



Feminism in Euripides' Play Medea

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ABSTRACT

Ancient Greek drama often reflects a patriarchal social structure that places women in a subordinate position. However, in Euripides' works, especially the play Medea, there is a complex representation of women that goes against the social norms of the time. This phenomenon is interesting to analyze in the context of feminism. This study aims to explore the representation of feminist values in drama of Medea, in this drama to understand how the female character, Medea, in these works shows a rebellious attitude towards patriarchal norms. This research uses a qualitative approach with descriptive analysis method. The primary data source is Euripides' play Medea, while feminism theory is used as an analytical framework to interpret Medea's role and attitude. In Medea's play, the main characters show strong feminist values, especially Radical feminism which is mostly shown by Medea (40%), cultural feminism (20%), Intersectional feminism (15%), socialist feminism (10%), liberal feminism (10%), anarchist feminism (5%). The findings show that Euripides progressively portrays women not only as passive figures, but also as active subjects capable of thinking, feeling, and acting against oppressive norms. The character of Medea in particular reflects the strength of women in the face of betrayal and abandonment, while raising feminist issues that are relevant today. Euripides' work, through this approach, can be read as a reflection of the early awareness of women's struggles in a patriarchal society

INTRODUCTION

Literature, according to Sukirman (2021), is an art form that exists based on ideas, feelings, and thoughts about cultural things expressed through language. Ramadhan et al (2022), Literature is a branch of art that has undergone a growth process in line with the passage of time and the development of society's thinking. Depending on the time frames, literature itself consists of five ages such as ancient literature, medieval literature, renaissance literature, modern literature, and contemporary literature. Every era demonstrates value changes, worldviews, along with aesthetic and technical advancements that impact the process of generating literary compositions. Ancient literature tended to be oral and mythological, whereas medieval literature was more based on religious doctrine. Throughout the renaissance, literature was reborn via the articulation of humanist ideals. And then modern and contemporary literature arrived with more experimental and varied forms, echoing the plurality of the modern world along with social, political and psychological concerns. literary works themselves could be categorized approximately into three parts, i.e., in prose, poetry, and drama form. Prose is a type of literary work written in free language without adhering to any rhyme or rhythm. Poetry is a form of literature that employs succinct, lyrical language, and is typically restricted by a definite language structure, rhyme, and rhythm. Drama is a composition of literature written in dialogue form and typically acted out. Dramas include struggles among characters and often have moral lessons.

Drama is a form of literary composition that vividly portrays human experiences, emotions, and conflicts—both internal and external—through character actions and dialogues, and is intended to be performed before an audience. As noted by Mita (2022), drama is crafted by dramatists and realized on stage through performance, allowing the audience to witness the unfolding of human stories in real time. The core elements of drama include character, dialogue, setting, plot, theme, conflict, and moral message, all of which work together to create a compelling narrative. There are several distinct forms of drama, such as tragedy, which deals with sorrowful themes; comedy, which brings humor and lightheartedness; tragicomedy, which blends serious and comic elements; opera, which incorporates music and singing; melodrama, known for its exaggerated emotions; and farce, which relies on absurdity and physical humor. According to Sianipar et al (2024), confidence is essential in performing drama, as it enables actors to fully embody their roles and effectively convey the intended message. Drama originated in Ancient Greece as a part of sacred rituals and has since evolved into a significant cultural and artistic practice across the globe. It functions not only as a medium of entertainment but also as a means of education, reflection, and cultural preservation. Through dramatic performance, playwrights and actors can express social commentaries, moral lessons, and life values, while also sustaining local traditions and national identity. Moreover, drama can be interpreted and analyzed using various critical approaches, including feminist theory, which explores themes related to gender, identity, and power structures within the narrative.

