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Review

The contrast is shocking and funny. This *Medea* is too big for a place like this, her passions too intense, her intelligence too vicious, and in Bartlett's own production, there are an unexpected number of laughs... As writer, Bartlett doesn't just transfer Euripides to the modern world - he exposes him to the full weight of post-Freudian psychology. Guardian Rage and fear seep through Mike Bartlett's domesticated updating of Euripides, clashing brashly and inviting its protagonists to step outside. They simmer behind the closed doors of the red brick estate where Rachael Stirling's fine, visceral *Medea* has been left with their son, Tom, when Adam Levy's cocky, human Jason runs off with the landlord's young daughter, Kate. The Stage Bartlett does more than simply find modern equivalents for classical originals. This *Medea* is not a barbarian at sea in cultured Corinth, nor has she slain a dragon or sacrificed her family to be there. She is an outsider in other ways ... Bartlett keeps matters tantalisingly balanced ... compelling stuff. -- Robert Dawson Scott *The Times* Bartlett ... has reimagined Euripides' great tragedy in a 21st century where a wedding guest films the death agony of a young bride on her iPhone ... the familiarity of both the setting and the circumstances ... make the horror so much harder to bear. -- Anna Burnside *Independent*

From the Back Cover

Anthony Podlecki is professor emeritus at the University of British Columbia. Educated at Holy Cross College, Oxford University and the University of Toronto, he taught at Northwestern University and Pennsylvania State University before joining the staff of the University of British Columbia in 1975. He has translated various Greek tragedies and has written several books on Athenian history.

About the Author

Mike Barlett's debut play, *My Child* (2007), saw him hailed by *The Stage* as 'one of the most exciting new talents to emerge in recent times'. In 2009, *Cock* won the Olivier Award for Outstanding Achievement in an Affiliate Theatre, while *Contractions* was nominated for the TMA Best New Play award. Bartlett was Pearson Playwright in Residence at the Royal Court in 2007, and is currently Associate Playwright at Paines Plough. Euripides (484-406 BC) was a Greek dramatist. The last major tragic playwright of the classical world, he has also been called "the first modern".

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If there's a God, which at the moment I DOUBT, I want you to curse him. If there's any justice, I want them - both of them - in a car crash. Her husband's gone and her future isn't bright. Imprisoned in her marital home, Medea can't work, can't sleep and increasingly can't cope. While her child plays, she plots her revenge. This startlingly modern version of Euripides' classic tragedy explores the private fury bubbling under public behaviour and how in today's world a mother, fuelled by anger at her husband's infidelity, might be driven to commit the worst possible crime. The production is written and directed by one of the UK's most exciting and in-demand writers, Mike Bartlett, who has received critical acclaim for his plays including Earthquakes in London; Cock (Olivier Award), a new stage version of Chariots of Fire, and Love Love Love. This programme text coincides with a run at the Headlong Theatre in London from the 27th of September to the 1st of December 2012.

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Most helpful customer reviews

5 of 5 people found the following review helpful.

It does the job

By B. Lotfinia

Kwintner's edition, being part of the Bryn Mawr series, will get you through the Greek if you're approaching the text early in your career. Don't expect extensive information about the Medea myth or Attic tragedy or copious literary or cultural notes, since Kwintner focuses on morphology, vocabulary (she does seem fond, however, of pointing out the odd instance of chiasmus). Be aware that there are errors in the text: on at least two occasions there was a superfluous omega with iota-subscript instead of a space between two words. There were also parts in the commentary that my professor disputed, but make of that what you will. In terms of the book's physical construction, the spiral-binding is beyond irritating: I found it impossible to open and close with ease. The paper is also cheap, even by comparison to other entries in the BMC series: in terms of durability, it's somewhere between a newspaper and a photo-copy.

Considering the low price and target audience, these are forgivable faults, but skip this volume and proceed directly to Mastronarde's Cambridge edition if you don't need the linguistic hand-holding.

2 of 2 people found the following review helpful.

Find another edition if you can

By S.

Euripides' Medea is essential reading for any Greek student but Kwintner's edition doesn't really do it justice. There are a lot of bizarre typos in the Greek text -- and a beginning Greek student will have a hard enough time with a perfect text, let alone one that's been messed up by the editor. I bought this for a course and shortly afterward switched to the edition by Denys L. Page. Apparently the Cambridge edition is also very worthwhile.

4 of 6 people found the following review helpful.

Fine performance enriches Medea for listener

By A Customer

This fine production shows how hard Medea is to stage even in audio. The power is dissipated when Medea screeches her anger. Her quiet is stronger than her loud. Listening to this performance deepens our feeling for this great play.

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