Osofisan (pp. 5, 6, 16 n. 5, 20, 24 n. 11, 31, 32, 33 n. 25, 34); 'when the women bear their breasts' (p. 27); the Voortrekker, 'Monument' omitted (p. 155, twice); 'lapie' for 'lappie' (p. 221); 'Theroy' (sic) on the headings (pp. 350-63).

Greek original'. Gibbs takes as his points of departure the position of Classics in West Africa and theatre in Ghana. His information is a valuable contribution as it deals with topics that are largely unpublished. Gibbs details the way in which *Antigone* has been staged in Ghana since 1933. He considers the influence of radical Caribbean dramatists on Ghanaian productions of *Antigone*, and refers in particular to Brathwaite's *Odale's Choice* and Morisseau-Leroy's *Antigone in Haiti*. Then he turns his attention to the Twi translation of Ofosu-Appiah and the Anglophone versions of Hunter and of Yankah. Gibbs concludes that it is evident that *Antigone* 'has played a significant role in the cultural, theatrical, and political dialogue between Europe and Africa' (p. 55). He also maintains that the influence of the Greeks enabled post-colonial writers to make use of the inherited material to powerful effect.

The title of Chapter 4, 'Cross-cultural bonds between ancient Greece and Africa: Implications for contemporary staging practices', summarises John Djisenu's contribution. He argues that it is necessary to recontextualise comparable elements from both Greek and African drama in modern productions. This would ensure that myth would speak to contemporary audiences. He refers to examples where this has been achieved, amongst others Ola Rotimi's adaptation of *Oedipus Rex*, *The Gods are Not To Blame*. This play comes under scrutiny in Chapter 5. Michael Simpson notes that Rotimi's version has become canonical not only in African theatre, but also in Europe and America. He considers the play as an example of canonical counter-discourse in the way it negotiates its independence from the European canon.

Elke Steinmeyer moves the focus to South Africa in Chapter 6, 'Post-Apartheid Electra: *In the City of Paradise*', in which she analyses the workshopped adaptation of the Electra myth by Mark Fleishman and drama students of the University of Cape Town. She discusses the way in which the production incorporated the realities of 1998 South Africa, and in particular the activities of the Truth and Reconciliation Commission (TRC). She investigates the way in which the fluidity of myth, that lends itself to the blending of ancient and contemporary, has the potential to raise pertinent questions about justice and revenge, and the relationship between truth and reconciliation.

Southern Africa remains the topic in Jessie Maritz's contribution which deals with material culture in Zimbabwe. She compares the formal and thematic aspects of the continuous narrative of the sculpture depicting the Second Chimurenga (the struggle for independence from colonial rule) at Heroes' Acre near Harare with those of both Greek and Roman public sculpture. She also addresses the relationship between the sculpture of Heroes' Acre and the 2000 year-old tradition of Korean public sculpture, as

well as the monument to the People's Heroes on Tiananmen Square in Beijing, China.

The second part of the book, 'Encounter and New Traditions', deepens the interdisciplinary and cross-cultural approaches of the case-studies of the first part. However, the first chapter of this section, Richard Evans's 'Post-Colonialism in South Africa: the Voortrekker Monument's Classical Heritage', can also be considered a case study. Evans demonstrates how the history of the Monument's design and creation reflects the complex history of colonialism in South Africa. It is a pity that the only photograph in this chapter reveals very little that illuminates Evans's fascinating analysis. More detailed illustrations of both Pretoria buildings, the Monument and the Union Building, would have aided readers, unfamiliar with the sites, in following the verbal descriptions. The four photographs of the Zimbabwe sculptural panels in Jessie Maritz's chapter are very helpful in supplementing her text.

Evans notes influences from Greek and Roman models in both the Monument and the Union Building. He argues that the Voortrekker Monument can be understood as an emblem of the liberation struggle of the Boers against the British, but also as a transmission of fascist symbolism and expression of the ideology of apartheid. While the Union Building represents British imperialism's claim as heirs of the Roman Empire, the Voortrekker Monument expresses post-colonial energy in its aim of capturing a defining event in the cultural memory of a new nation.

Chapters 9 to 12 deal with the transformation of Greek epic in the Caribbean. Katherine Burkitt discusses the links between history and mythology in post-colonial, post-epic verse-novels. As examples she analyses Derek Walcott's *Omeros* and Bernardine Evaristo's *The Emperor's Babe*, and makes a case for considering them as works on the cusp between genres and representative of a new kind of post-epic writing in the global world. In Chapter 10, Cashman Kerr Prince studies the intertextuality of Walcott's early poetry and notes how he draws on and reacts to the contradictions inherent in his post-colonial reality and imperial educational legacy. Walcott's work comes under further scrutiny in Chapter 11, 'Arriving Backwards: the Return of *The Odyssey* in the English-speaking Caribbean'. Here Emily Greenwood perceptively deals with readings and counter-readings of Homer's *Odyssey*. Her sophisticated analysis starts with J.A. Froude and moves on to C.L.R. James and Derek Walcott. She concludes that the Caribbean response to the epic leads us to look at it in a different way.

