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tivesse aflorado a situação da Língua nos países onde ela é falada como idioma materno. Como bem sabemos, são muito variadas as situações observáveis nos diferentes países lusófonos. Mas é notório que mesmo em Portugal, onde a Língua primeiro se consolidou, muito há a fazer no plano do Ensino formal e no plano cívico para que, com sentido de ponderação e eficácia, seja seguido o velho lema humanista de António Ferreira, então proclamado em contexto emancipatório: “Floresça, fale, cante, ouça-se e viva/A portuguesa língua/ E já onde for/Senhora vá de si, soberba e altaiva”.

JOSÉ AUGUSTO CARDOSO BERNARDES

WILMER, S. & ŽUKAUSKAITĖ, Audronė (Ed.), *Interrogating Antigone in Postmodern Philosophy and Criticism*, Oxford University Press, 2010, 429 p.

When preparing an international conference on Antigone in 2006 (6-7 October), Steve Wilmer (School of Drama, Trinity College, Dublin) opened his ‘Call for Papers’ by Hegel’s famous indictment of Antigone: ‘Womankind ...the everlasting irony of the community’ and added that ‘she has been seen as a feminist, a terrorist, a model for resistance against oppression, a self-destructive ideologue, an exponent of feminine desire, and a victim’. Four years later, Oxford University Press publishes the Acta of this colloquium edited by Steve Wilmer and Audronė Žukauskaitė under the title ‘Interrogating Antigone in Postmodern Philosophy & Criticism’ (a choice within the colloquium papers and some new ones).

Published in the series ‘Classical Presences’ directed by Lorna Hardwick and James I. Porter, one of the most important initiatives in the realm of the reception of Classics, this book really is a *magnum opus* on the contemporary presence of the Antigone theme. Predominantly, it uses recent poststructuralist (I would prefer ‘poststructuralist’ in the title over ‘postmodern’) tenets and principles to discuss what has been called ‘one of the most important cultural texts in Western civilization’ and contains major statements in current cultural discourse, written by (notoriously) controversial theorists as Lacan, Irigaray, Derrida, Žižek, Butler, Ettinger, or Eagleton. The intellectual positions they occupy include philosophy, political theory, psychoanalysis, feminism, theatre, performance studies and classics, a plethora of disciplines that testifies to a multilayered attention

and hence, of course, to a number of clashes between disciplines, most of them still in full development. Controversial as some of these collisions may be, the main point of interest is how patriarchal discourse, in very subtle ways, has shaped a tradition of colonizing and disenfranchising women. In fact, it is the Western 'tradition' as such that is questioned here and some of its philosophical and ideological underpinnings that do not easily come to the surface.

As such, this book is a privileged witness of one of the most important and radical changes in the epistemological appropriation of Classics, a crucial attempt to get even with the past in terms of an ever changing present. As the book distinguishes between four major parts (I. Philosophy and Politics; II. Psychoanalysis and the Law; III. Gender and Kinship; IV. Translations, Adaptations, and Performance), I follow these lines of thought, focusing however on what, in my opinion, represent the highlights of this book. Published only three decades later than George Steiner's memorable book *The Antigones. The Antigone Myth in Western Literature, Art And Thought* (1979), the intellectual distance between both is enormous: no longer considered 'a study of the interactions between a major text and its interpretations across time' or a 'poetics of reading', this collection of papers breaks with the alleged neutrality of philosophical and psychoanalytical discourse and digs as deep as possible (in the first three parts according the poststructuralist paradigm) into hitherto hidden presuppositions of Western thought.

The most important questions in this book definitely are philosophical by nature and were responsible for creating the 'Antigone problem'. Already present and felt in Antiquity as such (see the strategic and ideological choices in the pictorial tradition treated by Martina Meyer in the third part of this book), this 'problem' has been sharpened by Hegel's position and led to a manifest condemnation of her, not only as heroine in Sophocles' play, but in general of Antigone as a woman. Many papers try to estimate why exactly an utterly naive and admiring quote as 'one of the most sublime... work(s) of art human effort ever produced' could end in a radical indictment and consider it worthwhile to focus on a full elucidation of Hegel's position and the consequences it had for Western philosophy and culture. Especially, they try to disentangle the well known opposition that, on the one hand, represented the heroine in terms of her interests of her family (*oikos*) and the unwritten laws of the gods, and, on the other,

