

Medea

Medea

ONE OF THE MOST POWERFUL AND ENDURING OF GREEK TRAGEDIES Along with Sophocles and Aeschylus, Euripides is regarded as one of the three great Greek tragedians from classical antiquity. One of his most important surviving dramas is “Medea”, which tells the story of the wife of Jason of the Argonauts, who seeks revenge upon her unfaithful husband when he abandons her for another bride. Medea centers on the myth of Jason, leader of the Argonauts, who has won the dragon-guarded treasure of the Golden Fleece with the help of the sorceress Medea. Of divine descent, a niece of Circe and the granddaughter of the sun god Helios, she had the gift of prophecy. Now, having married Medea and fathered her two children, Jason abandons her for a more favorable match, never suspecting the terrible revenge she will take. This story is set in Corinth, sometime after Jason’s quest for the Golden Fleece. Medea is raging against her husband’s plans to marry Glauce, the daughter of Creon, King of Corinth. Jason tries to explain his plan to marry Glauce only to improve his status and afterwards intends to unify the two families with Medea as his mistress, but Medea is unconvinced and pursues her plan of murderous revenge. Euripides’ masterly portrayal of Medea’s motives which fiercely drive her pursuit of vengeance for her husband’s insult and betrayal has held theater audiences spellbound for more than twenty centuries.

Medea

Student edition of Euripides’ classic in which an abandoned, mistreated wife exacts revenge by killing her children.

Medea

To make Medea more accessible for the modern reader, our Prestwick House Literary Touchstone Edition includes a glossary of the more difficult words, as well as convenient sidebar notes to enlighten the reader on aspects that may be confusing or overlooked. In doing this, it is our intention that the reader may more fully enjoy the beauty of the verse, the wisdom of the insights, and the impact of the drama. Witch, barbarian, foreigner, or a woman wronged and committed to the most horrific kind of justice, Medea is a heroine who makes her audience shudder. Euripides shows us an astonishingly strong female protagonist, whom some readers have identified as the first feminist in Western literature. Seeing where her strength leads her, though, we must wonder if she was intended to be portrayed a model or as a warning. Because the three other plays that were traditionally performed with Medea have been lost, it is difficult to say whether Euripides’ Athenian audience was as upset by the play as modern readers are. It won only third place at the biggest festival in the city, indicating that ancient audiences also found it controversial. With its still-relevant examination of marriage, love, and revenge, and its explicit scenes of mental and emotional agony, Medea continues to demand our attention.

Medea

'Medea' is a comprehensive guide to sources that paint a vivid portrait of the Greek sorceress famed in myth for the murder of her children after she is banished from her home and replaced by a new wife.

Medea and Her Children

Medea Georgievna Sinoply Mendez is an iconic figure in her Crimean village, the last remaining pure-

blooded Greek in a family that has lived on that coast for centuries. Childless Medea is the touchstone of a large family, which gathers each spring and summer at her home. There are her nieces (sexy Nike and shy Masha), her nephew Georgii (who shares Medea's devotion to the Crimea), and their friends. In this single summer, the languor of love will permeate the Crimean air, hearts will be broken, and old memories will float to consciousness, allowing us to experience not only the shifting currents of erotic attraction and competition, but also the dramatic saga of this family amid the forces of dislocation, war, and upheaval of twentieth-century Russian life.

Medea

The figure of Medea has inspired artists in all fields throughout the centuries. This work examines the major representations of Medea in myth, art, and ancient and contemporary literature, as well as the philosophical, psychological and cultural questions these portrayals raise.

The Medieval Medea

Wide-ranging study of the myth of Medea, concentrating on but not exclusively confined to its medieval incarnation.

Seneca: Medea

A full-scale critical edition of Seneca's Medea which offers a substantial introduction, a new Latin text, an English verse translation, and a detailed commentary. Boyle locates the play firmly in its contemporary, historical, and theatrical context and in the ensuing literary and dramatic tradition.

Medea

Judith Anderson was triumphant as Medea in New York winning the Tony Award as Best Actress. Critics and audiences alike agreed that this adaptation of the Greek classic reaffirms Jeffers' preeminent place among modern poets. Revived with Zoe Caldwell in 1982 to further award-winning acclaim this seminal drama of love betrayal and revenge has stood the dramatic test of time.

