

*Al-Hikmat: A Journal of Philosophy*  
Volume 40 (2020) pp. 37-51

## OF A "DIFFERENT KIND": THE POETICS OF EXILIC UTOPIA IN EURIPIDES' *MEDEA*

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**Abstract:** The presentation of the Other in Greek theatre revolves around women, barbarians, slaves, Persians, and Spartans. This paper is an attempt at exploring Medea's status as an exile in Athens. In Euripides' play, Medea emerges as a metic, an anti-citizen of the polis. She defies her father, King Aetes, murders her brothers and pledges allegiance to Jason. Her self-imposed exile, subsequent immigration from Cochlis, and marriage to Jason of the Argonauts have granted her the status of a metic. Her magical origin as a Cochlis barbarian time and again places her outside the center and alienates her from Corinthian citizenship. This paper will additionally focus on exilic poetics; the rift between the self and its real home in search of a utopian space. This paper aims at analyzing the tactics Medea employs to de/re-territorialize herself in Greece in search of this utopia. This research will explore Medea's subsequent efforts of becoming a body without organs, creating a discourse beyond language, her position as a nomad, and existence in the plane of immanence where all that drives her is desire. Her endeavors to posit herself in retrospect of the potentiality of violence and her precarious position will be examined. Medea longs for a non-place to belong to.

**Keywords:** Exile, Utopia, Nomad, De/Reterritorialization, Euripides, Medea.

## Introduction

This research study explores Euripides' Medea's attempts at confronting and coming to terms with her exile. It traces Medea navigating the social, political, physical and psychological terrain of her exile. Once having immigrated from Cochlis, she is in a perpetual state of displacement. This research analyzes the social landscape around her that deterritorialized her and her attempt at reterritorializing her surroundings and her identity to restore and regain her bearings. This paper explores Medea's status as an exile under the lens of Gilles Deleuze and Felix Guattari's conceptualization of de/re-territorialization and Body without organs in their seminal work *A Thousand Plateaus*. This research paper aims at exploring the strategies she opts for as forms of resistance and deviation against the Athenian norms and polis. Medea's resistance is laden with the ambition to not only resist capital, state and patriarchal limitations but to ultimately establish her utopian exile.

Medea in her transgressive acts lays down the foundations for the manifestations of a physical exile where movement is compulsion and desire. An exile where desire of the body is empty of state limitations and the masculine need to ascertain the female body as an organism. Once an organism the body is limited to not just the realm of language, state politics and culture but it is bound to exist only within the masculine sphere. Thus Medea's entire journey until the seminal moment where she absolves herself of all ties except the one that maintains the allure of exile are in pursuit of a utopian exile.

## Literature Review

Body without organs is Gilles Deleuze and Felix Guattari's philosophic interpretation of Antonin Artaud's aesthetic dramatic concept of achieving and restoring true freedom by unshackling the individual from all premeditated, conditioned automatic reactions. Deleuze and Guattari's extension and interpretation of this term is both literal in its relationship with the body and philosophical; one's relationship with reality. It is a realm where no hierarchies exist where no differentiation exists. Body without organs is placed in opposition to that which is bound to stratas, assemblages and hierarchies, the realm of signification and determination. Body without organs "dismantl(es) the organism, causing a signifying particles or pure intensities to pass or circulate, and attributing to itself subjects that it leaves with nothing

more than a name as the trace of an intensity.<sup>1</sup> They state that a body without organs is not antagonistic towards being or embodiment but rather towards organization and the symbolism of the organs; organization. A “body without organs is a body populated by multiplicities” where more than one potentiality exists.

