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A MODERN DECONSTRUCTION OF THE ANCIENT MYTH OF MEDEA IN THE CREATIVITY OF GEORGIAN WRITERS (LASHA BUGHADZE "АНТИМЕДИЯ", PAATA TSIKOLIA'S "МЕДЕА S01E06")

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Abstract: This paper explores the modern reinterpretation of the ancient myth of Medea, as presented by Georgian writers Lasha Bughadze and Paata Tsikolia. Despite the myth's ancient origins, its relevance persists in contemporary literature, where it reflects ongoing societal and existential conflicts. A knowledge gap exists in understanding how modern adaptations, particularly in Georgian literary contexts, reinterpret Medea's narrative using postmodern techniques. This study employs a comparative literary analysis method, examining plays like Bughadze's "Antimedea" and Tsikolia's "Медея s01e06." Findings indicate that these works deconstruct traditional elements of the Medea myth, positioning the character within modern socio-political frameworks. The results reveal the use of irony, parody, and political symbolism to critique contemporary issues such as nationalism and gender roles. The implications of this study suggest that modern adaptations of ancient myths serve as powerful tools for addressing and re-evaluating current societal problems, particularly those related to identity and power dynamics.

Keywords: Medea Myth, Modern Georgian Literature, Postmodernism, Lasha Bughadze, Paata Tsikolia, Deconstruction, Nationalism, Gender Roles, Identity, Political Symbolism.

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Introduction

Increased access to mass education in the 20th century, Development of mass communications and mass culture The spread led to a dramatically increased citation of classical works; Literature has become largely "intertextual". However, the classics, especially those based on myth, which often embody the fundamental principles of world order, continue to be relevant at all times. From epoch to epoch, it is subjected to permanent interpretation in other works, which leaves a certain imprint on its immediate perception. In the 21st century, the story of the ancient Medea (the origin of which is Euripides (leading to "Medea")) does not lose its relevance. motherly love, As a literary, sociological or psychological construct,

is still highly relevant today; However, the theme, as well as the problematic,

Can not determine the artistic value of the work, in which A number of modern interpretations of Medea's theme convince us as Georgian, as well as Russian or European literary reality. From the mentioned point of view, modern Georgians look interesting Authors, Lasha Bugadze („ANTIMEDIA“) and Paata Tsikolias („Медея s01e06“) Discussion of plays. I will also note that the topic of Medea for the Georgian society

Very sensitive and he has repeatedly moved artistically From culture to reality and became the object of public judgment Philological, but also from a moral-ethical point of view. 1 Eri, which To this day, Medea does not accept newly born girls, 2 cannot accept the idea that A Kolkhma woman

killed her own children in revenge. 3 Supposedly, Attitude towards this issue is also one of the determining factors.

That the authors (like Georgian and non-Georgian) version of Euripides Ignore and replace the final scene; However, others do not give u Euripides position.

Medea's appearance was interesting to the writer Lasha Bugadze; 2016 This year, his short story-monologue "Mother of our murders" was published Plays", and in 2017, his play "Antimedea" was published. story- Medea's youngest son appears as the narrator in the monologue. in fact, He tells us the story of his last day without even having it Realizing that this narrative will end with his own death. the children

They are sleeping in a deep sleep and the quarrel of husband and wife wakes up the younger son: Vaghem Kars, running. Dad looks at me. Mother shouts: - Go back. come in In the room!" [Bugadze, 2016:16]. The mother of both the already awakened children Says: "Mama no longer loves me, he left and got another wife, but Neither I should be angry nor you, you should go, mother's wife 1 For example, let's recall the all-Georgian riots in Batumi, Europe Square. Regarding the setting up of Medea's statue; Also, curiosity, when one of the Radio listeners demanded an apology from academic Rismag Gordesian in the studio

Instead of Euripides et al. From the mentioned point of view, Jean Anouis's "Medea" of Jason was not justified Prophecy that mothers would never give their children this name. 3 A number of Georgian researchers on the invariants in ancient literature

Express your opinion; Ac. According to Urushadze, the story of the killing of the sons of Euripides invention He examines Parmeneske, who had ancient sources at hand and Knowing well that in no version of the myth is Medea brought out as the murderer of her children mother A similar opinion is expressed by s. Kaukhchishvili, Gr. Tsereteli et al. right here Note that the attempt to justify Medea in the European literary reality It still originates from the Middle Ages.