Feminism is a complex and multilateral movement with the central aim of ending patriarchal structures and establishing gender equality for men and women. Feminism is the belief in gender equality at all levels, including social, economic, and political. The Big Indonesian Dictionary (Kemendikbud, 2022) states that feminism is a movement demanding equal rights for women and men. More broadly, feminism is not just a political and social movement, but also an intellectual and cultural criticism of those institutions that have tended to put men in dominating roles and women in subordinate roles. These power inequalities are experienced in numerous domains of life, including education, work, politics, and in familial relationships. According to Sunarya et al. (2025), patriarchal culture will prioritize men, and the women become marginalized, thus leading to gender inequality that persists. Feminism responds to such questions within different schools of feminism, including liberal feminism, which focuses on legal and political reforms; radical feminism, which deals with the roots of patriarchy in social institutions; socialist feminism, which links gender inequality to class conflict and capitalism; and postmodern feminism, which criticizes essentialized gender and takes on intersectionality. Every strand adds to an overall picture of how gender works within power relations and can be altered through resistance and activism.

Drama of Medea is a passionate tragedy that tells the dreadful story of a woman, Medea, who seeks vengeance after her husband, Jason, betrays her by abandoning their union to wed Glauce, daughter of King Kreon of Corinth. Having sacrificed homeland, family, and status for Jason, Medea is devastated by his unfaithfulness and is consumed by grief and rage. Her pain prompts her to seek a horrific revenge by first sending Glauce a poisoned gift that makes the young princess burn to death in agony. The havoc does not stop there – Medea, in a last show of emotional vengeance, murders her own two sons, not out of hatred for them, but to deal the most hurtful blow she can to Jason, to make him feel a loss as great as hers. In the end, Medea gets away in a chariot provided by the sun god Helios, and leaves a devastated Jason to lament alone. Not only does the play address love, betrayal, and revenge but it satirizes the highly patriarchal culture of the Greeks, in which women held subservient positions with no political, social, or economic authority. Medea's actions, though atrocious, challenge these norms – she will not be a passive, silenced victim but will transform herself into an active force of resistance. In her unyielding expression of anger and agency, Medea is a bold protest against a system that oppressed and demeaned women, and she is thereby one of the most complex and demanding figures of classical literature. Medea is a complex and deeply contradictory character – on one hand, she is a victim of betrayal and injustice in a patriarchal society, but on the other, she becomes the perpetrator of horrific violence. Her extreme actions, such as poisoning Glauce and killing her own children, are not merely outbursts of rage, but a powerful protest against a system that oppresses women and dismisses their suffering. Now that we have seen how Medea avenged her hurt with extreme measures-poisoning Glauce and killing her own children-it is important to understand why these actions were so resonant and meaningful in the social and cultural context of the time.

Feminism in drama does not appear as a rebellion or rejection of conflicts involving gender but rather as a sharp mirror - reflecting the dark and harsh side of the condition of women who are seen as second-class human beings after men. Feminism in Euripides' play *Medea* is not used just to add to the climax of the story but as an indication of the emancipation of women from the social assumption that women are always subordinate to men. One of the most touching scenes is witnessed in the tense conversation between Medea and Jason when Jason's infidelity is revealed.

Medea : "Do you think it's easy for a woman to be abandoned? After all I've done for you, I want my rights as a woman to be considered equal here"

Jason : "I gave you safety, children, and a home – wasn't that enough?"

Medea : "Enough? I gave you my homeland, my family, my soul – and you repay me with betrayal?"

Jason : " I did it for our future – to give our sons a royal legacy!"

