

# Lament as Women's Speech in Femi Osofisan's Adaptation of Euripides' *Trojan Women: Women of Owu*

*Olakunbi Olasope*

## *Abstract*

Femi Osofisan's *Women of Owu*, a fundamentally tragic play, eminently qualifies to be described as a never-ending song of lamentation. Female anguish is implicitly presented as the feminine parallel of the war atrocities that are commonly ascribed to the menfolk as depicted in *Women of Owu*. The play centres on a group of women who suffer deprivation due to forces beyond their sphere of control. Osofisan conveys the story of the fall of Owu from the gaze of its traumatised women, who experience war with its attendant horrors. Their feminine laments express male concerns: they address the power of the city, the valour of the warriors, and even their relief at having escaped slavery through death. The aim of these lamenting women is, therefore, also, and above all, not unconnected with their civic identity. This is the final expression voiced by the female community of Owu before it is dispersed, and the complete obliteration of the city. This is the ultimate proof of the power of the women's spirit – of the mothers, wives, and daughters of the warriors – who are overwhelmed by a reversal of fate, rather than by their enemies. *Women of Owu* fits perfectly the bill of the ritualized order that the funeral lamentation establishes: that grief is always the grief of women, especially mothers.

*Keywords:* Euripides, Femi Osofisan, Classical play.

## **1. Introduction**

The new wave of reception of classical texts is fast drawing attention to Greek plays associated with change in post-colonial drama and literature. Playwrights use the metaphor of war in their tragedies in order to explore the great conflicts confronted by both the cities in question and their ruling families, conflicts in which women play a part that extends beyond their recognised biological role in the natural scheme of things. Femi Osofisan's *Women of Owu*,

an adaptation of Euripides' *The Trojan Women*, is one of such texts. Although Euripides wrote the *Trojan Women* during the Peloponnesian war (431-405 BC), he veiled his criticism towards the ruthless treatment of war captives by setting the story in a legendary past while, in Osofisan's adapted version, the story takes place in the Yoruba Kingdom of Owu, one of the oldest and most formidable kingdoms in pre-colonial Nigeria.

Greek drama has always fascinated certain African writers. Nigerian playwrights such as Wole Soyinka, Ola Rotimi, John Pepper Clark, Egbe Ife and Femi Osofisan have benefitted from classical education, which was introduced into the school curriculum during British colonization, and it has been a companion to them since the colonial era. Consequently, *Women of Owu* can be situated within postcolonial theatre as adaptations of Greek drama can definitely be seen as part of the postcolonial discourse of liberation from the empire. The importance of Greek tragedy in the colonial and imperial context has been fundamental in the movement to develop independent political and cultural identities by Nigerian playwrights. Scholars such as Wole Soyinka (1976), Femi Osofisan (1997 and 2006), Toyin Falola (2005), Olakunbi Lasope (2013), and Idowu Alade (2012), have identified many cultural resonances between ancient Greece and Yorubaland in modern Nigeria, especially in their myths. This similarity between Greek and Yoruba mythologies allows the Nigerian reader or viewer to relate to and understand the Greek stories. Therefore, in any work of adaptation, history and mythology are vital to the creativity of the artist. In his adaptation, *Women of Owu*, Osofisan lays emphasis on correspondences between the Greek pantheon and mythology and its Yoruba counterparts, thereby domesticating his adaptation stoutly within his more familiar Yoruba culture. He has appropriated Greek tragedy to his artistic sensibilities.

The productions of *Women of Owu*<sup>1</sup> are not so much perceived as adaptations of Greek tragedy – except by those trained in the Classics – but as performances of a Nigerian play addressing the Owu wars

---

<sup>1</sup> *Women of Owu*, first commissioned by the Chipping Norton Theatre, was premiered in Lagos in 2003, and it then toured England under the direction of Chuck Mike in 2004.

in Yoruba history in order to have a deeper understanding of the contemporary socio-political concerns afflicting Nigerian society. Spectators or even scholars who are oblivious of Euripides' *Trojan Women* would assume that the pre-text of the play is an autonomous Nigerian drama; whereas for spectators and researchers acquainted with Euripides' *The Trojan Women* and its historical background, the influences and points of convergence in Osofisan's play are glaring.

