

David J. Schenker
University of Missouri

Texts discussed:

Buffini, Moira. *Welcome to Thebes* (London: Faber and Faber, 2010).

Farber, Yaël. *Molora: Based on the Oresteia by Aeschylus* (London: Oberon Books, 2008).

Selected Secondary Materials:

Burnett, Anne Pippin. *Revenge in Attic and Later Tragedy* (Berkeley: U of California Press, 1998).

Carawan, Edwin. *The Athenian Amnesty and Reconstructing the Law* (Oxford: Oxford U Press, 2013).

Goff, Barbara. "The Reception of Greek Drama in Africa: "A Tradition That Intends to Be Established" 446-63 in *A Handbook to the Reception of Greek Dram*, ed. Betine van Zyl Smit (Malden, MA: Wiley, 2016).

Loroux, Nicole. *The Divided City: On Memory and Forgetting in Ancient Athens* (New York: Zone Books, 2002).

Steinmeyer, Elke. "The Reception of the Electra Myth in Yaël Farber's *Molora*" pp. 467-84 in Grant Parker, ed. *South Africa, Greece, Rome: Classical Confrontations* (Cambridge: 2017).

Van Weyenberg, Astrid. "'Rewrite This Ancient End!' Staging Transition in Post-Apartheid South Africa," *New Voices in Classical Reception Studies* 3 (2008) 31-46

Van Zyl Smit, Betine. "The Reception of Greek Tragedy in the 'Old' and 'New' South Africa," *Akroterion*, 48 (2003) 3–20.

_____. "Orestes and the Truth and Reconciliation Commission," *Classical Receptions Journal* 2.1 (2010) 114–135.

Woods, Byron. "MoLoRa: The Independent Interview with Yaël Farber" in *Indy Week* for March 17, 2010. Accessed at <https://indyweek.com/culture/archives/molora-independent-interview-yael-farber/> on September 1, 2018.