In this dialogue, Medea and Jason are engaged in a tense confrontation about betrayal and the unequal dynamics within their relationship, where Medea passionately demands recognition not only for her emotional and personal sacrifices but also for her rights and dignity as a woman. Medea expresses deep frustration over being abandoned after she gave up everything – her homeland, her family, and even her own identity – for the sake of Jason and their shared life. Her plea is not just emotional; it is also political, as she challenges the societal norms that allow men like Jason to disregard the contributions and agency of women. Jason, on the other hand, tries to justify his betrayal by claiming he acted in the best interest of their children's future, prioritizing royal status and security over loyalty and fairness. Medea rejects this rationale, asserting that her sacrifices cannot be repaid with betrayal or reduced to material benefits. "I want my rights as a woman to be considered equal here" This conversation in *Theoretically* reflects the values of liberal feminism, as Medea demands equality, respect, and acknowledgement within the existing social structure. She wants to be seen and treated as an equal partner in the relationship, highlighting the feminist call for women's autonomy, equal rights, and justice within traditional institutions such as marriage.

In line with previous findings, Hermawan et al (2020), provide results in the form of forms of gender injustice. Corroborating this, Ketavan (2021) describes how Medea is usually regarded as 'the Other' and not as a feminist icon. Such a reading suggests that Medea's actions are less typical of a figure of female empowerment, but more typical of the threat and instability that women who break social conventions can pose. Syamsul et al (2022), stated that liberal feminism is more inclined in the film 'Enola Holmes'. Guntur (2022), argues that Feminism is not a rebellion of women against men, but a struggle to resist and reject their nature against social institutions such as family and marriage and to end the oppression and exploitation of women. in line with the definition, Matara (2023) argues that Feminism is a struggle for women's rights. However, Smith (2023) emphasises Medea's unsuitability to be labelled as a 'perfect feminist icon'. She argues against the feminist idealisation of Medea and states that the killing of children makes her unsuitable as a symbol of feminist struggle.

Despite the strengths and weaknesses of Medea's play, however, it serves to show how marriage is portrayed as an institution that oppresses women. Rosita (2024), stated that there are love and sacrifice, the concept of sex and gender, patriarchal power, feminism in the literary work of the play 'Atas Nama Ibu', analysis of female characters and representation of women. In contrast to previous works, the researcher is interested in investigating how female emotions such as anger, betrayal, and pain, are represented in Medea, and how they confirm or challenge gender stereotypes in a patriarchal cultural context. Emotions such as anger and betrayal are stereotypically patriarchally negatively associated with women in cultural narratives. Angry women in ancient literature are usually portrayed as dangerous or 'unnatural'. But in his play Medea, Euripides presents a heroine who is not afraid to show her anger and disappointment openly. Medea not only expresses her hurt, but also goes to extreme measures to take revenge for the infidelity committed by her husband, Jason. This research aims to discover how these emotions are represented and perceived in the social context in which the play was written, and how these representations destabilise or reaffirm gender stereotypes.

LITERATURE REVIEW

Feminism is a literary movement and critical approach that examines how women are portrayed, gender inequality, and the patriarchal systems that govern society. Feminism in literary studies emphasizes the direct and symbolic oppression of women as well as their representation, positioning, and representation in texts. Focusing on the translator's gender awareness and ideology, Irshad and Yasmin's (2022) findings in Heliyon assert that feminist translation theory opposes patriarchal hegemony in the translation process. The portrayal of gender inequality in Oka Rusmini's novel "Kenanga" also highlights the role of women in a patriarchal society and their fight for justice. The studies enrich the feminist approach in literature by emphasizing the importance of women's emotions, experiences, and resistance to social domination in literary narratives. There are three main aspects of feminism gender equality, resistance to the patriarchal system, and the voice of women's representation.

Here are the various type of feminism:

1. *Liberal Feminism*

Liberal feminism aims to achieve gender equality and does not try to change the structure of society. According to Ningrum (2024), Liberal feminism fights for freedom and equality between men and women without changing existing structures. Liberal feminism is a demand that women have the same rights and opportunities as men in all aspects of public life. Liberal feminists' equality and freedom of speech are the basis for creating gender justice. Liberal feminism does not reject existing structural processes, although it gives women inclusion in them. In this case, the liberal feminist principle is that women are also capable of competing with rationality, behaving equally if they gain equal access.