Violence and Women

The archetypal story of Medea is a cautionary tale for our era. Jason and Medea's marriage, favored by the gods, represents an attempt at a union of opposites very far from each other. They represent the masculine and feminine principles, covering a wide range of psychological, sociological, and historical aspects. This synthesis fails. In the myth, as Euripides presents it, the failure is caused by Jason's regression and submission to the exclusivity of the patriarchal principle -- the Old King. Medea, who not only represents the feminine but also the forces of Nature and Transformation, is profoundly incompatible with this regression. She reacts! She destroys and creates havoc. This is what the unconscious does when it is not heard or denied. In the end Medea is saved by the gods, the divine principles or psychic laws that regulate the laws of Nature and Transformation in the psyche. They support her to the bitter end. Table of Contents Preface PART ONE Introduction The Medea Rage The Myth of Medea Euripides: Medea PART TWO Historical and Cultural Background Euripides' Place in Greek Theatre in Fifth Century BC The Truth of Medea for the Greeks The Universality of Medea's Truth PART THREE Edith Jason Medea & Jason The Poet and the Women Concluding Remarks Epilogue Bibliography

Medea

From the dawn of European literature, the figure of Medea--best known as the helpmate of Jason and

murderer of her own children--has inspired artists in all fields throughout all centuries. Euripides, Seneca, Corneille, Delacroix, Anouilh, Pasolini, Maria Callas, Martha Graham, Samuel Barber, and Diana Rigg are among the many who have given Medea life on stage, film, and canvas, through music and dance, from ancient Greek drama to Broadway. In seeking to understand the powerful hold Medea has had on our imaginations for nearly three millennia, a group of renowned scholars here examines the major representations of Medea in myth, art, and ancient and contemporary literature, as well as the philosophical, psychological, and cultural questions these portrayals raise. The result is a comprehensive and nuanced look at one of the most captivating mythic figures of all time. Unlike most mythic figures, whose attributes remain constant throughout mythology, Medea is continually changing in the wide variety of stories that circulated during antiquity. She appears as enchantress, helper-maiden, infanticide, fratricide, kidnapper, founder of cities, and foreigner. Not only does Medea's checkered career illuminate the opposing concepts of self and other, it also suggests the disturbing possibility of otherness within self. In addition to the editors, the contributors include Fritz Graf, Nita Krevans, Jan Bremmer, Dolores M. O'Higgins, Deborah Boedeker, Carole E. Newlands, John M. Dillon, Martha C. Nussbaum, Christiane Sourvinou-Inwood, and Marianne McDonald.

Medea

Medea is among the most notorious women in the canon of Greek tragedy: a woman scorned who sacrifices her own children to her jealous rage. In her gripping new novel, Christa Wolf expands this myth, revealing a fiercely independent woman ensnared in a brutal political battle. Medea, driven by her conscience to leave her corrupt homeland, arrives in Corinth with her husband, the hero Jason. He is welcomed, but she is branded the outsider—and then she discovers the appalling secret behind the king's claim to power. Unwilling to ignore the horrifying truth about the state, she becomes a threat to the king and his ruthless advisors. Then abandoned by Jason and made a public scapegoat, she is reviled as a witch and a murderess. Long a sharp-eyed political observer, Christa Wolf transforms this ancient tale into a startlingly relevant commentary on our times. Possessed of the enduring truths so treasured in the classics, and yet with a thoroughly contemporary spin, her Medea is a stunningly perceptive and probingly honest work of fiction.

Euripides Medea

The Medea of Euripides is one of the greatest of all Greek tragedies and arguably the one with the most significance today. A barbarian woman brought to Corinth and there abandoned by her Greek husband, Medea seeks vengeance on Jason and is willing to strike out against his new wife and family—even slaughtering the sons she has born him. At its center is Medea herself, a character who refuses definition: Is she a hero, a witch, a psychopath, a goddess? All that can be said for certain is that she is a woman who has loved, has suffered, and will stop at nothing for vengeance. In this stunning translation, poet Charles Martin captures the rhythms of Euripides' original text through contemporary rhyme and meter that speak directly to modern readers. An introduction by classicist and poet A.E. Stallings examines the complex and multifaceted Medea in patriarchal ancient Greece. Perfect in and out of the classroom as well as for theatrical performance, this faithful translation succeeds like no other.