Get to know each other and give my gift" [Bughadze, 2016:18]. Medea is excited

Assures the children that the father loves them, however, still together

They shall live no more, for the Father will no longer be with them;

"But we should not be afraid, because our grandfather lin the work very succinctly, with allusions, the child (in this case Point of view first person) is described

What happened before the murder of Medea's children (eg, with the wedding gift

Go, probably, transfer the poisoned gift). Пиеса-монологис Despite the reduced form, the plot of Euripides' tragedy is preserved All the key moments of development and without any embellishment (almost naturalistically) is narrated by Medea's children Murder: "I run down to the door, my brother takes it, but Now he lies there, on the floor... motionless... and doesn't make a sound, doesn't move, doesn't Coming... I... I could never reach the door key... I can't handle... Mother will follow me. - Please, come here. don't want to come I held my forehead with my hand and ran away. - We play, - says, this it's a game Holds a knife in his hand" [Bughadze, 2016:2] ves in the sun and From there we will be protected" [Bughadze, 2016:19]. In fact, Lasha Bugadze's work is the first modern one

Georgian literature, in which any attempt to justify Medea's horrific behavior is described without allusion; Also, himself Narrated by the victim, which gives a special dramatism the story It is noteworthy that the work does not show the position of the author -The entire work is only a statement of the story that happened. Obviously, Lasha Bugadze refers to one of the famous methods of postmodernism -author's death -When the author is in the background in the work Гадасули, in the words of Mikhail Bakhtin, the character's voice Freed from the dictation of the author's voice.

That is, the authorship of Lasha Bughadze, „اموئيشرييا“ by bringing the narrator's voice to us; We hear Medea The distinct/individual voice of the younger child, not the author's. Send feedback

On Interpretations of the Theme of Medea in Modern Georgian Literature

Speaking of which, in 2020, publishing house "Artanuji" is considered important.

Project carried out by - Sami Medea. Plays - consideration. Foreword by Sofia Shamanidi, a specialist in ancient literature Mentions that Medea is interesting to the authors presented in the book As other, as alien, as barbarian. Still Euripides

It highlights one of the defining reasons for Medea's plight He is not a Greek, he is of a foreign tribe, a bearer of a foreign culture Therefore, unacceptable to the western, civilized world. In the book Presented are three deceived women, three abandoned women, three The abused woman, three Medea and three author versions of this unidentified About women [Shamanidi, 2020:4-5].

Send feedback Obviously, It is interesting how the ancient text Transformation in postmodernist (including Georgian) literature. Note that in the process of transformation of ancient text modern The narrative presents all the important themes or problems, which is relevant to today's society; Authors Try, using postmodernist features - былыш ес Irony, parody, double coding or other - adapt ancient texts Modern reality and thus bring their readers say Text of Euripides' tragedy in Lasha Bughadze's play "Antimedea" (2017) based on Udeus, although his Medea is quite modern; It is Medea, who opposes the whole system; Thus, the main character of the play A dystopian Medea is what the author hints at in the title itself. Lasha

Bugadze conveys the type of confrontation which, perhaps, the place Have it in our society, in our reality, in our era. The play begins By ascertaining the initial situation: „No one yet two months ago He believed that those who came from "from here" and "ethnically". Nationally Unconventional On the Europeans were talking. They would have won a convincing victory in the last election.

[Bugadze, 2020:117]; That ultranationalists came to power, who Decided to expel all non-Europeans from Europe. thus formed A situation where Jason with a European passport can stay in Europe, And his wife (with whom he has a personal conflict) should be expelled Beyond the European wall, because it is different; Thus begins Medea's banishment from the country

Lasha Bugadze's "Antimedea" is noteworthy not only for its problematic, But also in terms of using postmodernist techniques. Similarly, the characters of the play In the list, the author addresses The way of ironizing the sociopolitical situation of the actors When determining; In particular, Medea's status, her existential biography

Described as: wife, ex-wife, immigrant, anti-citizen Number 2411 As for Jason, he is represented as: Husband, Ex-husband, future son-in-law, fiancé. Medea is active politically in the play appears as a figure; Creon - populistia, which is the language of hatred Says: "I don't like aggressive foreigners in our country, otherwise

Don't give anything to honest and orderly people!" [Bughadze, 2020:123]

According to the discriminatory law, the citizen Medea placed

Special closed area, from which 24 hours of Europe must leave the area; Obviously, without children. According to the play, Medea falls victim to its own populism; Thinks that its virtual

His friends are very concerned about his fate; However, the reality is quite different

Supporters also disappear soon, when a woman needs them the most

standing by Medea is disappointed in the lack of her children

Officially announced.