As in the example below, taken from a scene in the play "The Good Wife, Season 1 Episode 5"

Alicia :*" I'm not asking for special treatment. I'm just asking to be judged on my work. I demand my right!!"*

Will :*"And you will be. We're not in the 1950s."*

Alicia :*"Then don't tell me to 'smile more' in court."*

Will :*" Fair enough. Let's stick to the case."*

The dialogue is about gender inequality in the workplace, where Alicia demands to be treated and judged based on ability, not based on stereotypes or demeaning treatment. "I demand my right" This statement represents the core of liberal feminism, which is women's demand that they be judged on their merits, their performance, and without discredited stereotypes or gender discrimination. In the scene, Alicia also calls for fair treatment in the work environment, asking not to be relied upon by societal expectations and expectations of who she should be.

2. Socialist Feminism

According to Ikhlas & Hifni (2022), Social feminism combines the fight against gender discrimination and class inequality so that women can be socially and economically independent. socialist feminism demands that gender inequality cannot be separated from the capitalist economic system, which is the source of social classes, especially for women. It argues that women suffer double oppression - once as workers in an exploitative economic system and again as women in a patriarchal system. Therefore, the battle for gender equality should go hand in hand with the battle to eradicate social and economic injustice. Socialist feminism seeks class solidarity and women's liberation through radical social and economic system change, not legal reform. Socialist feminism seeks class solidarity and women's liberation through radical social and economic system change, not legal reform.

As in the example below, taken from a scene in the play "The Wire, Season 3, Episode 11"

Bunny :*" You know women out here work twice as hard, but get paid half as much."*

Prop Joe :*" That's the system. It ain't about fair, it's about power and money."*

Bunny :*" And men keep holding all the cards, while we struggle."*

Prop Joe :*" If you wanna change it, gotta take down the whole game."*

The dialogue was about systemic injustices related to gender and power. Bunny highlighted the fact that women work harder but are paid less, while Prop Joe explained that the system is based on power and money, not justice. "women out here work twice as hard, but get paid half as much" This reflects the view of socialist feminism which accepts that injustice against women is not solely a matter of gender discrimination, but also the unfair capitalist economic system. The double burden experienced by working women is highlighted by Bunny that they work harder but receive lower wages.

3. Radical Feminism

According to Rosewarne (2020), radical feminism began with a group of American second-wave feminists referring to themselves as "radical women" and then eventually adopting the radical feminist label. Radical feminism focuses on the root of women's oppression, which is patriarchy-a system of power that places men at the center of authority in society. It is not enough to simply change

laws or policies, but demands deep transformations in social structures, culture, and gender relations. Radical feminism does not mean “extreme” in a negative sense, but rather a radical (root) approach - one that seeks to change the social structure from its roots, rather than merely improving the surface.

As in the example below, taken from a scene in the play “Women Talking, 2022”

Ona : “They told us we were imagining it. That it was our sin.”

Salome : “They drugged us and called it God's will.”

Ona : “We were never safe – not even in our own beds.”

Salome : “Women will not be truly free until the patriarchal system is destroyed.”

This dialogue sharply discusses the oppression and violence against women, which is often taken for granted by society as something that has been destined by God. In Salome's statement “Women will not be truly free until the patriarchal system is destroyed”, this statement reflects the essence of radical feminism which demands structural changes in a patriarchal society. Salome expresses her deep anger at the systematic violence women experience, realizing that to remain silent and do nothing is to defend and justify the oppression.

4. Intersectional Feminism

According to Shiddiqoh (2022), The term 'intersectionality' was coined by Kimberl'e Crenshaw. When she discovered it in 1989. Intersectional feminism is an approach in feminism that recognizes that the oppression of women does not only occur because of gender, but is also influenced by other factors such as race, social class, sexual orientation, disability, religion, and ethnic background. Intersectional feminism rejects the view that all women experience injustice equally. Instead, it emphasizes that people's identities are complex and overlapping, so that forms of discrimination and oppression vary.