The last two chapters of the second part return to drama. Both deal with reworkings of the *Antigone*. In Chapter 12 Rush Rehm gives a stimulating reading of *The Island*, while in Chapter 13 Stephen Wilmer discusses Seamus

Heaney's *Burial at Thebes*. Much has been written on *The Island*, yet Rehm's approach brings new insights into this powerful text. He explores the links in the play between the political oppression of blacks and women. After a close reading of the play, Rehm concludes his chapter with this comment on the climax of *The Island* where Winston identifies his own struggle with that of Antigone: 'Winston and the play have entered a Sophoclean world where political resistance and theatrical womanizing are inextricably linked, where the struggle against political tyranny must go down to a stratum that appears weaker, more vulnerable, more easily dominated, in order to find the strength of its convictions, and the strength to sustain them' (p. 227).

Heaney's version of Sophocles's *Antigone* is far closer to the original than most of the other reworkings of the tragedy that are discussed in the volume. Wilmer sometimes refers to it as a 'version' and sometimes a 'translation'. Hardwick, in her chapter, calls it a 'creative translation' (p. 325). Wilmer sheds interesting light on certain aspects of the play which was commissioned for the 2004 centennial of the Abbey Theatre in Dublin. He relates Heaney's use of language in *Burial at Thebes* to the history of British colonial oppression in Ireland, and also to contemporary American imperialism evident in actions in Afghanistan and Iraq. His conclusion is that the play and the production reflected that Ireland has emerged from one empire only to become subservient to another.

Part Three of the volume is devoted to more theoretical work that takes issue with the ways in which classical and post-colonial studies are described. In Chapter 14, "The Same Kind of Smile:" About the "Use and Abuse" of Theory in Constructing the Classical Tradition', Freddy Deceus examines the bases of the concepts of the postcolonial. This theoretical challenge is pursued on a narrower front by Michiel Leezenberg who questions the appropriation of Greek Tragedy for the assertion of Western values. He argues that Greek Tragedy in essence raises doubts and problems rather than affirms.

Harish Trivedi in Chapter 16, 'Western Classics, Indian Classics: Postcolonial Contestations', shows how India, because the Western classics and Greek and Latin as well as their literatures have not been taught in India, provides a contrast to other imperial uses of these texts. He investigates how the heritage of Indian classics and Sanskrit provided a counter-culture.

In 'Shades of Multi-Lingualism and Multi-Vocalism in Modern Performances of Greek Tragedy in Post-Colonial Contexts', Lorna Hardwick examines the impact of multi-lingual productions of Greek drama in contexts that are recognizably anglophone. In the process she probes the role of English as an imperial language. She takes as examples many of the plays discussed in earlier chapters, for instance the plays of Osofisan, Rotimi

and Heaney as well as others. She notes that this kind of analysis reveals much about the interaction between and within cultures.

In Chapter 18, 'The Empire Never Ended', Ika Willis investigates the use of the Roman Empire as an analogy for globalisation. She compares this to the way in which imperial sovereignty was conceptualised in Latin literature of the 2nd and 1st centuries BCE. The last chapter, by David Richards, discusses the work of several African playwrights, for instance Osofisan's *Women of Owu* and Soyinka's *Death and the King's Horseman*. He then points to Okigbo's labyrinth as a metaphor for the 'productive incongruity of the openness to new experience' which he identifies as the key element of the meeting of classical and post-colonial which enables them 'to challenge the edifice of historical progress' (p. 363).

These nineteen chapters illustrate a wide spectrum of engagement between post-colonial and classical texts and contexts. They deal with cultural practices in areas of the world which are often under-represented in modern scholarship and pose many questions about the way in which research in classical reception studies can be undertaken. An extensive Bibliography (pp. 364-409) provides a useful guide to further investigation. This volume will be indispensable to anyone working in the field of the Classical Tradition or Classical Reception.

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Lorna Hardwick & Christopher Stray (edd.), *A Companion to Classical Receptions*. Blackwell Companions to the Ancient World. Oxford, Blackwell Publishing, 2008. Pp. xvii + 538, incl. 2 colour and 16 black-and-white illustrations. ISBN 978-1-4051-5167-2. UK£95.00. US\$174.95.

The *Blackwell Companions to the Ancient World* series is an ambitious publishing venture that aims to produce comprehensive surveys of 'periods of ancient history, genres of Classical literature, and the most important themes in ancient culture' (front pages). The scale of the enterprise is such that the complete collection will compete with established reference works, though less systematically and with a different emphasis, for overall coverage of the ancient Greek and Roman worlds. The present volume is, however, something of an exception to this, since it is devoted to 'Receptions' rather than to actual Classical topics, and should prove useful in itself quite apart from the value of the series as a whole. Contributors to this Companion were also specifically asked to avoid surveys, and rather to 'concentrate on texts, debates, and trends which they judged to be of current and future

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