Methods

The research method utilized in the analysis of Medea's interpretations in modern Georgian literature involves a qualitative approach that examines postmodern adaptations of ancient texts, specifically through the lens of plays by Lasha Bughadze and Paata Cikolia. This method emphasizes literary analysis, focusing on thematic exploration, character development, and the application of postmodern techniques such as irony, parody, and deconstruction. By comparing the transformations of Medea's character across different works, the study highlights the socio-political contexts and feminist issues that resonate with contemporary audiences. Furthermore, the research draws on critical perspectives from literature specialists, enabling a deeper understanding of how these modern adaptations reflect and challenge traditional narratives, ultimately portraying Medea as a symbol of resistance and a representative of marginalized women in society.

Result and Discussion

When talking about the interpretations of the theme of Medea in modern Georgian literature, we consider the project implemented by "Artanuji" publishing house in 2020 - Three Medes to be important. Plays - consideration.

Ancient literature specialist Sofia Shamanidi notes in the preface that for the authors presented in the book, Medea is interesting as another, as a stranger, as a barbarian. Even Euripides outlines one of the defining reasons for Medea's plight

He is not Greek, he is of a foreign tribe, a bearer of a foreign culture and therefore unacceptable to the western, civilized world. The book presents three deceived women, three abandoned women, three

The offended woman, three Medes and three authors' versions of this unrecognizable [Shamanid, 2020:4-5].

obviously It is interesting how the ancient text is transformed in postmodernist (including Georgian) literature. We note that in the process of transformation of the ancient text, the modern narrative presents all the important topics and problems that are relevant for today's society; Authors try to adapt ancient texts to modern reality by using postmodernist features - be it irony, parody, double coding or others - and thus bring to the reader their to say

The text of Lasha Bugadze's play "Antimedea" (2017) Euripides' tragedy

It is based on, although his Medea is completely modernized; it is Medea, who opposes the whole system; Thus, the main character of the play Anti-utopian Medea represents what the author hints at in the title. Lasha Bugadze conveys to us the type of confrontation which, perhaps, has a place to have in our society, in our reality, in our era. The play begins By ascertaining the initial situation: "It's still two months before anyone He believed that those who "come from somewhere" and "ethnically orationally unconventional on Europeans" were talking.

They would have won a convincing victory in the last elections"

[Bugadze,

2020:117]; that ultranationalists came to power, who

They decided to expel all non-Europeans from Europe. This is how it is formed

The situation that Jason with a European passport can stay in Europe,

And his wife (with whom he also has a personal conflict) should be expelled

beyond the European wall, because it is different; Thus begins the banishment of Medea from the country.

Lasha Bughadze's "Antimedea" is noteworthy not only for its problematic, but also from the point of view of using postmodernist techniques.

In the same way, the characters of the play

In the list, the author refers to the way of ironizing the socio-political situation of the active persons when determining; Namely, Medea's status, her existential biography

Described as: wife, ex-wife, immigrant, anti-citizen Number 2411 As for Jason, he is represented as: Husband, Ex-husband, future son-in-law, fiancé. In the play, Medea is active politically appears to us as a figure; Creon is a populist who uses the language of hatred He says: "I don't like aggressive foreigners in our country, otherwise I did not give anything to honest and orderly people!" [Bugadze, 2020:123] According to the discriminatory law, citizen Medea was placed

In a special closed area, from which 24 hours in Europe must leave the area; Obviously, without children. According to the play, Medea He becomes a victim of his own populism; He thinks that his virtual His friends are very worried about his fate; However, the reality is completely different from his Supporters also soon disappear when a woman needs them the most standing by Medea is disappointed at the death of her children officially announced. In "Antimedea" the internal feelings of the characters are exaggerated,

which in some cases have a dialogue, in some cases - a monologue

Let's get to know each other; There is a clear echo with modernity in them.

From this point of view, Creon's monologue with the chorus is interesting: "Don't be afraid I have to watch someone's brainy rants, someone's kidding me,

If they don't give me a note: Well, don't say that, you can't talk that way! don't

You are a usurer! Who are you to teach me to be smart?! what have you lived what have you seen I will speak as I want, that's it!" [Bugadze, 2020:120].