As in the example below, taken from a scene in the play “The Glorias, 2020”

Flo Kennedy : “They ask me about racism, ask Gloria about sexism. As if I can't Speak both.”

Gloria Steinem: “Exactly. They divide our struggles, but they're intertwined.”

Flo Kennedy : “Being a Black woman means fighting on two fronts every day.”

Gloria Steinem: “Then let's fight together, united in all our identities”

The dialogue takes an in-depth look at the struggle against racism experienced by women, especially from the perspective of black women who face multiple discrimination - injustices that occur not only because of gender, but also because of race. Flo's statement, “Being a black woman means fighting on two fronts every day”, implies intersectional feminism because the discrimination she experiences is not only seen as a woman but as a stranger because of her dark skin color. She has to face a world that still marginalizes women, while simultaneously bearing the burden of racist treatment because her skin color is different from the majority population. In people's eyes she is always seen as “other” - not just because she is a woman, but also because of her racial identity.

5. Cultural Feminism

According to Arora (2021), Cultural feminism is understood as a feminist approach that emphasizes the differences between men and women and believes that women's values and characteristics should be respected. Cultural feminism is a school of feminism that emphasizes women's distinctive values and characteristics as positive and worthy of respect in society. Unlike liberal feminism, which demands equality based on equal roles with men, cultural feminism highlights the differences between men and women as valuable. The goal is not to equalize women with men, but to elevate women's values so that they are not considered inferior or mere appendages.

As in the example below, taken from a scene in the film "Little Women, 2019"

Jo : "Women have minds and souls, as well as just hearts."

Marmee : "And they've got ambition and talent, too."

Jo : "But society tells us to be content with housework"

Marmee : "Then we must redefine what it means to be a woman."

This dialogue is about rejecting traditional stereotypes about women who are only suitable for light work such as being housewives and are considered as individuals who are always dependent on men. These stereotypes are deeply embedded in cultural norms, passed down through generations, and continue to shape expectations around what it means to be a woman. In Jo's statement "But society tells us to be content with housework", this statement is very much in line with cultural feminism because of the assumption of society that views women as only suitable for housework. The statement also critiques how this ideology conditions women to settle for less, to see housework not as a choice, but as their only "proper" place – while men are encouraged to lead, build, and explore.

6. Anarchist Feminism

According to Sarifudin (2022), states Anarchist feminism is slightly different from other schools in that it views the patriarchal system and male dominance as the source of the problem. which rejects all forms of domination that are perceived to reinforce gender inequality, and emphasizes individual autonomy, collective solidarity, and freedom from domination in all its forms. Women, in this view, must not only be liberated from oppressive men, but also from the social structures that systemically control their lives.

As in the example below, taken from a scene in the play "The Handmaid's Tale, Season 2, Episode 10"

June : "They tell us we're safe, as long as we obey."

Emily : "Obedience isn't safety – it's slavery with a smile."

June : "Then, how do we survive without playing their game?"

Emily : "We don't play by their game, we break the game. Burn it down."

The dialogue above depicts Emily's perception of obedience as a form of disguised oppression, equating it to slavery, and expresses her refusal to comply with established rules. The phrase "We don't play by their game" reflects the principles of anarchist feminism, which fundamentally rejects subjugation to existing societal norms and regulations. In this context, the term "game" metaphorically represents the prevailing rules and power structures imposed by society.