The dilemma of the adaptor is always about fidelity to the source text. In this regard, Osofisan's adaptation has been faithful to the source text, and it can be described as a successful reworking, having satisfied the prescription of the classicist and theatre scholar, Marianne McDonald:

an adaptation must succeed on its own merits, performed in front of an audience who both understand and appreciate the meaning generated by the adaptation. The audience need not understand or be familiar with the original tragedy, but must understand what concerns, themes, and points the adaptation is engaging and how such things are relevant to the audience. (quoted in Wetmore 2002: 23)

## 2. The Plots of *The Trojan Women* and *Women of Owu*

Of all the surviving Greek tragedies, *Trojan Women* most poignantly shows the inhuman side of war, focusing as it does on Trojans rather than on Greeks, and on women rather than on men. Euripides' *Trojan Women* has been described as his least dramatic play, a play without action; one misfortune simply trails another. One flicker of hope after another is smothered until all is darkness except for the ruins of Troy in blazes in the background. In his attempt to show us the brutality of war, Euripides focuses on the fate of individuals. Poseidon reflects on the destruction of Troy, of which he is patron. He depicts how the Trojan women will be taken to Greece as slaves:

Athena solicits the support of Poseidon in punishing the Greeks who have violated her temple. Poseidon concurs and raises a storm that the Greeks will not forget on their journey back home. We see Hecuba, King Priam's widow and the queen of Troy, lying on the ground before the tents of the captives; lamenting the loss of her family and city. (McDonald 2003: 117)

Hecuba shares her grief as she learns that the sacred virginity of her daughter Cassandra is to be violated by Agamemnon; that another daughter, Polyxena, has already been sacrificed at the tomb of Achilles and that Astyanax, her grandson, the child of Troy's greatest hero, Hector, is to be hurled from the city walls to prevent him from becoming a figure-head for any future Trojan revival. After this comes the dramatic meeting of Menelaus and Helen. All the women despise Helen, and Hecuba wants her put to death instantly, but Menelaus weakens and takes her back to Greece with him in his ship. Thus, Hecuba has lost everything. All that is left now is for her to see to the burial of Astyanax and get ready to leave as the Greeks finally set fire to her city (Euripides: 1981).

In *Women of Owu*, Osofisan relocates the action to the city of Owu in nineteenth-century Yorubaland, prior to the colonisation of what is now known as Nigeria. He clarifies his decision to draw on *Trojan Women* by calling attention to the contextual correspondences between the plays. He explains that *Women of Owu* deals with the Owu war, which started when the combined armies of the southern Yoruba kingdoms of Ijebu and Ife, together with recruited mercenaries from Oyo, attacked Owu under the guise of rescuing the thriving market of Apomu from Owu's control.

There are indeed notable connections between the stories of Owu and Troy. In Osofisan's version, the Owu war similarly started over a woman, when Iyunloye, the favourite wife of Okunade, the Ife general, was captured and given as a wife to one of the Owu princes. Like Troy, Owu did not surrender easily, so that it was seven miserable years of siege before the city was sacked. The fate of the people of Owu at the hands of their fellow Yoruba also resembles that of the Trojans at the hands of the Greeks: the male population was slaughtered and the women were taken into slavery (Weyenberg 2013: 143).