Creon as representative of the public space and the laws of the state. Though these two forms of legality (divine law and human law) may suggest a well conceived and fair opposition, a deeper contextual knowledge translate a more sophisticated and ideological way of thinking: the two ethical substances into which Spirit divides itself give away to an unequal outcome, since universal reason (universality of the state), expressed in the community and protected by human laws, betray a much higher state of self-consciousness that overrules Antigone's access to consciousness. Roughly summarized, her exclusion from higher levels simply is the result of her sexual identity. As a woman, Antigone cannot be conscious of the ethicality of her act, just like, female biology, in Apollo's indictment of woman in Aischylos' *Eumenides*, is of a lesser and weaker quality than the male constitution (see our paper 'The Oresteia, or the Myth of the Western Metropolis between Habermas and Foucault', in Grazer Beiträge, 23, 2000). Precisely this differentiating between the sexes was the turning point that Hegel made decide that Antigone could not be consciously ware of the ethical dimension of in her ethical act. His notions of Universality, Consciousness and Male Identity are questionable categories that heavily betray the neutrality of Western philosophical discourse: his arguments work as mechanisms for female exclusion, bound to condemn Antigone forever as a woman, since her sex, body and particularity prevent her from acting in an ethical way. This summary may function as a general introduction to the climate that determines this collection of papers and returns in many guises.

Tina Chanter discusses, for instance, Heidegger's *An Introduction to Metaphysics* and esp. his interpretation of Hölderlin's *Remarks on Antigone* where Antigone gets manoeuvred into the position of the uncanny (Unheimlich) and the monstrous. She also mentions Žižek's idea of Antigone's 'feminine excess' and 'proto-totalitarian' character that refuses any rational argumentation and 'reduced her to a representative for the human propensity for destruction', a position that is mentioned in the papers by Audronė Žukauskaitė, Neill and Wilmer. Omnipresent, of course, and in line with Hegel's interpretation of universality, was Lacan's position of Antigone at the margins of universal values (impersonating the uncanny, the monstrous, the Thing) and his emphasis on her criminal desire for death and self-annihilation, not a victim this time of Spirit's self-consciousness, but rather of inner desire at work in the realm of the unconscious (see Chanter, Eagleton, Kahane). Statements like these, balancing between

philosophy and psychoanalysis, adequately reveal why Antigone never could have occupied Oedipus' position and why Steiner's question 'what could have happened if psychoanalysis had chosen Antigone rather than Oedipus' was highly unrealistic. Psychoanalysis definitely did not go for Antigone as main example and most of the papers gathered here clearly reveal why not. A thoroughgoing analysis of her behaviour and career reveals all to well the prejudices of philosophy and psychoanalysis, and explain why an 'Antigone complex' has not been developed.

In tension with the partly philosophical, partly psychoanalytical tendency to emphasize Antigone's impossible place, her disruptive social and political force, and the position of the void and the dark she occupies in a patriarchal way of thinking, stands another strong tradition of freedom fighter, of a radical and creative counter-force that defeats a great number of political monstrous others, of a defender of human rights against repressive regimes or tyrannical leaders (see Fugard, Heaney, Gambaro,...). Focusing on 'Antigone's Political Legacies', Tina Chanter leaves the patriarchal perspectives for what they are and explores 'the possibility of a different political order for those who will come after her', reframing the political space in terms of a new female wisdom. In line with Judith Butler's deconstruction of traditional kinship relationships ruling the symbolic and normative order of a heterosexual society (*Antigone's Claim: Kinship between Life and Death* (2000) and her affirmation that Antigone's position opens new and other political and ethical positions, a number of authors investigates these new possibilities. Cecilia Sjöholm, who in *The Antigone Complex: Ethics and the Invention of Feminine Desire* (2004), already explored the difference between the actions that one must do, as opposed to those that one ought to do, discusses in her paper new political potentialities of Antigone through the readings of Hannah Arendt. Her theory of the public space and her depiction of the refugee offer powerful tools both to reread Sophocles' *Oedipus at Colonus* and to redefine the political status of the 'naked life', a technique that enables a full exploration and re-estimation of the political situation of a 'sans papier' in today's world. Picking up Arendt's notion of the 'naked life' and enriching it with Giorgio Agamben's notion of the 'bare life', Audronė Žukauskaitė focuses on the *homo sacer* in order to delimit the space lying between sovereign power and biological life. Refusing to situate it on the margins of political order as was usual in 19th and 20th century debates, she examines the indistinct place this notion occupies between human jurisdiction and the religious sphere, between *bios*

and *zoe*. Another kind of political *aporia* is discussed by Eugene O'Brien, who relies on Jacques Derrida's notion of responsibility and his specific vision on ethics. Since real responsibility only starts in the absence of a fixed set of rules and since an ethics based on guarantees definitely is not an ethics, O'Brien denies that ethics and responsibility can be based upon a general knowledge, thus privileging the notion of a strict singularity of every ethical act, what exactly represents Antigone's position.