The deterritorialized is the body without organs according to Deleuze and Guattari for both are “permeated by unformed, unstable matters, by flows in all directions, by free intensities or nomadic singularities”.<sup>2</sup> Body without organs is “unformed, unorganized, nonstratified” suggesting a pre-embodiment stage of “pure intensities, prevital and prephysical free singularities”.<sup>3</sup> The concept of deterritorialization emerges in relation to the body without organs. The philosophers suggest that it is a primal instinct once having undergone stratification at the hands of institutions to move towards deterritorialization “what is primary is an absolute deterritorialization an absolute line of flight”.<sup>4</sup> Deleuze and Guattari appear aesthetically occupied with territories and what they permit and not permit. Once a territory, physical or mental, is coded and stratified it is territorialized. The instant that territory defies regulation it de-territorializes itself. When the territory undergoes re-coding and re-stratification it has re-territorialized itself. This new found stability is an ordering that comes of the territories own accord in light of the severing and suturing process.

Christina Banalopoulou in “Why Do Performing Arts Need Deleuze and Guattari? A Methodological Inquiry” analyzes a contemporary stage performance Dimitris Papaiwanou’s *Medea 2* in light of the relationship between capital and organs. Banalopoulou claims that bodies without organs are “fragmented bodies that carry the potential to establish relations that move beyond the axioms of privatization and capital”.<sup>5</sup> In light of this *Medea*’s resistance is not a departure from that which is organized but is rather an affirmation of it, which eventually opens to that which is beyond it.

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1 Deleuze, Gilles and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 25.

2 Deleuze and Guattari, “Of morals,” 4.

3 Deleuze and Guattari, 43.

4 Deleuze and Guattari, 5.

5 Christina Banalopoulou, “Why Do Performing Arts Need Deleuze and Guattari? A Methodological Inquiry.” *Athens Journal of Humanities & Arts* 3, no. 1 (2016): 45, <https://doi.org/10.30958/ajha.3.1.4>.

Banalopoulou goes on to state that Medea endeavor is not to become a body without organs, a claim that this research refutes. Rather the critic claims that Medea is in search of establishing “new ways of human positioning in the world” by refusing institutions the power to lay claim on her body.<sup>6</sup> Medea’s acts are considered crimes and even sins against the maternal realm. They are considered heinous, animalistic or even divine in their extremity. Banalapoulou asserts that her actions within the play are her attempt at “always becoming ‘impersonal’ through bodily but non-human non-intentions”.<sup>7</sup> She later states that Medea is not only codified by capitalist democracy but is also coded by her “revolutionary potential”.<sup>8</sup> Her capacity to move beyond embodiment in search of an organ-less body codifies her according to Banalapoulou.

### **Methodology**

The research undertaken was qualitative in nature, consulting secondary theoretical sources such as articles, journals and books. The foundational critical resources were taken from JSTOR, Google Scholar, and Punjab University Online Library. The research conducted was subjectively analyzed. The material collected for the analysis was entirely chosen on grounds of relevance to the research area. The interpretation of Euripides’ text is made with the aid of the critical framework of de/re-territorialization and body without organs. The primary text of this research is Euripides’ *Medea* translated by Philip Vellacott along with an in-depth study of Deleuze and Guattari’s *A Thousand Plateaus*. This research uses the method of formulating relationships between recurrent elements in the text and de/re-territorialization and body without organs. Employing Deleuze and Guattari’s philosophies the research analyses the dialogues in Euripides’ text. The limited critical material available on the intersection between Euripides’ text and the critics’ approach was problematic in establishing the literature review and background to this research. Viewing Medea through Deleuze and Guattari’s philosophical lens is an extensive oeuvre that this paper has not exhausted to its extent.

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6 Banalopoulou, 45.

7 Banalopoulou, 46.

8 Banalopoulou, 47.

## Analysis

In Greece, exile was a method of contending with individuals who had transgressed social and traditional customs and norms as in Oedipus' case and those who were overambitious in the political game such as Themistocles. However, Medea voluntarily opted for self-exile, occupying the self-appointed liminal ambivalent space. The play is set in the backdrop of Medea's constant state of exile. Medea and Jason preside in Corinth for they have been exiled from Iolchus, Jason's homeland, where "Pelias' daughters, at (Medea's) insistence killed their father".<sup>9</sup> Whereas Medea self-exiled from Colchis "mad with love for Jason", and similarly the play ends on her self-exile to Athens. Ultimately, she will have to exile herself from Athens for the attempted murder of Theseus and reside in Persia as an exile.<sup>10</sup>