Similar to what Euripides has done in his play, Osofisan exposes the suffering and plight of women and children, as they are the most vulnerable during war. The women of Owu grieve over the devastation of their city, bemoan the deaths of their husbands and sons, and their destiny as slaves, spoils and trophies to the triumphant army. The Allied Forces launch a joint attack on the city of Owu under the ruse of rescuing the flourishing market of Apomu

from Owu's control as well as taking back the wife of the Ife artist-turned-warrior, who has been seduced by one of the Owu princes: "Owu closes the gates of its formidable city walls. Unfortunately she has to face the problem of drought, and consequently of famine" (Osofisan 2006: vi). After seven long years, the Allied Forces mislead Owu into assuming they have departed in failure and frustration, a trick that the Owu indigenes succumb to with pitiable naivety. Determined that the city must never rise again, the Allied Forces destroy the city. They massacre all the citizens, except the women, whom they save to distribute among themselves as booties of war.

### 3. Through Song, the Women of Owu Lament their Misfortune

Warfare is depicted as a male activity, but women could be the channel by which a war comes about, they could instigate a war, or its purpose. For women are, in effect, the cause, stakes and victims of war: indirectly, because they lose their male relatives in war; and directly because they are maltreated, sacrificed, violated, killed or reduced to slaves. In *Women of Owu*, Erelu is the embodiment of the mourning voice as she occupies centre stage for the duration of the play. The audience sees the experience of the other women through her. The women of Owu are filled with sorrow and mourn as Yoruba women customarily mourn. Their lamentations are expressed partly as words and partly through songs. With his emphasis on mourning, Osofisan follows the source text closely: the armies of the Yoruba kingdoms of Ijebu and Ife have destroyed their city and slaughtered their husbands and sons; the women have been taken as slaves and concubines. In the same vein, the Trojan women, through their lamenting of fallen cities, husbands, and sons, convey the pain of not being allowed to bury their loved ones and refer to the sexual violence to which many women frequently fall victim during war. Sexual violence is often used as a war strategy (Weyenberg: 2013), but women can also be the beneficiaries of war, when they are in the camp of the victors.

Their presence is vital to the ritual scenes of mourning, where they pronounce the funeral laments and weep for their dead loved ones. Women express their fear and vulnerability. They, therefore, almost exclusively represent the vanquished. Moreover, a victory

is often signified especially by the subjugation and capture of women.

Osofisan's adaptation literally amplifies Euripides' text and gives prominence to the female perspective. The aftermath of the historic Owu war is the women's lament of their plight as war survivors and the rigours of the life that looms ahead of them, especially the sexual aspect, in the foreign land they are about to be exported to. Women speak to lament the loss of their kinfolk or the misfortune that awaits them in the event of defeat. Erelu, the former queen of Owu, lies prostrate with her companions on the stage. These women are accustomed to grief and pain. They have been besieged for seven harrowing years, and they have eventually had to witness the annihilation of their homeland; they are now destined for slavery and forced union in an unknown land. The conversation below confirms the fears of the women over their future:

- Woman:** Yes, we can see them, loading their horses –  
**Woman:** Pulling down their tents –  
**Woman:** Pulling out the smouldering logs,  
 Extinguishing fires –  
**Woman:** Tying up their bags –  
**Woman:** Filling up the giant casks of water –  
**Erelu:** They are preparing for their journey back home!  
**Chorus leader:** Yes, of course, they are leaving. What do you suggest we do?  
**Woman:** What can we do?  
 Soon, we know, all of us will be shared out  
 Some to become concubines to the officers  
**Woman:** Some to be domestic servants  
**Woman:** Some to be sold off  
 To the slave caravans going north to the Arabs  
**Woman:** Or south to the ships of the white men.

(Osofisan 2006, II.321-335)

*Stricto sensu*, women do not make war, they could commit themselves in war without physically engaging in battle on the warfront, just as the vanquished women of Owu are at the heart of the war and closely involved in the action. They are far from being limited to the role of helpless possessions, of mute spectators and hapless

victims of wartime atrocities. Women are always at the centre of the conflict. The fates of the women and children are determined by the vanquishers.

