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TRADIȚIA DISCURSIVĂ GRECO-LATINĂ

**ACTELE COLOCVIULUI INTERNAȚIONAL
RECEPTAREA ANTICHITAȚII GRECO-LATINE ÎN CULTURILE
EUROPENE**

Ediția a X-a, aniversară, Craiova, 26 mai 2018



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***Distinsei Doamne Profesoare Dana Dinu,
cu aleasă prețuire și grațitudine***

*Exegi monumentum aere perennius
regalique situ pyramidum altius,
quod non imber edax, non Aquilo inpotens
possit diruere aut innumerabilis
annorum series et fuga temporum.*

(Horatius, *Ode*, III, 30, 1-5)

PREFAȚĂ

Volumul de față reunește o parte dintre contribuțiile participanților la cea de-a X-a ediție a Colocviului internațional *Receptarea Antichității greco-latine în culturile europene* (desfășurat, la Universitatea din Craiova, la data de 26 mai 2018), dedicată, de această dată, la ceas aniversar, tradiției discursive pe care Agora și Forul au generat-o în spațiul fondator al culturii occidentale. Spectrul metodologic este unul generos, lucrarea de față incluzând deopotrivă perspective lingvistice, istorice, mentalitare, imagologice, literare etc., în ansamblu, studii menite să readucă în atenție chiar sursele artei de a vorbi (*ars loquendi*), respectiv ale manierei de a gândi sau de a potrivi cuvântul cu gândul, căci ceea ce alimentează permanent cultura occidentală este tocmai exercițiul articulării gândirii. Conservată și transmisă prin modele specifice, tradiția discursivă greco-romană a lăsat urme adânci în cultura occidentală la nivelul discursului oratoric, politic, filosofic, filologic, juridic etc., structurându-ne continuu, mai mult sau mai puțin vizibil, mai mult sau mai puțin conștient, modul de gândire și acțiune, altfel spus, propria noastră ființare în acest areal european.

Totodată, varietatea de teme, abordări, interpretări cuprinse în volumul de față, potrivit preferințelor autorilor, reflectă, atât densitatea acestei tradiții discursive, cât și flexibilitatea cu care își diseminează programul peste secole, determinându-ne să revenim în jurul acestui bazin cultural și a traseelor de sens pe care le propulsează și le întreține mereu.

Astfel, reevaluată din perspective diverse, rememorată, rediscutată și reinterpretată, tradiția discursivă greco-latină se dovedește un program cultural și mentalitar care ne informează în profunzime, modelându-ne stilul de viață. Volumul acesta vizează tocmai scoaterea din latență a resurselor unui fond cultural la care suntem conectați în mod indestructibil, organic.

Le mulțumim autorilor pentru contribuțiile aduse prin studii de specialitate proiectului de redescoperire a unei bogate tradiții discursive în spațiul antichității greco-latine. Gratitudinea și recunoștiința noastră se îndreaptă deopotrivă spre întregul colectiv de limbi clasice de la Facultatea de Litere a Universității din Craiova, care, prin efortul, devotamentul și perseverența fiecăruia, a contribuit la perpetuarea acestei manifestări dedicate receptării spațiului cultural și civilizațional greco-latin și, implicit, la apariția acestui volum.

Coordonatoarele

FOUR SUITORS FOR LEGENDARY MEDEA: EURIPIDES AND APOLLONIUS OF RHODES, OVID AND SENECA

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ABSTRACT

The irrationalized tracking of multidimensional Medea who constantly mutates as a sensational protean figure is considered to be an inconceivable attempt: as a genuine incarnation of irresistible femininity the seductive mistress subjugates the decommissioned male; as a manipulated concubine submits to the domineering presence of her idealized master and forgives the shameless profanation of the marriage bed; as an affectionate mother she pledges herself in the relentless social stereotypes in order to keep her loved children intact; as a methodical criminal the psychotic child murderer becomes a ruthless offender who exterminates her vengeful motives, eliminates the difficult role of the betrayed victim and dynamically exorcises her abused past; as a marginalized barbarian, but spiritually equal to the civilized Greeks, she seeks their proper respect; as a symbol of sacred prosperity she resists the utilitarian materialism of the male worldview; as an admirable devotee of unchangeable love she aims at restoring the universal justice.

Through their inspirational works four leading personalities of Greek literature and Latin poetry or four “enamored” men: two Greeks (Euripides – “Medea”, Apollonius of Rhodes – “Argonautica”) and two Romans (Ovid – “Metamorphoses, VII”, Seneca – “Medea”) try to outline their controversial, beloved heroine and decipher her nightmarish course to the redeeming autocatharsis.

KEYWORDS: *Medea, Euripides, Apollonius of Rhodes, Ovid, Seneca*

A. Euripides – “Medea”

In 431 BC Euripides, “the most tragic of poets” [1] presented the tragedy “*Medea*” accompanied with the dramas “*Philoctetes*”, “*Dictys*” and the satyr play “*Harvesters*”. He ranked third [2]:

Prologue: 1 – 130

Dynamically Nurse expresses her conscious opposition to the disastrous Argonautic expedition [3] and recalls its profound results, such as Pelias’ death. Furthermore, she refers to Medea’s arrival [4] in Corinth [5] and the cowardly betrayal of her husband [6] that has led her to an undoubtedly bad situation [7]. The enamored woman and the affectionate mother cannot tolerate the

humiliating disgrace; therefore she scatters fear of imminent hideous acts. Now the avenging fury of the proud heroine reminiscent of Sophoclean Ajax [8] is clearly visible and underlined by Nurse's prophetic quote [9].