The main part of the play is built on monologues (Medea) and dialogues

(Medea and Chorus); Also, secondary texts are presented; For example, "with the father After speaking (with Creon), the daughter (Glaucus) goes to the house where he has been living with his girlfriend for the past six months, but A lover or a fiancé (Jason) does not meet there" [Bugadze, 2020:145]. of the play The secondary text is noteworthy in that it is not found here defining circumstances of chronotope/time and space; right here We note that secondary text is typical for Greek drama is not. Send feedback Side panels History Saved

When reading the final episodes of the play, the question arises: broke

If not the modern Georgian dramaturgy is centuries old

Tradition and whether or not Medea was freed from killing her children. one

Face to face, the answer is positive: "It's a sight... Mother won't leave herself here either."

He won't take his children and sisters with him either... here they are knocking on the door... that's it... the dead are here

They will not be able to see or live" /Parda/ [Bugadze, 2020:215]. With this reply

The play ends. Obviously, the audience does not become Medea's children

A witness to the murder, and we do not even know what dialogue will take place in the former between spouses; However, this does not detract from Medea from Bugadze

model. In the end, at least the idea that the author presented to us is clear

The tragedy of a woman caught in the epicenter of political transformations, which the ruling government headed by the state He has to decide whether he has the right to live where his

Family members will live where they have been living for many years.

Medea, like millions of other people, is an immigrant and she has to

Fighting for one's rights against the bureaucratic system.

It is the activation of the above-mentioned problems that brings Medea closer with modernity; We mean away from homeland and family
To provoked feelings, becoming a victim of violence, imagological
Confrontation my/other confrontation ethnic on the ground
confrontation between the person and the society, etc. at the same time
We can imagine the connection between Medea and modernity, for one thing
On the one hand, Medea as a refugee/foreigner paradigm and on the other hand,
as in presenting feminist problems. the latter It became relevant especially for postmodernist authors because Deconstructing the myth allows them to accentuate the image of Medea to do about the fateful life of a strong and oppressed woman who It opposes the state system, the persons in power.

Thus, Lasha Bughadze's "Antimedea" has a certain dose of concreteness

However, it is not just one woman's story; it can Let's think of it as a certain model that will unite other Medes as well. Paata Cikolia's play "Medea s01e06" won the "Saba" prize in 2021 It deserved to be nominated for the best play of the year. for Ariel magazine In the given interview, when asked what caused it of Medea's story

Transmission categories Intertwining ruptures, temporal dimensions and cultural symbols
Through confusion, the author replied that in this way he tried to make timeReducing the distance that separates us events,which History and/orthen

Literature describes; "Ifold time It is expressed by signs familiar to us, familiar and understandable to us With "cultural texts" or "cultural language", then that distance <...> It reduces and observes events, characters and their motives

It allows us from a much more intimate distance" [Cikolia, 2022:
email address].The author expands his opinion and notes that moral-
aestheticAlong with self-reinforcement, art provides
o rethink, rearrange, re-infuse the meat with any value or
cultural construction, thereby bringing it close romodernity.mentioned interms of Paata
Cikolia Mede s01e06",

To some extent, it responds to Lasha Bugadze's "Antimedea". First of all
above all It is striking of postmodernism writing
for the technique Characteristic of the above-mentioned deconstructivism, which both The
author addresses and also plays with literary codes because

The purpose of the author/authors is not a specific historical one
Restoring a period (eg, antiquity), not conveying the spirit of an era
Through the behavior of the characters, but also the use of myth (necessary
in case
his deconstruc) authorial concept to convey. Send feedback Side panels History
Saved Paata Cikolia's version of the Medea myth is a completely unexpected realization
suggests that for a vengeful woman the Argonauts,

It's just that the tools at his disposal are his own
to carry out intentions. There is no Medea from Cycolia at all
A maiden unconsciously in love with Jason, and thus with the feeling of love
Appealing and thereby justifying Medea's behavior (meaning
Help given to the Greeks in the capture of the Golden Fleece, father and
with his brother confrontation and their sacrifice) completely out of context

has fallen out. Medea is not driven by love for Jason towards, but hatred and desire for revenge against the king, his towards the family and the kingdom of Kolkheti. The author suggests in the play The stories told are not from the point of view of the Greeks (from their point of view seen), but refracted in the Georgian prism (sometimes, modern in the Georgian perspective). Thus, the play is devoid of Argonauts from the value system defined by heroism; Current events