This is evident in the scene centred on the deranged priestess, Orisaye, which is ablaze with action. Orisaye, Obatala's votary, is dedicated to lifelong virginity in the service of Obatala<sup>2</sup>. She enters brandishing a torch, a symbol of destruction and phallicism. She enacts her fantasy marriage to Balogun Kusa, who is consumed with illicit passion for her and has demanded her in marriage. She rejoices at their upcoming union as she knows that she will cause his downfall and eventual death. She predicts the catastrophe that will befall the Allied Forces on their homeward journey, but the women regard her prophecies as the ravings of a mad woman.

**Orisaye:** And have him carry me off on his splendid horse! Then  
 In his bed, where we shall consummate our marriage.  
 I shall take my revenge!  
 Yes, I swear it to you, mother, this wedding will be  
 Kusa's dreadful, unbreakable pact with death!  
 My presence shall bring such suffering and anguish  
 To his household, to his city and his people  
 That the wreck they have caused here will seem in the end  
 Like a joyous feast. I will destroy them  
 Totally, totally, without remorse! They will rue the day  
 They set out to conquer the city of Owu!  
 So, women, rejoice! This is no time at all for crying!  
 Let us rather dance and celebrate! Happiness is coming!  
 All our dead will be avenged!

(Osofisan 2006, III. 679-692)

The vocabulary employed to emphasise the sexual exploitation of the women is perceptible in Osofisan's adaptation. The women would become the concubines of their conquerors. Adumaadan laments her fate, first as a wife, next as a mother, and finally, as a widow. She is the embodiment of a devoted wife. She is to experience the

---

<sup>2</sup> The Yoruba god of purity and creation, symbolised by the colour white. Also known as OrisaNla. The one who casts the mould for all living things, for Olodumare to then infuse with the breath of life.

grief of a wife, the daughter of a king and mother of a child who is now half orphaned; an exemplary figure, subjected to a great level of emotional stress. Adumaadan reminisces fondly over the blissful union with her husband, describing her husband's attributes in glowing terms and also praising her own virtuous comportment; the virtues that made her husband's killer desire to make her his own war booty as a bride. She believes the pain of the other women is less intense than her own, as she struggles with her emotion over her future with her new husband. She is in a dilemma over whether to stay true to her husband's memory or be quarrelsome to her new spouse as she seems to be in control of her words, but not of her own body, even though she manages to contain it in her speech.

**Adumaadan:** I was happy once, glad to devote myself totally  
 To the care of my husband and to raising his children.  
 Won a reputation for that, and see, it's what has ruined  
 me now. They say it's because of my devotion and fidelity  
 That my husband's killer specifically asks for me  
 To be given to him! And that's what frightens me even  
 more,  
 I confess. For I am only a woman, with a woman's  
 familiar weaknesses. Our flesh too often, and in spite of  
 itself, quickens  
 To a man's touch, and a night of loving is all it takes, they say,  
 To tame the most unwilling among us. I am scared  
 therefore that this animal in my body will betray me.

(Osofisan 2006 V.996-1007)

At this point, Erelu offers advice to her daughter-in-law, who continues to resist their impending destiny:

**Erelu** My daughter you won't like to hear this  
 But my advice is – do like the reed in the bush.  
 Stand and strut in good weather. But when it storms,  
 learn also to bend. Your husband is dead, you have a son to  
 raise, the only one left now of his father's lineage. Therefore  
 for his sake, and for the survival of this glorious family about to  
 fade into the mists of oblivion, dry your tears; surrender your  
 pride, and learn to give to your new man the care you once gave  
 my son.

(Osofisan 2006, V.1015-1021).



Nothing could be more heart wrenching and desperate than Adumaadan, the daughter-in-law, trying to resist and hold on to her baby boy, while Gesinde, soldier and herald of the Allied Forces, states:

.... it's no use resisting...  
 It's more dignified, believe me, not to resist.  
 When you have lost a war, you have lost, and  
 there's nothing  
 You can do about it but to accept the consequences.  
 The law  
 Is what we say it is now, and has to be obeyed.