The directorial inspiration of skillful Euripides to slow down the plot is accomplished by the sudden advent of prudent Pedagogue and his dramatic dialogue with terrified Nurse. The tough attitude of the king Creon who is determined to exile her [10] supports the provocative apathy of Jason as he was an insufficient father [11], but it does not inhibit the escalating feeling of anger that emerges as the fundamental source of revenge. Being a defenseless adrift of ineffable indignation Medea directly rages against her little children [12].

Parodos: 131 – 212

The women of the Chorus shocked by Medea's plaintive cries display their unconditional solidarity and sincere aim to stand with her in practice. However, she is an inflexible, intransigent, inhuman young lady: she utters severe curses [13], while seeking indirect understanding and substantive help of Themis (goddess of justice) and Artemis (protector of maternity). The spectators realize that the dominant wrath and the weird behavior of this woman who balances between her divine [14] and mortal existence will bring tremendous consequences to her relatives.

Episode I: 214 – 409

Euripides' Medea reverses the mythical figure of the innocent princess who was a dedicated Jason's assistant, but turns into a fratricidal witch, since her malicious nature, even temporarily, acquires human dimensions. At first, as a marginalized stranger and especially as a wronged woman, as a humbled wife, and as a sad mother, she desires the emotional favor and the universal acceptance of the Chorus. However, her protean reincarnation exempted from social rigidities dominates: the stateless and abandoned wife redefines her social identity. She radically renounces her physical status as a mother, but as a Homeric "lioness" [15] adopts the model of a heroine who methodically and meticulously prepares her successful plan.

Her first major obstacle is personified by authoritarian Creon who is afraid of Medea's meddlesomeness and her multidimensional personality. The sophisticated self-sacrifice of this allegedly weakened woman overcame his reluctance, because he gives in to her elaborate intrigue without any recompense and suspicion [16].

With outspokenness, the joyful heroine tells the favoring Chorus her

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planned triple punishment of Creon, his daughter (Glauce) and Jason [17] with her highly effective poisons [18] or in last resort, with her sword [19]. Restoring the moral order and restructuring the Argonautic expedition she will be released from her harrowing past [20].

Stasimon I: 410 – 445

The Chorus deals with the persistent abstinence of women from the poetic tradition and with their timeless defragmentation by the privileged male creators. His consistent belief in the intellectual abilities of leading Medea functions as a redeeming means and as a renewing component against the prevailing misogyny.

Episode II: 446 – 626

Jason's aggressive appearance triggers Medea's blatant blame that is well-structured, emotionally charged and based in reasonable arguments [21]. Disappointed by the shameful trespasser of her holy vows [22], she sets out her unfaithful acts which prove her true love for the husband and the father of her children as well. Jason reduces her catalytic partnership by extolling his salvation by goddess Aphrodite, while justifying his marriage as a shrewd movement that is not at all selfish. On the contrary, it will ensure a better life for her and for their children. Her unrestrained aggravation and the first suspicion of the brutal murder of her children are indicated by her curses against them [23], but also by her stubborn refusal to accept Jason's tempting proposals for essential help [24].

Stasimon II: 627 – 662

The Chorus impressed by the unprecedented misery of Medea wishes to stay away from the irresistible arrows of Aphrodite and to live a harmonious family life in his homeland.

Episode III: 663 – 823

Troubled Aegeus is moved by her tragic fate while in good faith he trusts her with the Delphic pronouncement concerning his painful childlessness [25]. He becomes her safe refuge which both protagonists seal with mutual promises: the capable witch will give him the coveted parental role [26]. The naive king [27] swears that he will protect her. Self-confident Medea reveals the two stages of realizing her evil plan to the faithful Chorus:

{a} the pretentious reconciliation with Jason will facilitate the delivery

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of precious, but poisoned gifts to Creon's daughter through her innocent children [28];

{b} the inconceivable murder of her helpless sons [29] will function as the hardest punishment for unfaithful Jason, but also as the safest guarantee for a decent restoration of her reputation [30].

Stasimon III: 824 – 865

In the delightful hymn to the city of Athens that will welcome child-murderess Medea, the Chorus makes a desperate attempt to look out of her. He submits successive rhetorical questions about her internal struggle before the cruel act.

Episode IV: 866 – 975

Exemplary Medea impersonates the regretful spouse [31]. With illusory veracity she approves the organizational ability and the amazing intelligence of Jason who seems to be decommissioned by her incomparable persuasion [32]. As an excellent director the condescending mother guides her children – actors to make peace with their tender parent.

The unexpected salvation and the family happiness experienced by Jason as “Achilles’ heel” have his pathological love for children [33] that is the executive agent of Medea’s malicious plan: they will give the poisoned gifts [34] to the new bride and ask her to stay in the country.

Stasimon IV: 976 – 1001

The Chorus prepares the audience for the inevitable tragic developments: Creon's daughter will be buried as a Hades' distinguished bride; the young children will follow her.

Episode V: 1002 – 1080

The dilemmatic conflict worsens as the heroine is informed that her children have a safe stay in Corinth [35]. Now either she should eliminate the mother's filter or submit to her vengeful passion. The hopeless impasse overwhelms her: the anti-heroic thought of saving her loins impinges on her undesirable self-ridiculing [36]. She excessively encourages herself to commit the infanticide which is a necessary sacrifice.

Stasimon V: 1081 – 1115

On the one hand, the Chorus admits the existence of an excellent