In the chapter on Psychoanalysis and the Law, a number of papers is concerned with the notions of desire, (lethal) drives and ethics, and their formulation in a Lacanian sense. In tension with the moral law imposing rules from outside and valid for all, the law of desire is felt from within and is particular for every individual. In a Lacanian sense, what is interesting to the ethical act is its own particular and pathological desire, since the subject of this desire both tends to satisfy his desire and to transgress the norm. In the eyes of Terry Eagleton, it explicitly is the notion of the Real that is a puzzling one, since it expresses very well a main current of French philosophy that focuses on the opposition between the universal and the singular, the conventional and the unpredictable. Specifying Antigone's desire, Mark Griffith differentiates between the object and the subject of her desire. Can we know what the nature of her desire is, a real, an imaginary object or something that is felt like a 'lack' in the Symbolic Order, he asks. And concerning the subject, who exactly is concerned here: fifth century Athenians or a psychoanalytically formed modern public, probably the very reader of his article who experiences his own complexity and confusion when challenged with these difficult questions? Calum Neill, in his chapter on the ethical significance of Antigone and the films of Lars von Trier, takes up the notion of the uniqueness of desire and analyses where and how one has to go beyond (the structure of) the law to accomplish an act of transgression and exception and thus to arrive at the dimension of the ethical itself. In Ahuvia Kahane's chapter on the 'Structure of the Law', the underlying tenets of the structuralist heritage in psychoanalysis are the object of further examination, the main principle of thought no longer being represented by the notion of 'structure', but by the 'Moebius strip', a geometrical and topological attempt to represent time, mortality and the order of events in a different way.

After discussions that concern major aspects of the Western philosophical and psychoanalytical tradition, such as Law, Desire, Ethics,

Consciousness, Universality, Kinship, Time, Limits within Representation, Responsibility, Symbolic Order, ..., notions that always have been constructed according patriarchal suppositions, a third part, entitled 'Gender and Kinship', is directed against its underlying masculine epistemology and ideology. Best example of this cultural (and very personal) war is given by Luce Irigaray herself, keynote speaker at the above mentioned colloquium, who after all those years of condemnation by her former master Jacques Lacan (read Creon here), assumes the persona of Antigone to expose what happened to her ever since her expulsion 'from universities, psychoanalytical institutions, circles of scientists and even of friends, in part from publishing houses and, more recently, from my house itself'. Fortunately enough, this own forced exile from the polis let her (re)discover nature and explore new relations 'to air, to the sun, to the plant and animal worlds'. Being sent back to the natural world and its cosmic order, and at the same time, guided by 'her practice of yoga and her approach to Eastern traditions', she found the strength to (re)envision and (re)value Antigone's wisdom and strength. Hence, a totally different approach of the same mythical heroine, and a direct attack on Hegel and his use of dialectics. What Irigaray on her turn develops are three theses on the fundamentals of respect, issues that were important enough for Antigone to risk her life for: first, a generalized respect for life and cosmic order, next a respect for generational order, and finally respect for 'sexuate' differentiation. Using the term 'sexuate identity' instead of 'sexual identity', she privileges the primary relationships (son/daughter of a mother), bringing into consideration only afterwards the state of the sexualized individual. This allows her to focus first on the maternal dependencies, quite the opposite of what western masculine tradition was used to do.

Antigone is first and foremost a daughter to her mother, and this position also heavily resonates in Bracha L. Ettinger's paper, who was another keynote speaker at the 2006 colloquium, one who generously enough gave a supplementary workshop on 'Matrixial Transmissivity and Virtuality in Art and Psychoanalysis' before coming to her official paper 'Antigone with(out) Jocaste. Com-passionate Co-response-ability and Matrixial Tear'. In her opinion, it is a (non-sexual) 'matrixial' consciousness of the mother's body that is at the origin and at the heart of sexual positions. This point of view allows her to privilege sexual identity through the mother as woman, and is definitely far from the hitherto unique identification

through the father (Oedipus complex), exposing the strength of the unique relationships between children (brother/sister) carried by the same mother. This matrixial view also entails a clear focus on various kinds of bonds between woman, and illustrate what Adrienne Rich remarked in her *Of Woman Born* (1976): ‘we know more about the air we breath, the seas we travel, than about the nature and meaning of motherhood’. Some more aspects of a newly won female identity conclude this third chapter, both in Liz Appel’s introduction of the term of autochthony that discusses Antigone’s genealogy outside the impossible kinship structures and traditional vision on representation itself, and in Isabelle Torrance’s analysis of the ‘sort of special relationships’ between Antigone and her brother in Greek, Latin and more recent French versions.

