Euripides' play "Medea" is a 431 BCE tragedy performed to an all-male Athenian audience. The play presents a subversion of classical Greek values and expectations as it displays a rogue female transgressor, committing murder, filicide in order to harm the legacy of her husband, Jason. The play is an intentional commentary on the dangers of pride, human nature, particularly excessive pride, due to the socio-historical context of the play, performed in 431 BCE. "Medea" was first performed a year before the Peloponnesian War, which lead to the eventual downfall of the Athenian Aristocratic power as they were later defeated by Sparta. In an apt and accurately timed text, Euripides presents a warning to his Athenian audience of the tragedy that will accompany submitting fully to one's own inherent evils, and underestimating ones. I feel you must address the quote in the topic more explicitly in your introduction.

Throughout "Medea", Euripides displays the various aspects of pride through in his portrayal of the patriarchal society central to the world of the play. The nature of Greek society had its foundations in the supremacy of the male, and the
Subaltern status of the female, conveyed as Medea proclaims "my position is weak" due to the oppression of her gender. The inflation of the male ego within "Medea" is symbolized through Jason's character, a man of who consistently expresses his grandeur over his status uses self-interested rhetoric and is so devoted to the concept of furthering his own legacy by "betraying" his marital bed" and marrying the princess. It is his pride, that is a focal point of Euripides' concern, as he denotes that Jason's desire for a higher status is not "so different from the rest of mankind", and yet it leads to Jason's loss of legacy. Through underestimating Medea and believing her to be a "weak and feeble woman", Jason's ego leads to him crying out for the audience to "pity" him. Euripides conveys that Jason is "guilty of being the greatest fool", as he is unable to see the murderous capabilities of Medea and simply expects her to "dearly conduct herself, "how a sensible woman should behave". The demise of Jason, due to his over-inflated pride is highlighted through the Stichomythia of the final scene. Jason, a man of battle
reasoning" who uses extended rhetoric within the majority of the play, subsides into brief, stultifying responses during his lamentation as he cries out "pity me!" for Medea has been "destroyed" by Medea. The short responses reflect a demise into an unintelligent emotion, allowing Euripides to comment how easily the weak one filled with hubris may fall if they are unaware of their enemies' capabilities. This is a subtle reference to the Athenian pride, and an intentional warning of Euripides that the further departure from moderation of their own ego, the more likely they are to meet with their own tragedy. Euripides additionally reveals the human capability to commit brutal acts when ruled by passion. Medea consistently presents herself as though her actions are based in logic. At the beginning of the play, she pretends to be. Even when considering murdering her own children, an intentional contrast to the expected.
behaviour of females in Ancient Greece, Medea states that she “must not hesitate to do this deed. This terrible yet necessary deed”. The juxtaposition of terrible and terrible presents the moral conflict of Medea as she recognises the necessity of her actions, and yet still attempts to justify them by proclaiming “there she has “no choice, no choice at all”. The repetition of the phrase highlights Medea’s belief that her hand is being forced, however the chorus doubts her ability to go through with something so immoral. They protest that she will not be able to shed the blood of her children “with a heart that does not falter”. However, Euripides contradicts this suggestion that a human is incapable of such atrocities as Medea admits her “passion is master of every reason”, affirming that Medea is losing her actions entirely on her emotions and yet can still commit the heinous deed. The motif that passion is a dominating presence in human immorality is continued as the chorus protests that they “may know the blessings of a heart that
is not passing slave. The use of "slave" and "master" both convey a sense of overbearing force of passion, but also that it is capable of brutal acts through coerced humans into committing atrocities. It is this suggestion that lies at the core of Euripides' concerns; that when logic is overwhelmed by passion, tragedy occurs. The consequences of being ruled by passion on society as a whole is symbolised through the theatrical convention of having the children bodies on the stage in the final scene. As Euripides directs that "visible also to the audience are the children corpses", it provides a visual reminder of the true consequences of passion; the death of purity, as summarised through the children corpses. Through theatrical conventions, Euripides is able to reinforce that submitting students to the whims of passion not only leads to the loss of morality and purity within society, but also Medea's capacity for manipulative action. She realises Euripides concern that manipulation is not only immoral but inhumane. Throughout the play
Medea uses the patriarchal nature of the society within the world of the play to her own advantage, as she manipulates the other characters. She intentionally presents herself in the beginning of the play as a victim, docile and grieving. She proclaims she is undergoing "the greatest suffering in the world" and that she is unable to invoke any form of "recompense...for the female sex" as "there is no justice in the eyes of men." This is a characterization of herself that manipulates her position as a female in order to get the chorus to side with her, shown as they state "It is just that you should seek revenge upon your husband." However, Euripides reveals that her manipulation makes her almost inhuman through bestial imagery. Jason refers to Medea as "not a woman but a lioness," conveying that Medea's capacity for manipulation and brutality makes her almost animalistic. This motif is continued by Medea as she states "For I have my claws in your heart as you deserve." This proves the idea that Euripides affirms through
Theatrical conventions that Medea’s bastard filicide makes her something other than human. Euripides affirms this by placing Medea on the theologian in the final scene, “in a chariot drawn by dragons”. The theologian was conventionally reserved for gods in Ancient Greek theatre, a tradition that is challenged by Euripides to suggest that Medea’s actions have brought her into a status that is exterior to humanity. Deus ex machina is also used to further the idea that Medea’s chaotic nature is closer to divine. It depicts a direct intervention by the gods, implying that her actions have exceeded the boundaries of human nature through her actions. Whilst Euripides acknowledges that there is a dark side to human nature, through the theatrical conventions he suggests that some capacities for inflicting evil are outside of the realm of human nature completely.

The ultimate downfall of Jason through Medea’s manipulations and brutality was not an event foreseen to the Greeks.