

Jarrett Holbrook

Theater 250: Intro to Scene Design

Michael Schweikhardt

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Being that *Mojada* is based off *Medea*, there are many similarities between the two plays, but it took me a while to see some of the subtle similarities and changes that Luis Alfaro made to the original story. I noticed more things that nodded back to *Medea* while I read *Mojada* than when I reread *Medea*, so I'll start by talking about things I noticed in *Mojada*. One of the first things that I noticed while reading *Mojada* was that they both talk about people staying home alone with their thoughts. In both stories people tell Medea that she shouldn't be left home alone with her thoughts, but the difference is that in *Medea* it's because she's raging and that in *Mojada* it's because she's talking with Jason about what he does with Pilar and it seems that she might be accusing him of doing things that she has no proof of or have any real reason to suspect. One of the things I didn't really notice until the end though was how much of the story took place before Medea found out Jason was married to Pilar compared to Medea knowing right off the bat that Jason had married Creon's daughter, which also leads into the fact that in *Mojada* they aren't actually married which puts a whole other issue into the play. The thing it took me the longest to realize while I was reading *Mojada* though, was that exile and deportation in this situation are the exact same thing. It took me way too long to realize that even though Medea in the namesake play is a legal resident of Corinth, she is being kicked out of the country in the same way that many people who have come to this country from around the world are being forced from their homes.

While I was rereading *Medea*, there were a few things that I noticed that made connections with *Mojada*, but I didn't make as many meaningful ones as when I read *Mojada*. The first thing that I noticed while rereading *Medea* was that Jason had actually left Medea, but in *Mojada*, Jason tried living with Medea until she made him confess what he was doing with Pilar. I don't know if this really has anything to do with the tone of the play, but it does really condense the action of the play into the last few scenes. It made me realize that *Mojada* really puts a major focus on the interactions between Medea, Tita, and Luisa. It kinda makes me realize that both plays involve insanity at least horribly rash judgments, but I think that *Medea* plays into it more with Medea throwing the idea of killing her children back and forth and back and forth, and then when she finally does it she finally loses herself, she is composed, but she is lost. In *Mojada* it seems a little more sudden to me since she had been trying to take Acan with her and Tita, but then appears to go upstairs and kill him right after. The next thing that I noticed was that Medea talks about the things she did with Jason on their trip aboard the Argo, but in *Mojada*, they seemed like flashbacks or dream sequences to me. They involved a kind of "magic" that she and Tita used, but the story never really talked about what the powers were or where they came from, but they do talk about where Medea's powers come from in the Greek Play and Greek mythology. I hadn't thought anything about her being a witch while originally reading the play because she never used any actual magic and she talked about how she was good with medicine and chemicals and the like, which fools called her a witch for. In the Mythological story this is based off she actually is a magic using witch. She learned magic and was a devoted disciple of Hecate, but one of the goddess's rules was that her priestess must remain maidens, so when she married Jason, she lost her patron's favor and her powers

bestowed by Hecate. In *Mojada*, we see that she still has her “gifts” but she never actually got married, so technically she would still have them.