



Medea

Seneca , Frederick Ahl (Translator)

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Ahl's translations of three Senecan tragedies will gratify and challenge readers and performers. With stage performance specifically in mind, Ahl renders Seneca's dramatic force in a modern idiom and style that move easily between formality and colloquialism as the text demands, and he strives to reproduce the richness of the original Latin, to retain the poetic form, images, wordplays, enigmas, paradoxes, and dark humor of Seneca's tragedies.

In this powerful and imaginative translation of *Medea*, Frederick Ahl retains the compelling effects of the monologues, as well as the special feeling and pacing of Seneca's choruses.

Medea Details

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From Reader Review Medea for online ebook

Eadweard says

" Gird yourself in fury, with all your frenzy ready yourself for destruction! Let the tale of your divorce be as memorable as that of your marriage: how did you leave your husband?-by the methods by which you won him. Away with laggard lethargy; the bond concluded by crime must by crime be severed."

Katherine says

What's not to like about a ferocious witch so bent on revenge, towards her cheating husband, that she murders her children then rides off into the sunset in a chariot pulled by dragons?! Greek plays are usually very dramatic, but Seneca's Medea is by far the most fanatically "hilarious".

Roya says

I love the intensity of these classical authors. Why have we lost it now? Are we just some pale versions of our ancient selves?

Ça?da? T says

Ülkemizin en iyi Latince çevirmenlerinden Çi?dem Dürü?ken. Kitaba ekledi?i dipnotlar olmasayd? ço?u nokta aç?k kalacakt?. Yunan, Roma mitolojisinden çok fazla isim, yer ve topluluk adlar? mevcut. Temel düzeyde mitoloji bilgim olsa da kesinlikle yeterli de?il- dipnotlara ihtiyaç duydum. S?k s?k dipnotlara ba?vurmak da okunabilirli?i azalt?yor. Euripides'in Medea's?yla konu olarak fark yok. Fakat benim favorim Euripides !

Amir Javadi says

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Nicolas Shump says

Not much to this play. The version by Euripides is far superior in every respect. The story line is the same, but there is nothing new that Seneca's version brings to the myth. Moreover, it has none of the power, the raw energy of the Greek version. By comparison, Seneca's Medea is tame and much too civilized to kill her own children. There is some bitterness and resentment, but not the horrific vengeance of the Medea of the

myth.

Beckie says

"She stamps her feet; / She sings, and the world trembles at her song."

I read this in one sitting, not purely because it was so short, but also because I couldn't stop reading. Having read 'The Argonautica' just a few days before this, the contrast in Medea's character is startling, and I admit to feeling slightly sympathetic towards her situation (despite the immorality of her later crimes). Hell hath no fury like a woman scorned.

Caroline Beatle says

4 estrellas debido a la caracterización tan vibrante de Medea y a las ideas que Séneca intenta transmitir en los diálogos/monólogos de la mujer; sin embargo, la tragedia de Eurípides es mil veces mejor.

Aquí Medea es presentada como una bruja desquiciada y Jasón como una pobre víctima de ésta, por lo que las simpatías del lector se van con el héroe griego y no con la bárbara traicionada.

Séneca es bueno, pero nadie le gana a Eurípides <<3

Yasemin ?ahin says

Öncelikle kitabın tragedya bölümünü ayrı bir günde, notlar ve önsöz kısmını ayrı bir günde okuduğumu belirtmeliyim. Çevirmenin bu konuda hakkını vermek gerekir. Katıldığım bir söyleşide Medea mitinin birçok uyarlaması olduğunu bunlardan Euripides'in yazdığını Medea ilk kitap olup sonrasında da Seneca'nın kaleme aldığından bahsediyordu. Mitin aslında evlenirken ailesi ile kan davalı olan Medea'nın bir süre sonra evlendiği adam tarafından evden kovulması, başka biriyle aldatması, çocuklarını ona göstermemesi konu alıyor. Medea ise türlü çöküş denemesine rağmen sonuç alamayınca çocuklarını ve kendisini öldürerek intikam alıyor. Mitin aslında bu hikaye olsa da Seneca çocukları öldürmüyor. Söyleşide geçen sene ReMedea isminde Türkiye'de bir oyun kurgulandı ve oyunun çevrevesinin Medea'nın dilinden "siz beni neden anlayamıyor ve çocuklarınızı öldüren bir cani gibi görüyorsunuz" üzerinden ilerlediğinden bahsedildi. Bir kadının tüm hayatı elinden alınmışken tam da aslında tüm hayatının sadece bir erkek asla olmamasının altı yüzyıllardır çizilirken; ama ülkemizde yeni gündem olmuşken; üzerine çokca konuşulması bir tragedyadır Medea. Lars von Trier ve Pasolini'nin de Medea isminde birer filmi mevcut. Bu da dipnot olsun.

Kahveci says

*Benim tek huzurum,
kendimle birlikte her şeyin enkazı olduğu görmektir;
her şey benimle birlikte yok olsun. Mahvolmuşsan eğer,
her şeyi beraberinde sürüklemek huzur demektir.*

U?runda nice ac?mas?zl?klar yapt??? kocas?n?n bir ba?ka kad?nla evlenece?i g?n b?yle s?yl?yor Medea ve gerekeni yap?yor.

Alp Turgut says

Euripides'in "**Medea**"s? tragedya t?r?ne y?n veren bir ba?yap?tt?. Seneca ise ayn? adl? oyununda bu ba?yap?t? s?sl? dili ve engin bilgisiyle tragedya t?r?n? bir ?st seviyeye ta??yor. Tragedyan?n konusunun ne kadar ba?ar?l? ve dramatik oldu?unu tart??maya gerek yok; bu versiyonda dikkat edilmesi gereken nokta Seneca'n?n oyunu edebi anlamda geli?tirerek Shakespeare gibi yazarlara nas?l y?n verdi?i. ?te yandan, oyun Euripides'i versiyonu kadar okumas? kolay bir oyun de?il; ciddi bir mitoloji birikimi gerekiyor. O y?zden benim gibi Antik Yunan edebiyat?n? bitirip, Antik Roma edebiyat?n? okumaya ba?lam?? olmak ?art.