It is not only a political form of exile that Medea undergoes. As a woman, "exile is axiomatic"; the Nurse presents her as "all Obedience" expected to "accept her husband's will".<sup>11</sup> Medea is aware of what the conformity expected of her as a woman (wife and mother). Therefore, she initially begrudgingly "accept(s) (her) place" in society and the hearth.<sup>12</sup> The place she occupies is external to social and religious range doubly due to her foreign status as an exile and then as a woman in a patriarchal Grecian society.

Jason's betrayal and desire for the "royal bed and alliance with the King of Corinth" is a political move.<sup>13</sup> Once Medea has served her purpose in his life, she is discarded and set aside for another more powerful female. Subsequently forcing Medea into a space where her participation in "agonistic play" and "power game(s)" is required.<sup>14</sup> She plans on committing the murders "cunningly and quietly".<sup>15</sup> Medea subscribes to the "Cynic-Stoic view of exile as cosmic freedom".<sup>16</sup> Where she once imagined exile to be a utopia, life with Jason and his

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9 Euripides, "Medea," in *Medea and Other Plays*, trans. Phillip Vellacot (London: Penguin Books, 1963), 17.

10 Susan Georgia Nugent, "Euripides' Medea: The Stranger in the House." *Comparative Drama* 27, no. 3 (1993): 17, <http://jstor.org/stable/41153653>.

11 Nugent, "Euripides' Medea," 17.

12 Euripides, *Medea*, 24.

13 Euripides, *Medea*, 18.

14 Mihai Spariosu, "Exile and Utopia as Playful Liminality," In *Modernism and Exile* (London: Palgrave Macmillan, 2015), 29.

15 Euripides, *Medea*, 29.

16 Spariosu, "Exile and Utopia," 31.

subsequent betrayal has reminded her that it is hardly so where "old love is ousted by new love".<sup>17</sup> The blissful romantic utopian dream has been shattered. He is "no friend to this house," no protector to the boys and no guardian to Medea.<sup>18</sup> Every further tactic she employs once informed of Jason's betrayal is embroiled in a desire to re-create this utopian exile, a desired and desirable exile.

Deleuze and Guattari explain "deterritorialization" as a line of flight.<sup>19</sup> Multiplicities present in rhizomatic natures are defined by deterritorialization, these are lines down which a rhizome "ruptur(es) and "flee(s)".<sup>20</sup> Medea avoids stratification and "formations that restore power to a signifier" in her case, it is the Corinthian State, polis, and the patriarchy that she is obliged to retreat from.<sup>21</sup> It is a reconstitution that she evades. She deterritorializes herself from the consigned women's purpose and accepts and hones "in all kinds evil practitioners".<sup>22</sup> The heterogeneity of the Corinthian polis and her own abandoned Colchis nativity are re-territorialized in Medea's desire to create her utopian exile.

During her travels as an exile and immigrant, Medea's identity experiences deterritorialization. Ultimately the explosive identity that emerges does not resemble or imitate either nativity, Colchis or Corinthian. A deviant defiant alternate individual rears her head. Since the beginning of the play, she has noted that her "mood is cruel, her nature dangerous. Her will, fierce and intractable".<sup>23</sup> What occurs in her is an "apparel evolution", where she attempts at creating an "a signifying" reality for herself.<sup>24</sup> Tracing Medea's identity as a rhizomatic structure reveals that once the line of deterritorialization is stretched beyond repair voluntarily or involuntarily, the multiplicity has to undergo a transformation "a metamorphosis...in nature".<sup>25</sup> Such a "deterritorialized intensity" is causal for Medea resorting to violence.<sup>26</sup>

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17 Euripides, *Medea*, 19.

