

Rodríguez Cidre, E. (2021) “‘No existe mujer griega que se hubiera atrevido a eso’ (E. Med. 1339-1340): tensiones ciudadanas en la *Medea* de Eurípides”, en DELL’ELICINE, E.A. & FRANCISCO, H. & MICELI, P. & MORIN, A.J. (eds.), *Prácticas estatales y violencia en las sociedades premodernas*, Los Polvorines: Ediciones UNGS -on line, 15-27.

In ancient Greek theatre, the presence of a political valence is evident: attending the Athenian theatre was as much a civic occasion as participating in its civic assembly. The *pólis* developed in each representation a series of rites in which its power and the duties that the citizens had to pay tribute to it were expressed. Polis itself became a frequent subject of tragedy, both to reflect itself and to find on stage a place for questioning the problems of democratic practice. From this point of view, different cities represented on stage functioned as “other selves” of Athens, where tensions that ran through the life of the city came to the surface. Euripides' *Medea* (431 BC) thus represents an interesting example of this particular relationship between tragedy and politics in 5th century Athenian culture. It is a good exercise in speculative reflection based on the set of oppositions between the exceptional and the ordinary offered by this peculiar plot, a tragedy in which repeated reference is made to the behaviour expected of a good citizen, characterised by moderation, and in which at the same time the overflow of unleashed violence is staged. The key question, then, is why the city that seeks to outlaw these events imagines and stages a situation of unrestrained violence, which also comes to fruition and gets rewarded.