Medea

`the most tragic of the poets' Aristotle Euripides was one of the most popular and controversial of all Greek tragedians, and his plays are marked by an independence of thought, ingenious dramatic devices, and a subtle variety of register and mood. He is also remarkable for the prominence he gave to female characters, whether heroines of virtue or vice. In the ethically shocking Medea, the first known child-killing mother in Greek myth to perform the deed in cold blood manipulates her world in order to wreak vengeance on her treacherous husband. Hippolytus sees Phaedra's confession of her passion for her stepson herald disaster, while Electra's heroine helps her brother murder their mother in an act that mingles justice and sin. Lastly, lighter in tone, the satyr drama, Helen, is an exploration of the impossibility of certitude as brilliantly

paradoxical as the three famous tragedies. This new translation does full justice to Euripides's range of tone and gift for narrative. A lucid introduction provides substantial analysis of each play, complete with vital explanations of the traditions and background to Euripides's world.

Medea and Other Plays

Both visual and literary, this indispensable guide to the fascinating mythical figure of Medea gives access to the latest critical thinking in the field, brings into focus previously unexplored themes, and provides an incisive introduction to the story and the ideology of ancient Greece.

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The Medea of Euripides

This is the first book-length study of early modern English approaches to Medea, the classical witch and infanticide who exercised a powerful sway over literary and cultural imagination in the period 1558-1688. It encompasses poetry, prose and drama, and translation, tragedy, comedy and political writing.

Medea

Medea is a *fabula crepidata* (Roman tragedy with Greek subject) of about 1027 lines of verse written by Seneca. It is generally considered to be the strongest of his earlier plays. It was written around 50 CE. The play is about the vengeance of Medea against her betraying husband Jason and King Creon. The leading role, Medea, delivers over half of the play's lines. Medea addresses many themes, one being that the title character represents \"payment\" for humans' transgression of natural laws. She was sent by the gods to punish Jason for his sins. Another theme is her powerful voice that cannot be silenced, not even by King Creon.

The Early Modern Medea

Euripides' *Medea*, produced in the year that the Peloponnesian War began, presents the first in a parade of vivid female tragic protagonists across the Euripidean stage. Throughout the centuries it has been regarded as one of the most powerful of the Greek tragedies. McDermott's starting point is an assessment of the character of Medea herself. She confronts the question: What does an audience do with a tragic protagonist who is at once heroic, sympathetic, and morally repugnant? We see that the play portrays a world from which all order has been deliberately and pointedly removed and in which the very reality or even potentiality of order is implicitly denied. Euripides' plays invert, subvert, and pervert traditional assertions of order; they challenge their audience's most basic tenets and assumptions about the moral, social, and civic fabric of mankind and replace them with a new vision based on clearly articulated values of his own. One who seeks for \"meaning\" in this tragedy will come closest to finding it by examining everything in the play (characters, their actions, choruses, mythic plots and allusions to myth, place within literary traditions and

use of conventions) in close conjunction with a feasible reconstruction of the audience's expectations in each regard, for we see that it is a keynote of Euripides' dramaturgy to fail to fulfill these expectations. This study proceeds from the premise that Medea's murder of her children is the key to the play. We see that the introduction of this murder into the Medea-saga was Euripides' own innovation. We see that the play's themes include the classic opposition of Man and Woman. Finally, we see that in Greek culture the social order is maintained by strict adherence within the family to the rule that parents and children reciprocally nurture one another in their respective ages of helplessness. Through the heroine's repeated assaults on this fundamental and sacred value, the playwright most persuasively portrays her as an incarnation of disorder. This book is for all students and scholars of Greek literature, whether in departments of Classics or English or Comparative Literature, as well as those concerned with the role of women in literature.