18 Euripides, 19.

19 Deleuze and Guattari, *A Thousand*, 3.

20 Deleuze and Guattari, 9.

21 Deleuze and Guattari, 9.

22 Euripides, *Medea*, 29.

23 Euripides, 20.

24 Deleuze and Guattari, *A Thousand*, 10-15.

25 Deleuze and Guattari, 21.

26 Deleuze and Guattari, 32.

Once Medea's identity is in direct contact with the external world, it constructs and dismantles itself as it crosses physical and metaphorical borders and thresholds. She has "in mind so many paths of death for them I don't know which to choose".<sup>27</sup> Medea belongs to what Deleuze and Guattari state is "pack" psychology; a form of multiplicity that holds the characteristic of no fixed "totalization or hierarchization".<sup>28</sup>

However, the society in which she survives is a "mass" where a "one way hierarchy" exists; that of the man and the State.<sup>29</sup> It is a State that grudgingly accepts her in the beginning but eventually refuses to receive her, considering her "presence is pollution".<sup>30</sup> Furthermore, the State leaves her with "no welcoming shore... to receive and save me".<sup>31</sup> In contrast to Medea, Corinthians subscribe to crude oppositions, that which are "rigid, molar and organized".<sup>32</sup>

Hence, Medea opts for a new mode of configuration. These configurations are both physical and corporal. She is continuously implored by the Chorus to "check this passionate grief over your husband which wastes you away" for what has occurred to her is not an anomaly rather "the thing is common".<sup>33</sup> Medea's migration affects her identity and every other facet of her life, including her marriage and bond with her sons. She attempts to break free from "spatiotemporal and even existential coordinates" as she attempts to deterritorialize herself in the society.<sup>34</sup> Above all the news of her husband's infidelity and betrayal act as an "accelerator" for her deterritorialized processing.<sup>35</sup>

Additionally, the logos of the area too participate in the deterritorialization. Not only does Medea participate in a discourse that is alien to the Athenian women for being an exile but alien to the men too for being an exile and a woman transgressing and crossing the threshold she is supposedly tied to. Her harsh speech, magical chants, denouncing her femininity, and "skill in many evil arts" places her

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27 Deleuze and Guattari, 28.

28 Deleuze and Guattari, 33.

29 Deleuze and Guattari, 33.

30 Euripides, *Medea*, 43.

31 Euripides, *Medea*, 25.

32 Deleuze and Guattari, *A Thousand*, 41.

33 Euripides, *Medea*, 22.

34 Deleuze and Guattari, *A Thousand*, 55.

35 Deleuze and Guattari, 61.

outside of the State's dominant logos.<sup>36</sup> Her failure to dominate a discourse that is already predetermined against her, causes her to confront emotions of motherhood that have never before manifested in the physical realm. The subsequent refusal of the polis to identify with her pushes her towards her final violent act.

Medea establishes at that moment an inversion of the expected maternity signifiers, and she additionally creates the "plane of consistency" that is formless and substanceless and does not contain "content or expression".<sup>37</sup> Such an act exists outside of logos outside of the exilic self's supposed submission to the State and all foreign forces. Once Medea discerns that the Chorus of grieving women do not convene to offer condolences to Medea for her grief and loss but come for their "loyalty lies" in Jason's house.<sup>38</sup> From that moment onwards Medea enacts her reterritorialization.

Medea's curses and her verbal thought formation of revenge, "death take you, with your father, and perish his whole house" is all part of the assemblage of "actions and passions" of "enunciation, of acts and statements".<sup>39</sup> This intensity in the language is not a transformation, for it has always been present within. It is her reterritorialization of the logos in a desire to stabilize it per her passion. She is instructed to soothe her nerves and not let passion or rage drive her; over a menial banality. They act as the schooling State apparatus to aid her in "drop(ping) this fierce, resentful spirit" and "passionate indignation".<sup>40</sup> She defies the expected "yoke of marriage", the "enviable" life of a wife and death by preferring a third option.<sup>41</sup>

Medea does not resort to the "atypical expression" part of what has already deterritorialized her; she attempts to formulate that which is "beyond of language" that is "unfamiliar knowledge".<sup>42</sup> The given established logos is one that does not contain "songs and stringed instruments to banish the bitterness and pain of life".<sup>43</sup> Hence, her "skill

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36 Euripides, *Medea*, 26.

