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- Furthermore, as a “barbarian” from Colchis, she is doubly despised. Jason dismisses her homeland as “savage,” valorizing Greek “justice” even as he unjustly exiles her.
- Euripides forces his Athenian audience to sympathize with the very “Other” their society fears.

Both texts, therefore, expose how societies consolidate power by defining and subjugating groups deemed inferior—women and foreigners—and frame their protagonists’ rebellions as direct challenges to this foundational injustice.

Body Paragraph 3: The Destructive Cycle of Ideological Absolutism

A profound political commentary shared by both works is a warning against the dehumanizing effects of rigid, absolutist ideologies—whether of state, gender, or vengeance.

- *Persepolis* offers a direct commentary on the realities of living under a totalizing political ideology—state-enforced religious fundamentalism.
- Satrapi shows how the Revolution’s black-and-white ideology (“you are with us or against us”), further accentuated by the graphic novel’s black and white basis, suffocates nuance, outlawing music, mixed-gender parties, and secular education.
- It creates a society of fear and performative piety, where “it wasn’t only the government that changed. Ordinary people have changed too.”
- The commentary warns of how ideology, when made absolute law, warps culture, kills individual expression, and leads to endless war (the Iran-Iraq conflict).
- In *Medea*, the ideology under scrutiny is a toxic fusion of *hubris*, gender absolutism, and a vengeful code of honor.
- Jason’s ideology is social climbing and legacy-building at any human cost.
- Medea’s response is an ideology of absolute, personal vengeance that admits no constraint, not even maternal love.
- The play becomes a cautionary tale of how one absolutism begets another, resulting in the total annihilation of the family, the basic unit of the *polis*. The Chorus laments this breakdown of natural order.

Both works thus serve as powerful treatises against ideological purity, illustrating its inevitable harvest of suffering and destruction.

- In stark contrast, Medea's journey ends with a horrific, absolute self-discovery. By murdering her children, she annihilates the last social identity (mother) that tied her to the human community.
- Her escape in the sun-god's chariot signifies her final transformation into a pure archetype: the Avenging Woman, a figure of myth beyond human law or pity. Her identity is no longer conflicted; it is singular, powerful, and monstrously clear.
- Jason recognizes this, crying, "A lioness, not human."
- Thus, Satrapi concludes with the hard-won, enduring burden of a complex self, while Euripides concludes with the terrifying, definitive birth of a simplified, iconic self.

Conclusion

In conclusion, both *Persepolis* and *Medea* offer profound, if contrasting, explorations of identity and self-discovery as processes violently ignited by external oppression. Marjane's journey is emblematic of the modern condition: a linear, accumulative struggle to synthesize the contradictory fragments of national, political, and personal identity into a coherent, though perpetually homesick, whole. Her self-discovery is about preservation and adaptation, its cost measured in the enduring pain of exile. Medea's journey, conversely, is a classical, tragic arc of transformation. Hers is a subtractive process, where self-discovery involves the brutal shedding of socially-imposed roles to reveal a core, mythic identity of terrifying, autonomous power. Its cost is everything she once was, paid for a fearsome, unambiguous victory. Together, they map the extremes of this fundamental human experience: one charts the difficult, ongoing construction of a self in a fragmented world; the other dramatizes the catastrophic, definitive unveiling of a self from beneath the ruins of betrayal. Both insist that to discover who we are, we must first lose everything we were supposed to be.