The Medea of Euripides

In this new translation of the most profound tragedies of Euripides, one of the trio of the supreme Greek tragedians of the fifth century BC, James Morwood brings harshly to life the pressure of the intolerable circumstances under which Euripides places his characters. His dark and cheerless world, one where the gods prove malevolent, important, or simply absent, reveals men, to use his own words, 'as they are'. His clear-eyed yet sympathetic analysis of characters such as Medea, Hippolytus and Phaedra, and Electra and Clytemnestra - and the supremacy of women is not accidental - is conducted with extraordinary psychological insight through the fearful symmetry of his plot construction. Medea, Hippolytus, and Electra give dramatic articulacy to their creator's howl of protest against the world in which we still live today. His Helen shows him working in a different vein. The themes remain deeply serious; the analysis is still proving and acute. Yet the happy ending, however equivocal, typifies a humour and warmth of spirit that offer, like Shakespeare's last plays, a fragile but genuine hope of redemption. There is a substantial general introduction and select bibliography by Edith Hall, and full explanatory notes accompany the translation.

The Medea of Euripides

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Medea

Revealing the surprising trajectory of our contemporary obsession with magic, Amy Wygant here follows the figure of Medea, the great antique witch and child-murderess, through her appearances on the early modern French stage from La Péruse to Corneille to Cherubini, by way of medical treatises, visual images, cultural practices, and poetics. This cross-disciplinary study shows that Medea is our mirror, and her story is the story of cultural performance.

Medea

This book provides an accessible introduction for students and anyone interested in increasing their enjoyment of Greek tragic plays. Whether readers are studying Greek culture, performing a Greek tragedy, or

simply interested in reading a Greek play, this book will help them to understand and enjoy this challenging and rewarding genre. An Introduction to Greek Tragedy provides background information, helps readers appreciate, enjoy and engage with the plays themselves, and gives them an idea of the important questions in current scholarship on tragedy. Ruth Scodel seeks to dispel misleading assumptions about tragedy, stressing how open the plays are to different interpretations and reactions. In addition to general background, the book also includes chapters on specific plays, both the most familiar titles and some lesser-known plays - Persians, Helen and Orestes - in order to convey the variety that the tragedies offer readers.

Euripides' Medea

Explores the legal, cultural, and dramatic representations of six accused murderesses to look at how English-speaking society responded to and controlled anxiety over female transgressions.

Medea

Euripides' "Medea" is one of the greatest and most influential Greek tragedies. This book outlines the development of the Medea myth before Euripides and explores his uniquely powerful version from various angles. There are chapters on the play's relationship to the gender politics of fifth-century Athens, Medea's status as a barbarian, and the complex moral and emotional impact of her revenge. Particular attention is paid to the tragic effect of Medea's great monologue and the significance of her role as a divine avenger. The book ends by considering the varied and fascinating reception of Euripides' play from antiquity to the present day.

The Medea of Euripides

REA's MAXnotes for Euripides' Medea & Electra MAXnotes offer a fresh look at masterpieces of literature, presented in a lively and interesting fashion. Written by literary experts who currently teach the subject, MAXnotes will enhance your understanding and enjoyment of the work. MAXnotes are designed to stimulate independent thought about the literary work by raising various issues and thought-provoking ideas and questions. MAXnotes cover the essentials of what one should know about each work, including an overall summary, character lists, an explanation and discussion of the plot, the work's historical context, illustrations to convey the mood of the work, and a biography of the author. Each chapter is individually summarized and analyzed, and has study questions and answers.

Medea, Magic, and Modernity in France

This book attempts to view Medea in a positive light: looking not just at her failed relationships, but also at her successful ones and commenting on her intellect rather than just her clever manipulations of men. It tries to see her (or her author, who brings Medea home to Athens), as something of a political hero. The work considers the multiple facets of Medea, as the ideal wife, as a loving mother, as a woman among women, and how Medea becomes the author of her own story. The author asks what Medea is in the last scene: a demon or one of us; how she relates to the city-state; why this heroic drama is presented through the voices of two slaves.