The final part of the book concerns the many translations, adaptations, and performances of Antigone, especially those realised the last century. Deborah Roberts examines the influence exerted by English translations and modern versions. Sean Kirkland focuses on the special French adaptation by Jean Cocteau in 1922. Erika Fischer-Lichte examines three important German productions, privileged witnesses of important historical moments: Tieck’s version in 1841 with music by Mendelssohn staged in Potsdam, Karlheinz Stroux’s production in 1940 in Nazi Germany, and the 1978 version by Christoph Nel in Frankfurt at the time of the Baader-Meinhof commotion. Political aspects of performances are equally present in Florencia Nelli’s chapter on Argentine productions during the 1970s and 1980s, the period of military dictatorship, when Polynices represented all those who had disappeared and Antigone became a symbol for the women demonstrating in the streets, as was exemplified in Griselda Gambaro’s *Antígona Furiosa* (1986). An African example of a ‘revolutionary Muse’ is to be found in Astrid Van Weyenberg’s ‘African Antigone’, written by Fémi Ôsófisan as *Tègònni*, a Yoruba princess who got involved with British officer. Criticism of British and American imperialism is equally present in Steve Wilmer’s discussion of Seamus Heaney’s *The Burial at Thebes* (2004), a version of Antigone that was written in the wake of the US invasions of Afghanistan and Iraq and intermingled Antigone’s agony with the torturing of detainees in places like Guantánamo Bay and the Ahu Ghraib prison.

As shown by this collection of very diverse papers, ‘Interrogating Antigone’ is an intriguing and most important book about a major figure in

current cultural discourse. This poststructuralist perspective on Antigone covers a wide range of discussions, mostly on ethical, political, psychoanalytical and feminist aspects of a highly problematic character, text and tradition. Absolutely recommended for all those who want to discover what contemporary criticism has chosen as a programme for thought and engagement.

FREEDY DECREUS

ZAMORA, Juan Gil de, *Ars Musicae*, edición crítica y traducción española de Martín Paez Martínez, Colección Estudios Históricos, Real Academia de Bellas Artes de Santa María de la Arrixaca, Murcia, 2009, I.S.B.N. 978-84-614-2822-9.

A Real Academia de Bellas Artes de Santa Maria de la Arrixaca publicou no nº 10 da sua colecção de Estudos Históricos uma edição crítica com a primeira tradução espanhola da *Ars Musicae* de Gil de Zamora, o célebre franciscano que é um dos mais ilustres representantes do Humanismo da corte de Afonso X, o Sábio, e preceptor do seu filho Sancho I.

Ao pretender evocar 725 anos sobre a morte de Afonso X, esta publicação enriquece a edição da tradução da *Ars Musicae*, que de si já constitui um notável contributo para o estudo do humanismo da corte de Afonso X, com uma Introdução do coordenador da edição, Álvaro Zaldívar Garcia, do Conservatório Superior de Múrcia, com um prólogo de Maricarmen Gómez, eminente musicóloga da Universidade Autónoma de Barcelona e um epílogo da autoria de outro nome reconhecido na musicologia, Rosario Álvarez Martínez, da Universidade de la Laguna. Esta composição faz deste volume um trabalho muito completo ao fornecer com estes estudos, designados como introdução, prólogo e epílogo, instrumentos válidos e preciosos para a leitura do texto de Gil Zamora.

Criticável, porém, é o título (de edição crítica), porque nos faz supor uma edição do texto original, o que não acontece de facto. A única edição é a da tradução para espanhol. Infelizmente não podemos beneficiar da leitura do texto latino nesta publicação.

Numa espécie de prefácio do tradutor (pp. 3-8) que recebe o título de ‘critérios de edição’ mas que com mais propriedade receberia o de ‘critérios de tradução’, Martin Paez Martínez, o jovem filólogo e músico que o