06.08.2015

?stanbul, T?rkiye

Alp Turgut

<http://www.filmdoktoru.com/kitap-labo...>

Gabriel Leibold says

To erase the feminist aspect of Medea's myth is a big mistake. Eurypides got how powerful this woman was, Seneca reinforces an idea of Medea as a vengeful foreigner witch. Jason is represented almost as a "victim, which is enraging (to say the least).

Fiona says

The subject of Medea is a hard one to be confronted with. In Ancient Greece (mythology), she helped Jason in finding the Golden Fleece and then became his wife, giving him two kids. By helping the Argo, she betrayed her country, her father the King (son of the Sun) and even killed her brother while running away (in some versions, she dismembered his body and scattered his parts on an island, knowing her father would stop to retrieve them for proper burial). More killings followed, including Pelias' (who had refused to give up the throne to his nephew, Jason), convincing the old man's daughters to kill him.

But arriving in Corinth, Jason leaves Medea to get married with the King Creon' daughter, Glauce. Soon after, the granddaughter of the Sun is sent into exile, which she refuses. Then, Medea becomes mad, at every meaning of the word. ***This is this part of the story that Seneque tells.***

Jealous, betrayed, hurt in her pride, Medea starts to think about her revenge. Moreover, she has already committed a lot of crimes and thinks she is already lost because of them, those crimes she committed for Jason only, and not for herself. According to her, everybody sees her as a criminal, a title she accepts, but they all forget that "the criminal is the one to whom the crime benefits". When Jason tells her that their children are the most important thing in the world to him, she finally finds her way to make him suffer the most. As unthinkable as it seems, she decides to **kill** her two sons. Before that, she sends a poisoned gift to Jason's new wife, a gift that sets fire to the palace and a part of the city, killing the royal father-daughter pair. What is interesting about Seneque's tragedy is that Medea deliberately decided to kill her children, which is

not something that many authors told about the story.

Wikipedia: "According to the 7th-century BC poet Eumelus, Medea killed her children by accident. The poet Creophylus, however, blamed their murders on the citizens of Corinth. Medea's deliberate murder of her children, then, appears to be Euripides' invention."

This gives a real depth to the story because the betrayed spouse and the witch take over the loving mother. Even if she doubts, she always goes back to the conclusion that her children don't deserve to live because of their sinful parents.

I really liked this tragedy because there is a **real tension**, the subject is really tough. Moreover, as there are only a few characters, we can really see Medea's madness grow against everybody's wishes, hopes, orders... She is alone against everybody else, sent to exile without her children (Seneca's interpretation). Her long lines (sometimes two pages long!) allow the reader to see her turmoil, the conflicts inside of her. **It is short and strong, so it becomes truly powerful.**

Merve Özcan says

tiyatro oyunu olma Medea'yı okudum. Nasıl desem bilmiyorum ama kadındaki intikam hırsı dur durak tanıyor. Ama etkilili bir intikam türü gerçekten. Buna saygı duymak lazım. Ayrıcaya bir nevi hasta oldu'unuda düşünüyorum. Jason'a acı çektiirmek için kendi çocuklarını öldürmek...

Hedefinde bar mı? Ama yaptıklarına deiyor mu gerçekten? İntikam soğuk yenen bir yemek, burada ise biraz kanlı ve acı.

Nicolas Shump says

Not much to this version of the Medea myth from Seneca. The version by Euripides is far superior in every respect. The story line is the same, but there is nothing new that Seneca's version brings to the myth.

Moreover, it has none of the power, the raw energy of the Greek version. By comparison, Seneca's Medea is tame and much too civilized to kill her own children. There is some bitterness and resentment, but not the horrific vengeance of the Medea of the myth. It lacks the Dionysian force of the Greek original.

Alisha says

I've read Euripides' *Medea*; this is Seneca's *Medea*, translated by Frederick Ahl. There is a fantastic introduction by the author which gives a background on Roman theater and Seneca himself. It's easy to understand, and Ahl navigates the complex and often-confusing Greco-Roman myths well without being boring or condescending. He also includes an introduction to *Medea* and the main characters in the play, as well as an extensive glossary in the back of the book which is very helpful.

That being said, I didn't really like Seneca's version of the play. Ahl says that Roman theater was much more tightly censored than Greek theater and therefore more spectacular and less lyrical and political. I didn't find this version of the play as moving as its Greek counterpart, but it was interesting to read up on the history both of the myth and of Roman culture at the time. I'd recommend the book to someone who had already read Euripides' play and wanted a fuller understanding of the myth.

Morgan M. Page says

Ok, so like Euripides' Medea is all about feminism and how marriage is a patriarchal institution that screws over women. But Seneca does not get feminism, so he's all like VENGEANCE and WITCHCRAFT. Less political but also so satisfying.

Jesus says

I was rather indifferent about Seneca's Medea, having read Euripides' original for class first. But then our Ancient Lit professor began his spiel on Seneca, everything from general impressions to the sentence-level details that make this a great play and I must admit that it won me over. Heck, I think I like Seneca's character of Medea more than Euripides'. But Seneca's Chorus is annoying. Euripides has him beat there.

Brynn Rova says

This chick is just too crazy

Rebecca says

Continuo a preferire quella di Euripide nonostante questa sia oggettivamente molto più bella. Dilaniante è dir poco.
