

Olga Taxidou's *Medea* – Woman and Empire in a  
World Torn Apart

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## Abstracts

Classical tradition provides one of the most fruitful materials for revision of old texts, while Euripides' *Medea* can be considered as a paradigmatic play for the feminist receptions. It is long time since Medea's image claimed to be an icon of the feminism. At the verge of XX-XXI CC. *Medea's* feminist rewritings become almost the most important trend among her versatile interpretations. One of the most interesting pieces in this respect seems to be Olga Taxidou's play *Medea* as a work of the feminist writer and the drama specialist.

The papers aims to consider the main aspects of Taxidou's portrayal of Medea - the *Other* and the desperate feminist struggler, as a relationship between the empire and the Third World (Medea being its representator) as well as women's fate in this context (the most vulnerable part of the imperialistic politics) are the play's core issues. In this respect the following themes will be discussed: fundamental differences between the values of these worlds as seen by Medea; Medea's total alienation - even from own children perceived by her as the empire soldiers; the famous choral song ( *Medea*, 410-30) as the first female poet's voice; Medea's ambiguous presentation at the end - both as a person, who lost her identity and a talk-show presenter of the desperate women's plights.

The conclusions of the paper will suggest the useful insights for the discourse of women's rewriting of literature as a part of wider process - a transformation of the existed cultural norms.

**Key Words:** Reception studies; Olga Taxidou; Medea; feminism; the *Other*; Modern drama; women studies; the empire and Third World.