

Devin Koenig
Theatre 250: Introduction to Scenic Design
Week 10 Assignment
22 March 2020

1. What did you notice in your reading of *Medea* that informed your understanding of *Mojada*?

Medea is illustrated as a cold, manipulative woman in *Medea*, far more so than in *Mojada*. She also possesses more confidence and assertiveness in this play. Because the play is told through long monologues that often deliver exposition and characters opinions on Medea and her mental state, we more clearly see how other characters view her, and less about how she views herself. In Medea's own monologues, she lays out her thoughts clearly, and is vicious and vindictive; she is a difficult character to sympathize with.

After Creon banishes Medea, she calmly lays out her thoughts to herself on how she should slaughter Jason and his new wife. The clarity of her thoughts makes you wonder whether the slaughter of Acan at the end of *Mojada* is a crime of passion, or something more organized. Even when discussing the murder of her children in *Medea*, she calmly reasons out why they must die. This reasoning continues to a point where you can no longer see her humanity; the chorus leader says in response to her intent to kill her children, "...as a woman it will devastate you", to which Medea says, "That's beside the point". With everything being so clearly laid out in dialogue, it seems like Medea's humanity is beside the point as well; this version of the play is fixed on the epic, mythic story being told, and not on Medea as a person.

As this play is more about an epic allegory than an analysis on Medea's emotions and humanity, it sheds light on the forces at work in *Mojada*. When I first read *Mojada*, I took many of the obstacles Medea faces at their face value. However, after reading *Medea*, it is clear that they can be seen as stand ins for the gods. It is not random misfortune, but forces directly seeking to bring Medea pain.

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2. What did you notice in your reading of *Mojada* that informed your understanding of *Medea*?

Mojada really informed how I view Medea's emotional journey, in both *Medea* and *Mojada*. It helped contemporize and humanize Medea, and give deeper meaning to many of her actions. In *Medea*, the myth of the story often overtakes Medea as a human, and I find that it can be harder to understand some of the more drastic actions she takes. This is not to say that there is no mythicism or magic within *Mojada*, but I believe that Medea's emotional journey is the central story being told.

In *Mojada*, you can easily see the systematic obstacles that Medea is up against. This play highlights her struggle as an immigrant woman, and her plight to provide the best life she can to her child. Where *Medea* merely mentions that she killed her brother, in this play you can see the circumstances surrounding it; her brother tried hold her hostage on his farm, claiming she was his property, and she kills him attempting to escape. Because *Mojada* is told mostly from Medea's point of view, it is easier to empathize with the character than in *Medea*, where most of the exposition is spoken by other characters.

One of *Mojada*'s strengths is the degree to which it showcases Mojada's support circle, and her struggle with mental health. We constantly see her interacting with Luisa and Tita, and talking about her past and present. Her mental health and self worth are completely tied to Jason, a fact that Tita is very aware of. Although Tita worries about her, she cannot help her enough to stop her from committing violent acts. This play portrays Medea as having some sort of break from reality when she murders her son; it is not meant to be a manipulative act, at least at face value. In *Mojada*, Medea is a desperate woman, trying to put her life back together and keep her son safe after following her husband to America.