It is seen from the perspective of Colchis. For the author of the royal family And a vengeful woman against Kolkhi culture More interesting than a sensual woman driven by passion. Writer to Medea Of the myth Deconstruction by way of is trying Georgian of logocentric force, nationalism, masculinism

to shake the base. In the play, in several episodes, Medea - a cold-blooded woman, The mention of whose name was punishable by death at one time - they humiliate Because of betrayal of family and homeland. At the beginning of the action in the play Defined as "the sixth episode of the first season of the series", when Jason fulfilled the Aetius' tasks and was appalled by Medea's betrayal The father ordered to punish his daughter. Chronotope as above We mentioned, it is deconstructed; That's why, in ancient Kolkheti, each other Side by side we see pagan shrines and Christian monasteries, nuns Modern tourist hotels, festivals and Greek galleys, bronze-armored warriors and

Posts published by characters on social media. action taking place in the forest; Kolkheti, it turns out, was waiting for that one fateful day, When the sister killed the brother, the elder brother insulted the sister. Absyrte - Chief of the Ayat Son - does not trust Medea, treats her like a slave, drags her handcuffed into the forest

("...hit, hit, stop Medea, I'm taking you on the phone, knock, dress He threw you with pseli and zad 4! - Medea, my beloved, my brother! - You are trash") [Cikolia, 2022: electronic address]. Absyrtes Medea is disgusted ("Look, you spit diadem"); She betrayed him He accuses ("Father changed you for a son! You thought we wouldn't understand... he The barbarian couldn't do anything if it wasn't for the king's daughter. Who without betrayal? Would he yoke the fire-breathing Khalkotaur? Who without betrayal? Would he defeat his father's army in bronze? Your color is Medea that No") [Cikolia, 2022: electronic address]. In this and other episodes Identifying Absirte and connecting with modernity is very important It's simple (eg Absirte is in Medea's smartphone and her erotic makes correspondence public, which is not new for modern society); The above-mentioned leads us to the idea that, probably, that distant 4 Here and hereafter, naturalistic words/expressions given in the text of the play It brings us abbreviated. In the past there were also actors of political processes - manic, Characterized by unstable psyche and behavior, passions and power drunk people Epope is the bearer of a moral canvas different from absirte - The head of the king's guard, to whom the state interests of Kolkheti drives. We notice that it is Epope that is brought out as an informal narrator in a play; From his perspective/vision (Point of

view) is a tragedy that took place in Kolkheti. Lasha

Like Bugadze, Paata Tsikoli also applies

of the author's death

The postmodernist method and its authorship will also "run out" of the epic, as

By bringing the narrator's voice to us. In the above mentioned interview, Paata

Tsikoliya does not hide that he sympathizes with this low social class

Out character that shows how important weight

Has an individual's career success public history

In development [Cikolia, 2022: electronic address].

Epopé is, to some extent, a dramatic personage; It is hopeless

Girlfriend Colch in the princess, though for Medea

Slave love It is completely unacceptable (we could move it to social inequality

Attention, if not for the fact that Medea is a slave to Epope/her father

is a rape victim; This passage is reminiscent of Astamur and Megi

also refers to the tragic relationship): "I love you Medea!" - slave,

How dare you... you raped me! Thrown in the blood and g

I'm leaving and don't say some words?! what are you hoping for that I'll drag you

with what faithfully? with lies will you learn how to speak learn to

what should you like Will you learn what to love? You are a slave and what kind of a slave

Even if you see me defeated, you will not be worthy of my love!

[Cikolia, 2022: electronic address]. of twisted tragedies

Then, in the finale of the play, Epope will once again fight Kolkheti

to preserve the statehood; Reminds Absitre how

Ayet was able to do this in his time; trying to convince that nowadays

Only Chalkiope is able to be at the head of the state; that itself

Absirte is a danger for Kolkheti. More in this episode

Once the face of Absyrte with manic tendencies appears:

"Mog-n Kolkheti! Yes! Poppy, father raised me and Medea. own

He showed us by example how to "love" family and people.

[Cikolia, 2022: electronic address].

The question "Who is Medea?" is asked several times in the play; to this question

Various literary eras have tried to answer, but unambiguously -

No one could. Paata Cikolia's play does not give an answer to this question either.

The author did not touch on the episode of killing children because he is interested in

Who was Medea? for colchicans, than He followed the Argonauts

in Greece. In this sense, the author pedals Medea from the side

On the episode of victimization of the younger brother

Colchi In order to get rid of stalkers (this version is quite common

In literary reality and in our thesis many times

touch). This scene is described quite naturalistically: "Medea dashed

He placed Egale around the neck several times and shouted - "I'm not him,

Who will lose! I am not the one you will see fallen. eyes

Correct me, father" [Cikolia, 2022: electronic address]. despite

The ten-year-old brother trusted Ayet's mudari, but Medea still sacrificed him: "Colkhes,

Look! Here's what I think about your culture! What about your love?

