

The harmonic work and depiction of god in Euripides “Trojan women”

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Abstract- Nigerian author Femi Osofisan’s latest description of Euripides’ The Trojan Women is an African retelling of the Greek tragedy. The Trojan Women, the play opens with Poseidon and Athena. They will be in agreement to stick together navy to rebuke the Greeks and make their homecoming voyage as excruciating as probable. Hence, where Athena joins Poseidon at the commencement of the engage in recreation to arrangement for the shipwreck of the Greeks, Osofisan’s Anlugbua does not convene his feminine equivalent until after the sight between Erelu and the chorus. Considerably, Osofisan displaces the conversation between the gods from its unique place as a preface to the third scene. While Euripides informs his viewers from the start that the mortals are at the mercy of the gods, Osofisan makes it obvious that the gods place by weakly while humans hold accountability. The Yoruba pantheon and the Greek pantheon likewise are characterized as being human in the sense that they act like human beings, being subject matter to many failings and follies. In their quarrels they habitually use human beings as their instruments.

Index Terms- Osofisan, Yoruba, Greek tragedy, Intertextuality, Lamentation.

INTRODUCTION

On the title page, “Women of Owu” is followed by An African Re-reading of Euripides’ The Trojan Women first commissioned by the Chipping Norton Theatre, UK. “Distancing pre-text from adaptation”, Osofisan does not fit the canonical text, but rather cites it as an accessible resource. The aim of this paper is to give emphasis to the play’s similarities to as well as differences from the traditional Greek text, since the sympathetic of Osofisan African play have to be learned by Euripides’ original text which is a noticeable intertext.

In Greek mythology, Athena, together with Hera and Artemis, once initiated and completed in a

attractiveness challenge and when they asked Paris to be their judge, he chose Artemis – and so completed Athena and Hera his enemies. When Artemis reserved her assure to give him the most gorgeous woman, Helen, as his recompense, the other two goddesses second-hand this as a reason for enchanting retribution and as a result instigated the Trojan War. The opening discussion between Poseidon and Athena in the Greek disaster reveals that Athena has started the war because of her hostility towards Troy. However, when the Athenians did not deference the celestial temples in Troy, she misused her mind and decisive to punish the defense force who had approved out her settling of scores. Their expedition back residence is to be made as hard as possible. Hence, it is moderately clear in the preface that the argument as well as its cost was initiated by the gods, and that humans are at the compassion of the women. The Nigerian playwright, essayist, editor, and poet have written over fifty plays and has until the end of time. It has been a consistent critic of his society who attacked political dishonesty and prejudice. One of the most significant “thematic concerns of his writings, especially his dramatic genre,” is “the authority and organization of women not only to take accuse of their own life, but also to plan the course of development for all of the social order”.

The Trojan Women was the third disaster of trilogy commerce with the Trojan War, waged by the Greeks beside the Trojans following the Trojan prince Paris took Helen beginning her husband king Menelaus of Sparta. The Trojan War is one of the most vital events in Greek mythology and the topic of many ancient Greek texts, most famously Homer’s Iliad and Odyssey. In The Trojan Women, Euripides follows the fate of the women of Troy after their town has been sacked and their husbands killed. In

the Greek tragedy, “war is obtainable in its upshot and almost entirely through the eyes of the women who are its wounded”.

Greek tragedy was introduced into Africa during the majestic era. It was old as a model for aboriginal African playwriting and playmaking, for Greek tragedy was perhaps the most appropriate model for African playwrights to construct a cross modern drama. The similarities between Greek and Yoruba drama include the expenditure of songs, music, dance, ritual, chorus, and gods as well as open-door performance. The triumph of the harmonic work and depiction of the gods in *Women of Owu*, owe much to such affinities struck between the two theatre customs.

Women of Owe were first theatrical at the Chipping Norton Theatre in 2004 before being published in 2006. “A Note on the Play’s origin” openly ties the play to the age of its first construction, “in the season of the Iraqi War”. Osofisan represents himself as ‘pondering’ over the distorted copy of Euripides’ occupies you even as detection the ‘tragic Owu’. Such memoirs were fostered because the Yoruba Owu city had lasted out a seven-year cordon by the ‘Allied Forces’ of the southern Yoruba kingdoms Ijebu and Ife, the extent of with personal army recruited from Oyo, at the termination of which all the males were executed and the females caged. “The connected services had attacked with the pretext of liberating the flourishing market of Apomu from Owu’s control”. Since the Ijebu and Ife troops probably did not call themselves ‘the Allied Forces’, this is likely to be read as an invocation of the contemporary British and American escapade in Iraq. Osofisan not only evokes the contexts of Troy, ancient Greece and nineteenth century Yoruba land, but also refers to the War in Iraq in order to activate critical likeness. Hence, despite the nineteenth century surroundings, Osofisan gives the war present-day resonances, as two examples will show. First, the slavery theme that runs through Euripides’ play is made even more famous in *Women of Owu*. Throughout the play, the women of Owu voice their fear of slavery, aware of their imminent leaving for their new fates. Secondly, the play alludes to the 2003 invasion of Iraq, when the United States of America along with other nations as well as the United Kingdom, deposed ruler Saddam Hussein. The besieging army is called the ‘Allied Forces’, as

was the US-led association. It claims to have come in order to set free Owu rather than act out of any material voracity, nevertheless, the women of Owu constantly question their motives for invading the city.

Spectators with a high-quality data of Nigerian history know that Owu was one of the oldest and most affluent Yoruba city-states. In the first semi of the nineteenth century, slave trade and organize of the trade routes to the British trade markets on the shore yielded great profits. The Owu War (1814-1820), to which Osofisan’s play refers to, is seen as the start of a series of wars between Yoruba kingdoms with the prime purpose of taking prisoners to advertise as slaves to the British. Populations were speckled and kingdoms devastated, and as a outcome, colonialism was recognized. Hence, as an effect of insatiability, soothe trade may become a clarification of the causes in the rear the Owu Wars which confounded the area and facilitated British colonization. Such an construal makes the cause near by the colonization more complex and points not only to an exterior opponent, but also an interior one.

CONCLUSION

There are more than few similarities between Euripides’ legendary Troy and Osofisan’s chronological Owu: both were independent city states required to give up their power when having been below siege for an extended moment and then sacked, their laypeople either scattered or were in use as prisoners of war. Both plays in turnout the horrors of war, for cities become shell and even infants are killed. in addition, in “ To make a note of on the Play’s origin”, Osofisan elucidates his choice to depict on *The Trojan Women* by work attention to the correspondences between the contexts of both plays as well as the correspondences between the stories of Owu and Troy. The Owu War likewise started over a woman, when Iyunloye, the much loved wife of Ife’s leader Okunade, was captured and agreed as a wife to one of Owu’s princes. Like Troy, Owu did not give in easily, for it lasted out a seven-year siege awaiting its beat. In addition, the destiny of the people of Owu at the hands of the connected forces is similar to that of the people of Troy at the hands of the Greek: the males were slaughtered and the women imprisoned. Hence, “where Euripides has

tried to create his audience aware of the horrors of the Peloponnesian Wars”, Osofisan’s retelling facilitates it for “Yoruba-competent spectators to find vital references to a supporting realism in the new past”.

REFERENCE

[1] [https:// www.ancient – literature .com](https://www.ancient-literature.com)