METHODOLOGY

This study uses a descriptive qualitative approach to analyze the theme of feminism in Euripides' play *Medea*. This method was chosen because it allows researchers to understand the meaning, context, and social implications of the main character's actions in the classic literary work. Qualitative research seeks to interpret data in depth based on subjective understanding of social phenomena, in this case gender injustice and women's resistance in the patriarchal system. The data collection technique was conducted through library research by referring to the text of *Medea's* drama as the main source, as well as previous scientific journal articles as secondary sources. The researcher analyzed important quotes from *Medea's* dialogues, her actions in the storyline, and the social context behind the main conflict. Data analysis was conducted theoretically and contextually, referring to the theories of feminism proposed by Hooks (1984). These theories are used to classify the types of feminism that appear in *Medea's* narrative. The purpose of this analysis is to reveal how *Medea* depicts women's resistance to male domination and how the discourse is still relevant to the issue of gender equality in modern society.

RESULTS

The literary approach of feminism stresses a perspective that does not distinguish between men and women. According to feminism, men and women are equals. Feminism, a philosophical perspective that arose in the 18th century, advocates for gender equality, particularly with regard to the rights of women who have historically faced discrimination in a variety of spheres of life. Feminist characters are typically positioned in uncontrollable circumstances with little or no free will. *Medea* by Euripides, which shows women's resistance to the patriarchal system that oppresses them, is a powerful example of feminist drama. Readers can see how deeply Euripides' characters are enslaved by the traditional system that limits them as women through his use of emotionally charged dialogue. The play does not feature heroes or villains, but complex stories that play out their roles in a rigid social order. The following section analyzes *Medea* using six divisions of feminism. reveals how these theoretical aspects are embedded in the play's text and character interactions.

Table 1. Kind of Feminism

Feminism Type	Number	Percentage
Radical feminism	23	40%
Cultural Feminism	9	20%
Intersectional Feminism	7	15%
Socialist Feminism	5	10%
Liberal Feminism	5	10%
Anarchist feminism	2	5%
Total	51	100%

DISCUSSION

1. *Radical Feminism*

Medea : *"You betrayed your promise, for another woman you flew."*

Jason : *"I seek a future, for children and a good name."*

Medea : *"But I am not a tool, I'm not your slave and I will destroy this system"*

Jason : *"You are a wife, you should submit, not burn the house with embers."*

In this dialogue, Medea and Jason are engaged in a tense confrontation about betrayal and the oppressive structures that define their relationship, where Medea passionately declares her refusal to be confined by patriarchal expectations and demands the dismantling of the system that devalues her. Medea expresses deep anger over being reduced to a mere instrument in Jason's pursuit of power, after she sacrificed her homeland, her family, and her identity to support him.

Her defiance is not just personal; it is political, as she challenges the very foundation of a society that subordinates women and denies them agency. Jason, on the other hand, tries to justify his betrayal by claiming he sought honor and a better future for their children through royal alliance, placing societal norms above emotional loyalty. Medea rejects this rationale, asserting that no future built on female subjugation is justifiable. "But I am not a tool, I'm not your slave, and I will destroy this system." This conversation in *Theoretically* reflects the values of radical feminism, as Medea refuses to accept a subordinate role and calls for the breakdown of patriarchal institutions. She does not merely seek inclusion within the system, but aims to upend it entirely, exposing how traditional roles imprison women under the guise of duty and family.

2. *Cultural Feminism*

Medea : *"You think tears are weak, but they are a resource"*

Jason : *"Emotions are a barrier, not a power to speak"*

Medea : *"My soft heart can destroy a man's world"*

Jason : *"The world needs logic, not love that is easily hurt"*

In this interaction, Medea and Jason engage in a passionate argument about betrayal and emotional vulnerability, where Medea embodies the depths of her devastation through crying, challenging the perspective that emotion is a sign of weakness. Medea displays deep sorrow and anguish after discovering Jason's betrayal, for which she had sacrificed everything – her home, family, and identity – for their life together. Her response is not just emotional but also symbolic, for she reappropriates tears as strength and resistance in a world that equates femininity with weakness. Her emotional expression is discounted by Jason, who shows tears to be useless or manipulative, reinforcing the patriarchal presumption dismissing female emotion. Medea rejects this view, contending that her emotional intensity is not a failing, but a powerful element of her personality. "You think tears are weak, but they are a resource." This interaction in *Theoretically* illustrates the tenets of cultural feminism, as Medea rearranges emotional expressiveness as a valid and potent source of strength. She challenges the cultural standards that demean feminine traits, declaring that compassion, emotion, and intuition are not signs of weakness, but instead pillars of strength and identity.