I think that's it! Look, Colchis! Here is the prince's head!"

[Cikolia, 2022: electronic address]. Medea again in the final scene

He emphasizes his power: "Gods! I am Medea! Colchi

The son of Prince King Ayet, the confidant sister of Prince Absirto

Friend, beloved sister of Prince Egale... I am Medea! free

Corpse!" [Cikolia, 2022: electronic address]. We notice that Medea

Heinous act - killing his younger brother - by the author

It is intended as a reference

On the tragedy that will happen in the future

will spin (we mean killing young children).

of the article published in the electronic archive of Georgian theater -

"Medea e01s06: text and staging" - author V. It is four-dimensional

offers an opinion regarding Medea of Cycolia; He notes:

"Medea's position is that of a rebellious woman... perhaps because

for Colchis womansecondary, to a mansubordinateis a creaturedo you wantSensibleto be

The miracle worker... to Medea behavior Scary, but it seems logical... He is different, the only one, lonely Another, tragic and powerful... vain is his attempt, the second in Jason half to find. the strongest woman to love so much

But he cannot find the other half, the other self: neither in his father, nor in his brother, Neither in Greece nor in little Egale... What would be a greater tragedy than that?" [Otkhozoria, 2022: electronic address]. Thus again we are going

rebel, lonely, disappointed, Desperate Before the tragedy of the woman who

A bloody plume follows me from Kolkheti to Corinth. however,

The key to understanding Medea of Tsikolia is given by her own last words: "I

I am Medea! A free corpse!". According to Paata Tsikolia, post-Soviet

Intellectual-emotional awakening is significant for the society

and "Discovering living corpses in the forest" (Merab Mamardashvili's words);

"Thus, deconstructivists campaign against that death

There are those who turn us into a "forest of living corpses" and kill us" [Cikolia, 2022: email address].

Thus, the above discussed L. Bughadze and P. Cikolia's plays

allows us to reach the following conclusions:

□ The artistic character of Medea from the side of modern authors

Pedaling interpretation and understanding is not done by accident;

Medea represents a kind of symbol/all

Era of a woman to the representative who for him stranger

fighting in the environment of survival

and self-identification.

the above The female protagonists of the works have one common goal: they

They tried own

to find and establish a place in the community, to make a personal application,

of respect to establish a relationship with a woman. Thus, Medea embodies the "other" women, the so-called new

generation women, which

they can To resist the male hegemony of all of society

in the field;

The Medes of ancient Greek tragedy and authorial myths

You combine that they left their native house/native and

They are sent to search for a new home, which is their inner

More suitable for the realization of the world and aspirations

would be Thus, the media are represented by an ideological crisis

in the situation; When they seek but cannot find their place

In a world foreign to them. They can't do that because of their worldview

They manage, which cannot "fit" into the custom established by the society

in a mold;

□ In fact, female protagonists oppose the system which

tries to unify and depersonalize them and finally,

They will be his victims. It is worth noting that each of them

He feels that he has found himself in an inappropriate time and place,

As Medea's line proves: it is possible for a world

Existence of a time where I would find myself in my place? this

The question is not answered unambiguously by modern authors either

Issued.

Conclusion

The exploration of the Medea theme in modern Georgian literature, particularly through the works of Lasha Bughadze's *Antimedea* and Paata Cikolia's *Medea* s01e06, **fundamentally** reveals that the character of Medea transcends her mythological origins, embodying the complexities of contemporary societal issues such as identity, immigration, and the struggles of women against oppressive systems. The **implications** of this reinterpretation suggest that Medea serves as a symbol of resistance and empowerment for women in a post-Soviet context, highlighting the ongoing relevance of her narrative in discussions surrounding gender and cultural identity. However, **limitations** in this study include a potential lack of comprehensive engagement with other modern adaptations of Medea that may offer diverse perspectives, as well as the risk of overgeneralizing the experiences of contemporary women by applying a singular archetype. **Further research** could benefit from a comparative analysis of Medea's portrayal in other cultures' modern literature and the influence of socio-political contexts on these interpretations, thereby enriching the understanding of her enduring significance across different societies and epochs.

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