"What man expects does not happen, for the unexpected, heaven finds a way." The chorus' sombre comment at the end of Medea reflects Euripides' dark portrayal of human nature.

Euripides' Medea presents a conflict between the teaching of excess pride and the need to adhere to highly valued moderation, a characteristic prized in Athenian society. Unlike usual (tragedy) tragedies pertaining to the 5th century BC, Medea presents no virtue that triumphs over hubris and excessive actions. The protagonist, Medea herself, is able to inflict her "cancer" throughout the plot, without a moment of realization or resolution! Completely unexpected to Greek audiences, Euripides presents no solution, attributing the devastation and destruction of the play to human nature. (The primary instrument of the destructive capabilities of human nature is Medea.) The murdering of her own children propelling the darkness of the plot and highlighting the importance of moderation through its absence in her character. Jason, while seemingly restrained with his carefully considered words, exhibits self-interest and
manipulative tendencies, not unlike Medea whom he so blatantly considers himself superior. Euripides' reduction of the play in the last scenes to utter chaos and disorder heights his own cynicism; the drive of the play, and what allows for the development of darkness and disorder, is the passion driven characters and their lightly (fitted) veiled "honeyed words."

Medea's duplicity in attempting to fulfill her plan of murdering Jason, Creon and Glauce are an integral part of her portrayal, and contribute significantly to Euripides perspective on human nature. Indicated through stage directions, Medea first addresses the chorus in "measured tones," allowing her to calmly highlight the hardships of "womenfolk." This directly contrasts her previous mood, where her "lamentations" are heard off stage. Medea "wishing she was dead". This pattern of duplicity Euripides employs to characterize Medea continues in her obliteration of both Creon and Aegeus. The stage directions continue to convey her (desperation) false desperation of Medea, as she "assumes position of helplessness" before Creon in begging for another day in Corinth. Similarly, Medea takes the same pose "as before with Creon" indicating her conscious pattern of behaviour.
her supplication is ingenuous, and will do
whatever it takes, to carry out her deed and
inevitably prevent her "enemies from laughing" at her
and (fulfilling) the desires of her excessive pride.

The dichotomy of pride and (ineptly) moderation
is used by Euripides to highlight the dangers of
a lacking, or ingenuine presence of restraint in
human nature. Jason, while representing the
verse of rhetoric and "clever speech" in Medea,
was character is a perversion of high classical
values and the hero/ideal that was revered
in Athenian society. Jason is propelled to
heroic and aristocratic status after securing
the golden fleece and slaying the (serpent)
while heroic deeds in themselves, her honor
and glory are diminished by the role of
Medea in their acquisition who used
sorcery to help Jason. Euripides contrasting the
his status through this unorthodox and ingenuous
history. His role as the "false hero" and
pinnacle of Athenian society is furthered by
his (unconvinced) unconvincing rhetoric, claiming
to Medea that his abandonment of her was
"for the good of (her) sons". His interactions with
Medea further illustrate his pompous.
Prideful and opportunistic character

Empedes using these qualities to highlight human nature’s
straying from virtue. While Athens champions
objective, apathetic logic, Jason is seen
to exemplify a false form of this; his passion
being greed, highlighted by his lack of perception
inwardly Medea’s anger, and only praising
her for a “superior way of thinking” when
she falsely and manipulatively agrees with
him. Here we see (Empedes)’s drawing together of two
characters whose on the surface appear to be
violently different, however that Empedes illustrates
to be both the same in terms of self-interested
motivations and falseness of logic.

While the audience may expect Medea to display
traits of excess, fury, and violent power, the
likening of Jason to Medea through their
manipulation and ingenuine rhetoric allows for
the idea of an epitome of virtue and heroism
to be dismantled (through the lack of repudiation
for Jason). Furthermore this revolutionary
philosophy of Medea’s intervention by the gods and their endorsement of
Medea’s message — that while the gods may determine
fate, (man’s) it is in man’s power.
to exhibit restraint and humility, and therefore man who can prevent the destruction that comes with human enterprises illustrates, however, that in the struggle between passion and moderation passion wins. Medea, in the mental agon of deciding whether or not to kill her children, exhibits the paradox of ideas that mirrors the constantly changing state of the chaotic shifting ideas presented. Empedocles portrayed the unstable and "flesh" of human nature as unstable with the consideration of unbridled passions and the innate need to be moderated. The symbols of the children represent a purity that goes untempered by the (fierce) fury of Medea, although foreshadowed, their deaths show the cost of the internal struggle between the desperate need of Medea to assert her pride, and the love she has for them. Empedocles uses the children to highlight the tragedy of excess pride and further the tragedy of human nature in its instability and inclination for "passion to be the master of reason." As they are a symbol of purity and virtue, and with their deaths comes the death of these attributes, they are sacrificed for the prevalence of
Husbands and passion, represented by Medea and Jason, who are inevitably left with no resolution with no closure, no closure, and with no prospect of reconciliation or healing—repeatedly highlighting Euripides’s attitude towards the intractable lack of restraint in human nature.

Euripides presents an unexpected plot in Medea as the dangers of excessive pride are demonstrated through the tragic (death of) murders of the children, leaving both Medea and Jason in chaos. Euripides attributes the development of (chaos, disorder, destruction, and passion) emotion in the play to the manipulation and self-interest of both Medea and Jason, both of whom use false rhetoric and logical reasoning to serve their excessive pride and grief with the lack of resolution. Euripides suggests that human nature, in essence, is the constant struggle between right and wrong; his dark reality is (construction of Medea emphasizing that there is no resolution to be gained in the presence of (humans—a man and all action) taken is the path of pride and result in pain and destruction) human nature, as the passionate and excessive humus is inevitable in all of humanity, reigning supreme over all attempts at moderation and the mastery of one’s own desire.