3. *Intersectional Feminism*

Medea : *"I'm not just a woman; I'm a stranger in this land too."*

Jason : *"I don't care about your background, only what you can do."*

Medea : *"My race and status are piled up, adding to the wounds you give"*

Jason : *"Power and blood mean you must obey without a clue."*

In this dialogue, Medea and Jason are engaged in a tense confrontation about betrayal and social exclusion, where Medea voices her anxiety about the layered discrimination she faces due to both her gender and her identity as a foreigner. Medea expresses deep pain over how she is treated not only as a woman but also as someone racially and culturally different, having left her homeland and status behind to be with Jason. Her statement is not just personal; it is deeply political, as she exposes the intersecting systems of oppression that target her for being both a woman and an outsider. Jason, on the other hand, ignores these complexities, justifying his betrayal in terms of political advantage and social conformity, while overlooking the specific burdens Medea carries. Medea rejects this ignorance, asserting that her identity cannot be separated from her suffering. *"My race and status are piled up, adding to the wounds you give."* This conversation in Theoretically reflects the values of intersectional feminism, as Medea highlights how gender, race, and class converge to deepen her marginalization. She challenges the simplistic understanding of oppression, emphasizing that true justice must account for the multiple, overlapping identities that shape women's experiences.

4. *Socialist Feminism*

Medea : *"You take my rights, I'm not just a wife but also a worker."*

Jason : *"I only think about the family to keep our life safe."*

Medea : *"There's double pressure, gender and class work together. but get Paid Half as much."*

Jason : *"But I'm the one in power, and that's what you have to accept."*

In this dialogue, Medea and Jason are engaged in a tense confrontation about inequality and economic injustice, where Medea expresses her deep dissatisfaction with the system that devalues her labor and identity. Medea voices her frustration at being subjected to unfair treatment, having endured both gender-based and class-based oppression while sacrificing her personal aspirations for Jason's advancement. Her critique is not just personal; it is rooted in a broader political reality, as she calls out the capitalist and patriarchal structures that combine to exploit women like her. Jason, on the other hand, dismisses her concerns, framing success in terms of wealth and status while ignoring the systemic inequalities that limit her agency. Medea rejects this narrow view, asserting that economic justice is inseparable from gender equality. *"There's double pressure, gender and class work together. But get paid half as much."* This conversation in Theoretically reflects the values of socialist feminism, as Medea draws attention to the interconnected forces of capitalism and patriarchy that marginalize women. She challenges the economic structures that render female labor invisible and undercompensated, calling for a more just and equitable system that recognizes both gender and class struggles.

5. *Liberal Feminism*

Medea : *"I just want equal rights, the same as you receive."*

Jason : *"But your role is at home – that's what people believe."*

Medea : *"I have a voice, a mind, and dreams to achieve."*

Jason : *"The world only listens to men, not to those who grieve"*

In this dialogue, Medea and Jason are engaged in a tense confrontation about gender equality and societal roles, where Medea asserts her right to be treated as an equal to Jason and to men in general. Medea expresses deep frustration over the unequal treatment she experiences, despite having made the same—if not greater—sacrifices in their relationship and shared life. Her statement is not just personal; it is also a political demand for fairness, as she challenges the gendered norms that deny women equal rights and recognition. Jason, on the other hand, continues to justify the imbalance by appealing to tradition and male privilege, downplaying Medea's rightful demand for equality. Medea rejects this mindset, emphasizing that fairness and partnership should not be conditional or selective. "I just want equal rights, the same as you receive." This conversation in *Theoretically* reflects the values of liberal feminism, as Medea demands equal opportunities, respect, and status within the same social framework that benefits men. She seeks a balanced and just relationship that upholds the principle of equality within traditional institutions such as marriage and family.