37 Deleuze and Guattari, *A Thousand*, 70.

38 Euripides, *Medea*, 21.

39 Deleuze and Guattari, *A Thousand*, 88.

40 Euripides, *Medea*, 22.

41 Euripides, 24.

42 Deleuze and Guattari, *A Thousand*, 99.

43 Euripides, *Medea*, 23.



of magic" is foreign and strange to the Greeks, and her final act stands outside of normative expression.<sup>44</sup>

Medea's deterritorializing procedure includes attempting to become a "Body without Organs".<sup>45</sup> Exiled from what constitutes her body, and from the bliss of utopia, Medea exists permanently in the "field of immanence" where desire is the "process of production without reference to any exterior agency, whether it be a lack that hollows it out or a pleasure that fills it".<sup>46</sup> The pursuit of her desire inhibited or disturbed causes an intense reaction against the world that aims at betraying or uprooting the said desire. Driving her "dark cloud of lamentations" to eventually "burst aflame" as was predicted.<sup>47</sup> She comprehends the intensity of the path she follows "I understand the horror of what I am going to do but anger the spring of all life's horror, masters my resolve".<sup>48</sup>

Temperamentally Medea is one with her desire "deep in passion and unrelenting".<sup>49</sup> Having pursued murderous desire in the first two brutal acts, the final act dissolves her womb. The womb is that part of the female body considered to dominate the entirety of the body. Consequently, Medea successfully shifts into a body without organs. She clearly "hates her sons" they fail to uplift the sorrows of her mind.<sup>50</sup> She appears as a mother who has absolved herself of her organs. She proclaims that they "must help" in her orchestra of violence inflicted on the princess and Creon.<sup>51</sup> She resists against being considered "humble or weak or passive" and wants to be recognized as belonging to a "different kind".<sup>52</sup>

Killing her sons is the "way to deal with Jason the deepest wound" to free herself of his shackles, deterritorialize herself, and finally become a body without organs.<sup>53</sup> Jason no longer has control over any of her body parts as the two beings joining them will have been annihilated.

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44 Euripides, 24.

45 Deleuze and Guattari, *A Thousand*, 150.

46 Deleuze and Guattari, 154.

47 Euripides, *Medea*, 20.

48 Euripides, 50.

49 Euripides, 20.

50 Euripides, 18.

51 Euripides, 40.

52 Euripides, 42.

53 Euripides, 41.

Additionally, she cannot permit her sons' blood to split by another's hands. Medea is aware of their complicity in the King's and Princess's murder and therefore plans to "consign them to another hand to murder with a better will".<sup>54</sup> She absolves herself of any memory of their connection to her body "that of your body they were born".<sup>55</sup>

Once having committed the gruesome act, she is considered beyond woman a "tiger, Scylla".<sup>56</sup> She refuses Jason's burial rights "to ensure that none of my enemies shall violate or insult their graves".<sup>57</sup> The thought of others desecrating her sons and her by grazing upon parts of her is unimaginable to her. "For myself, exile is nothing. I weep for them; their fate is very hard".<sup>58</sup> Exile imposed on parts of her body is a thought she does not welcome. The State or her husband enforcing their desire on her organs is them dominating Medea in yet another plane, an idea that infuriates her. Jason has been the "possessor of our body"; thus, his death is freedom from the organs, from her sexuality and maternity, all of which he believes he is the master of.<sup>59</sup> As one who dominates her body, he admonishes her for not accepting "what fatal results follow from ungoverned rage".<sup>60</sup> She desires an end to Jason that has never before been dreamt; utter annihilation "ground to pieces in their shattered palace".<sup>61</sup>

In the process of deterritorialization, Medea's body ceases to exist as an organism. This series of practices opens up her physical, social, and psychological body to new passages, intensities, and reterritorialization. This new passage and path of flight is "her grief" newly born and "not yet half-grown".<sup>62</sup> This grief is nurtured; much like a woman's body would nurture a fetus. It is desired to be stretched, to enforce destruction through her "dreadful purpose".<sup>63</sup> For her, her pain is

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54 Euripides, 55.