(Osofisan 2006, V.1044-1049)

This demonstrates a fact: when one is confronted with a great dilemma, such as injustice, resistance alone cannot suffice, and anger is pointless. Instead, what *Women of Owu* advocates is coherence, strategies and unusual creativity – which the women seem to have in ample supply. Erelu is made to observe her grandchild being taken away to be killed. Having performed the burial ritual for her murdered grandson, she expresses a new view of the gods:

**Erelu:** The gods are not worth much!  
 They lie all the time and deceive us!  
 They will take all our sacrifices,  
 Wear us down in supplication,  
 But they have their own designs  
 On us all the time! Did we not pray  
 Enough, did we not offer sacrifice upon sacrifice!

(Osofisan 2006, V.1484-1488).

Women embroiled in battle lament their emotions in order to sustain themselves, that is, to prevent themselves from being overwhelmed with the fears and anxieties about the unpredictable future that beckons to them. But sometimes they also speak in order to help the warriors: they supply information, offer advice and consolation. For instance, Erelu's many pleas to Iyunloye, her daughter-in-law, to try to put an end to the battle before the tragic outcome that she fails to avert. Iyunloye, whom Erelu vehemently attacks for having caused the war, defends herself with a series

of arguments. Iyunloye is said to be the reason for the war, yet the husband she ditched to come to Owu absolves her of all the charges:

**Erelu:** That is not the point now, shameless woman! We are talking  
About you, and how you made good for yourself.  
Any other woman in your place would have shaved her hair,  
Splashed herself in sand and ash, and flung herself down in  
The dust, grovelling at her husband's feet! But not you, not the  
Queen of lust herself! No!

(Osofisan 2006, V.1360-1365)

Erelu expresses her outrage at Iyunloye's wanton display before her husband. Iyunloye shows no sense of remorse for the tragedy that she has caused. She is in command. Erelu suggests death by stoning on Owu's soil as her punishment, but Okunade, the Maye (Ife war leader), decides otherwise. She goes further, advising the Maye not to look straight into Iyunloye's eyes because she recognises the power of desire at work and also the extraordinary depth of his love for her. She admits that such love never wanes and that he had better avoid riding in the same cart with her. Also to confirm her fears, Gesinde later comes on stage to inform the women that beauty has triumphed once again. Iyunloye has joined her embattled husband's cart on the outbound journey:

**Iyunloye:** Since you are looking for blame, why not start  
With this woman here? She it was after all who  
Mothered the man who captured me. Ask her,  
And herself will confess that at his birth, the priests  
Ordered his immediate execution. They warned that  
He was evil, that if he was left to grow up, he would  
Bring disaster to Owu. They said he would seduce a  
Woman, and through that act cause the death of many.  
But she chose instead to hide him and nurse him to  
Manhood. So who but her's to blame? It may be the  
Weakness of a loving Mother, but I am the victim of it:  
I have been the helpless tool of fate, used in spite  
of myself to fulfil a prophecy.

(Osofisan 2006, V.1223-1234)

There is a considerable difference, however, between the speeches of the Owu women, and the speeches of Iyunloye. The former are apprehensive about their fate and that of their city and are aware of the consequences they are going to suffer due to the war, the latter instead reveal indifference toward the outcome of the conflict and the effects it has for both the Allied Forces and Owu citizenry. This emotion, which is suspicious, coming from the woman who is held responsible for – and is indifferent to all – the deaths and battles brought about by the war. For Iyunloye, war is the mirror not only of her own guilt but also of her own glory. She is the cause, the challenge, and the prize; it is for her that heroes accomplish their feats. It is also because of this calculating and manipulative behaviour that the women vigorously urge Erelu to oppose the defence of Iyunloye ('queen of lust') before her husband.