6. *Anarchist Feminism*

Medea : *"It's not just patriarchy – the whole system is wrong."*

Jason : *"Without rules, everything would fall apart before long."*

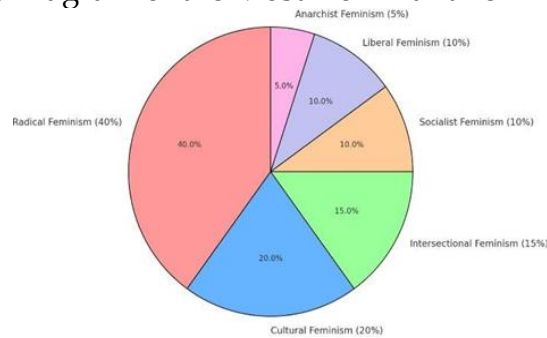
Medea : *"The rules were made by men, to keep women from being strong."*

Jason : *"But without power, who will guide where we belong?"*

In this dialogue, Medea and Jason are engaged in a tense confrontation about authority and resistance, where Medea expresses her escalating anger toward the patriarchal structures that have confined and controlled her. Medea voices her frustration with the societal rules that have been imposed on her, despite the sacrifices she has made and the strength she has shown throughout her life with Jason. Her declaration is not just personal; it is a radical political stance, as she denounces the legitimacy of laws and norms that uphold male dominance. Jason, on the other hand, defends the existing order, insisting that tradition and hierarchy must be respected to maintain stability and honor. Medea rejects this justification, asserting that these systems were never built to serve or protect women. "The rules were made by men, to keep women from being strong." This conversation in *Theoretically* reflects the values of anarchist feminism, as Medea refuses to accept the legitimacy of patriarchal authority and demands the abolition of oppressive institutions. She challenges not only gender roles but the very foundations of power and control, calling for the complete dismantling of systems that restrict freedom and equality.

CONCLUSIONS AND RECOMMENDATIONS

Picture 1. Diagram of the Most Dominant Feminist Values



In conclusion, Based on the pie chart, the most dominant feminist value in Medea's character is Radical Feminism at (40%), which shows Medea's rejection of the patriarchal system that oppresses women, especially through resistance to her husband Jason's betrayal. Cultural Feminism appears at (20%), highlighting Medea's emotional and spiritual strength as a woman with distinctive values and identity. Intersectional Feminism at (15%) reflects the complexity of Medea's identity as a foreign and marginalized woman who experiences multiple oppressions. Socialist Feminism (10%) highlights the inequality of power and social class in Medea and Jason's relationship, while Liberal Feminism (10%) reflects Medea's desire for equal rights and recognition as a rational individual. Finally, Anarchist Feminism (5%) is reflected in Medea's actions that reject all forms of authority and social control over women. These percentages show that Medea's character not only resists personal betrayal, but also symbolizes rebellion against various forms of patriarchal oppression that are relevant today. In my opinion, the representation of feminist values in the character of Medea shows that Euripides, despite living in a very patriarchal ancient Greek society, managed to create an extraordinarily complex and courageous female character. The dominance of radical feminism in Medea's actions shows that women are not only victims, but can also be agents of change against the system that oppresses them. Although Medea's actions are extreme, she can be read as a symbol of women's anger against betrayal, injustice, and social limitations that have been considered normal. Euripides seems to want to raise awareness that women have strength, emotion, and will that should not be underestimated. This makes Medea not only a personal tragedy, but also a social critique that is still relevant to understanding women's struggles Today.

FURTHER STUDY

This research still has limitations, so further research is needed on the topic of Feminism in Euripides' Play Medea in order to perfect this research and increase insight for readers.

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