An Introduction to Greek Tragedy

Euripides' Medea comes alive in this new translation that will be useful for both academic study and stage production. Diane J. Rayor's accurate yet accessible translation reflects the play's inherent theatricality and vibrant poetry. The book includes an analytical introduction and comprehensive notes, and an essay on directing Medea by stage director Karen Libman. The play begins after Medea, a princess in her own land, has sacrificed everything for Jason: she helped him in his quest for the Golden Fleece, eloped with him to Greece, and bore him sons. When Jason breaks his oath to her and betrays her by marrying the king's

daughter - his ticket to the throne - Medea contemplates the ultimate retribution. What happens when words deceive and those you trust most do not mean what they say? Euripides' most enduring Greek tragedy is a fascinating and disturbing story of how far a woman will go to take revenge in a man's world.

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Medea's Daughters

By looking at aspects of "Medea" that are largely overlooked in the criticism, this book aims at an open and multiple reading. It shows that stories presented in the drama of 5th century Athens are not unrelated to human beings who actually exist.

Euripides: Medea

Euripides' Medea, produced in the year that the Peloponnesian War began, presents the first in a parade of vivid female tragic protagonists across the Euripidean stage. Throughout the centuries it has been regarded as one of the most powerful of the Greek tragedies. McDermott's starting point is an assessment of the character of Medea herself. She confronts the question: What does an audience do with a tragic protagonist who is at once heroic, sympathetic, and morally repugnant? We see that the play portrays a world from which all order has been deliberately and pointedly removed and in which the very reality or even potentiality of order is implicitly denied. Euripides' plays invert, subvert, and pervert traditional assertions of order; they challenge their audience's most basic tenets and assumptions about the moral, social, and civic fabric of mankind and replace them with a new vision based on clearly articulated values of his own. One who seeks for "meaning" in this tragedy will come closest to finding it by examining everything in the play (characters, their actions, choruses, mythic plots and allusions to myth, place within literary traditions and use of conventions) in close conjunction with a feasible reconstruction of the audience's expectations in each regard, for we see that it is a keynote of Euripides' dramaturgy to fail to fulfill these expectations. This study proceeds from the premise that Medea's murder of her children is the key to the play. We see that the introduction of this murder into the Medea-saga was Euripides' own innovation. We see that the play's themes include the classic opposition of Man and Woman. Finally, we see that in Greek culture the social order is maintained by strict adherence within the family to the rule that parents and children reciprocally nurture one another in their respective ages of helplessness. Through the heroine's repeated assaults on this fundamental and sacred value, the playwright most persuasively portrays her as an incarnation of disorder. This book is for all students and scholars of Greek literature, whether in departments of Classics or English or Comparative Literature, as well as those concerned with the role of women in literature.

Euripides' Medea and Electra

In Greek mythology, Medea is a sorceress who was the daughter of King Aeetes of Colchis, niece of Circe, granddaughter of the sun god Helios, and later wife to the hero Jason, with whom she had two children, Mermeros and Pheres. In Euripides's play Medea, Jason leaves Medea when Creon, king of Corinth, offers him his daughter, Glauce. The play tells of Medea avenging her husband's betrayal by killing their children.

The myths involving Jason have been interpreted as part of a class of myths that tell how the Hellenes of the distant heroic age, before the Trojan War, faced the challenges of the pre-Greek \"Pelasgian\" cultures of mainland Greece, the Aegean and Anatolia. Jason, Perseus, Theseus, and above all Heracles, are all \"liminal\" figures, poised on the threshold between the old world of shamans, chthonic earth deities, and the new Bronze Age Greek ways. Medea figures in the myth of Jason and the Argonauts, a myth known best from a late literary version worked up by Apollonius of Rhodes in the 3rd century BC and called the *Argonautica*. However, for all its self-consciousness and researched archaic vocabulary, the late epic was based on very old, scattered materials. Medea is known in most stories as an enchantress and is often depicted as being a priestess of the goddess Hecate or a witch. The myth of Jason and Medea is very old, originally written around the time Hesiod wrote the *Theogony*. It was known to the composer of the *Little Iliad*, part of the Epic Cycle.\"

Granddaughter of the Sun

Euripides' Medea

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