With the smouldering city gates behind the women, the defeated queen, Erelu (whose husband, the king, had fled, but was apprehended and killed by the soldiers in the night raid) mourns with her women, all waiting to be carted off to their bleak future, or as reluctant wives to the conquering soldiers. The women, along with their men, resisted for seven years, and now in a final round of defeat, they acquiesce, dancing eloquently to the rhythm of conquest, metaphorising war, death and destruction. Erelu has become the oldest surviving citizen of Owu as a result of the elimination of the men in war and by virtue of this, the only adult knowledgeable in the ancestral customs of her people. Subsequently, the women implore Erelu to lead them in these final ritual lamentations for the household of Oba Akinjobi (this task was usually performed by men), the pillar of the homeland and king of a powerful city that resisted the Allied Forces attacks, led by the Maye and last to be killed. The fortitude of the Owu women is commendable in the face of their imminent separation. Erelu is directing their manifestations of pain in the form of mourning ritual. Swaying back and forth with the aim of intensifying the pain she initiates the lamentation, which then turns into song. The surviving women, all dressed in the local indigo *adire*<sup>3</sup>, lament

---

<sup>3</sup> Traditional attire of the Yoruba of southwestern Nigeria made from tie and dye.

their departed relatives and the final collapse of the kingdom. They also express fear for their own bleak future as captives. As signs of their grief, their bare shoulders are darkened by ashes and their appearance is totally dishevelled. Then Erelu eulogises her daughter, Adeoti, and her happiness at being spared the entire war trauma – as she is set free by death, she does not witness defeat or experience the humiliation of slavery. In portraying what Adeoti has avoided, Erelu is also describing exactly the future that awaits the other women. The horror of their fate is therefore described subtly, which attests to the queen's refusal to dwell on her misfortune and the fate of her former subjects. But their lament and appeal to Erelu to "save our future" results in Erelu's acceptance of the task to lead the newly dead to the ancestors.

Accompanied by cymbals, a gong, and drums in the background, and by the choir singing, "We dance for those who fell for greed of power," Erelu initiates a ritual that calls upon the ancestors. Whereas nobody answers the call of the Trojan women, Anlugbua makes an appearance in *Women of Owu*. Anlugbua is the foremost ancestor of the Owus, since he is the patron god of the city. On stage the contact is created when the women call him "Mabo, Anlugbua!" 'Come, Anlugbua!' (Osofisan 2006, V.1575), while Erelu is dancing herself into a trance. The lights go down. The women stagger in the overpowering presence of Anlugbua, and a strong light is focused on Erelu. The answers of the god are heard as a voice-over. When performing the ritual, Erelu is struck by forces greater than herself, and she dies, which is evident in her dance and in the chorus resonated by the women. The viewers recognise the dance by Erelu as venturing into the dangerous realm of phenomenal powers. They understand that the powers overwhelm and consume her. They also realise the incredible task she willingly took upon herself and which transforms her from a rather selfish person into a responsible person who sacrifices herself for her community. Thus, she opens a way not only to the ancestors but also to the future (see Gotrick 2008):

**Chorus Leader:** But Erelu knows what we must do to save  
Our future from eternal damnation.  
It is a duty she cannot evade or refuse.

(Osofisan 2006, V. 1527-1529)

**Chorus Leader:** Thank you, Erelu. Now our dead will not be left  
To wander forever like abandoned mongrels in  
The wastelands of the after-life...

**Erelu:** No, don't thank me! I'll do my duty, since you insist.  
But even the ancestors know it's only my carrion left  
Now to sing to them

(Osofisan 2006, V.1540-1546)

As a result of Erelu's sacrifice the survivors receive communication from the ancestors and deities, that is, the significance of knowledge and the supreme importance of creating a healthier and peaceful world; knowledge as espoused by Orunmila, the oracle god of wisdom. However, these allusions are available to only those spectators who understand the Yoruba language. For instance, Anlugbua, speaking through Erelu in the prologue of the play, informs the women that their woe is self-inflicted (fighting over a woman). Hence, Erelu accepts her helpless and cruel circumstance as predestined by the gods, and the audience can see her as a complete woman who is capable of adapting when confronted with new and challenging tasks.

#### 4. Conclusion

Osofisan's play advocates a possibility for peace and progress when people learn to dialogue rather than plunge headlong into avoidable wars. He closes his play with some ray of hope in the encircling gloom, a caution that is also emphasised by the women staying on stage to sing a final lament until the curtain closes. Furthermore, this scene deviates from the total bleakness that is found in Euripides' conclusion, where the women depart from the stage to walk to their doomed life of slavery. The play issues a strong reprimand against war and all its distresses, and admonishes citizens not to allow those in power to manipulate them in order to satisfy their inordinate political ambitions. Human fortunes change, and nothing can be assumed to be permanent. Nevertheless, the blame cannot be heaped squarely on either party, the embattled men or the seemingly uncaring gods. Mortals need to be aware that the misfortunes of another could come upon themselves and must be circumspect.

The major consequence of this war is the reorganisation of Yorubaland. The people of Owu remain scattered all over the present Yorubaland, in twenty-seven different kingdoms, in settlements and clans within other cities. Indeed, most of the Allied Forces went on to establish new communities, the most famous of which is Ibadan, thus essentially changing the political landscape of Yorubaland. The soldiers took several years to get back to their different homes, only to find all they had laboured for in ruins, sharing an identical fate with the Hellenic soldiers, just as foretold by the gods...

---

FIGURE 1

Erelu lamenting over the body of her grandson © Olakumbi Olasope




---

## References

- ALADE, IDOWU, 2012, *Correlative Parallels in Greek and Yoruba Great Goddess Traditions*, unpublished thesis, University of Ibadan, Ibadan.
- BUDELMAN, FELIX, 2005, "Greek Tragedies in West African Adaptations", in B. Goff (ed.), *Classics & Colonialism*, Duckworth, London, pp. 118-146.

- EURIPIDES, 1981, *Trojan Women. Helen. The Bacchae*, trans. Neil Curry, C.U.P., Cambridge.
- FABRE-SERRIS, JACQUELINE AND KEITH, ALISON (eds), 2015, *Women and War in Antiquity*, John Hopkins University Press, Baltimore.
- FALOLA, TOYIN, AND GENOVA, ANN (eds), 2005, *Orisa: Yoruba Gods and Spiritual Identity in Africa and the Diaspora*, Africa World Press Inc., Trenton.
- GÖTRICK, KACKE, 2008, "Femi Osofisan's *Women of Owu*: Paraphrase in Performance", *Research in African Literatures* 39, pp. 82-98.
- LORAUX, NICOLE, 2007, *The Mourning Voice: An Essay on Greek Tragedy*, trans. Elizabeth Rawlings, Cornell U.P., Ithaca and London.
- MCDONALD, MARIANNE, 2003, *The Living Art of Greek Tragedy*, Indiana U.P., Bloomington (IN).
- OLASOPE, OLAKUNBI (ed.), 2013, *Black Dionysos: Conversations with Femi Osofisan*, Kraft Books, Ibadan.
- OLASOPE, OLAKUNBI, 2012, "To Sack a City or to Breach a Woman's Chastity: Euripides' *Trojan Women* and Osofisan's *Women of Owu*", *African Performance Review* 6 (1), pp. 111-121.
- OSOFISAN, FEMI, 2006, *Women of Owu*, University Press PLC, Ibadan.
- OSOFISAN, FEMI, 2007, *Tegonni*, Concept Publications Limited, Lagos.
- SOYINKA, WOLE, 1976, *Myth, Literature, and the African World*, C.U.P., Cambridge.
- VAN WEYENBERG, ASTRID, 2013, *The Politics of Adaptation: Contemporary African Drama and Greek Tragedy*, Rodopi, Amsterdam-New York.
- WETMORE, KEVIN J., 2002, *The Athenian Sun in an African Sky: Modern African Adaptations of Classical Greek Tragedy*, McFarland & Company, Jefferson (NC)-London.