55 Euripides, 55.

56 Euripides, 59.

57 Euripides, 60.

58 Euripides, 27.

59 Euripides, 24.

60 Euripides, 30.

61 Euripides, 22.

62 Euripides, 19.

63 Euripides, 18.

bearable if, in the same breath, the pain has been inflicted on another. To Jason, she says, "my pain's a fair price, to take away your smile".<sup>64</sup>

"She'll not relax her rage till it has found its victim", Medea eyes the children like a "wild bull".<sup>65</sup> A bull whose utopian fantasy has been interrupted and snorting and flaring her nose will trample all who stand between her and her exilic dream. She is enraged by the ordeal that "oaths have gone to the wind" and that "new laws are now in force".<sup>66</sup> The breaking of oaths and the establishment of a new theology banishes her from the marriage bond, displacing her.

As a nomadic exile, Medea shapes a rhizomatic existence where she lives for mobility, even if that results in destruction. Her enmity towards Jason and Creon strikes her maternal love, "wounds her where her affection's deepest".<sup>67</sup> However, she is situated against the sedentary State. The State is unwelcome to change; immobile, and hierarchical. The State plans on "banish(ing)" the boys and the mother.<sup>68</sup> She inhabits a striated space where she might have outwardly "earned the citizen's welcome", yet the space is willing to ostracize her instantly in lieu of the changing political dynamics.<sup>69</sup> It is a space that proclaims "tradition, order all things are reversed" with Medea's infiltration and presence in their society.<sup>70</sup> Medea's presence has contaminated the city space the "grace of sworn oaths is gone," and the order disrupted.<sup>71</sup>

Jason declares that she belongs to a "barbarous land" where the concept of justice was foreign and "in a society where force yields place to law".<sup>72</sup> He refuses to acknowledge that the nomadic existence she prescribes is structured with its own set of laws. Medea cannot belong to that State, for she strives for continuous alteration in thought and existence. She moves from bound in grief, desiring an end to her life "come flame of the sky pierce through my head", to inflicting destruction.<sup>73</sup> From oscillating and contemplating the magnitude of the

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64 Euripides, 59.

65 Euripides, 20.

66 Euripides, 31-32.

67 Euripides, 17.

68 Euripides, 19.

69 Euripides, 17.

70 Euripides, 29.

71 Euripides, 30.

72 Euripides, 33.

73 Euripides, 22.

actions to resolving herself in the face of trials. She realizes for a woman, "divorce is not respectable; to repel the man not possible".<sup>74</sup> Medea's body refuses to comply with one constrained and anchored existence. Hers is a corporeality that ultimately refuses to inculcate emotions considered intrinsic to motherhood that the State cannot comprehend. A body without organs, a body in exile, and a body displaced, a body that is deterritorialized.

The nomad's "exteriority of thought" destroys the "image and the copies" of the State that emerge.<sup>75</sup> Deleuze and Guattaris' nomads tactically induce war and violence. Against the space that the State has cordoned Medea off to, a place of motherhood and wifely duties, she declares, "I'd rather stand three times in the front line than bear one child".<sup>76</sup> To achieve this radical freedom in a utopian exile, Medea has to undergo a "rite of passage".<sup>77</sup> She is at best in the "median state, neither at one completely with the new setting nor fully disencumbered of the old".<sup>78</sup> "Scorned and shamed" by Jason, she "wails aloud for her dear father, her own land and home".<sup>79</sup> Unlike the supple fluid and submissive quality the patriarchy expects from a woman, one helpless and a refugee, Medea is a "rock or wave of the sea" unbending and unrelenting.<sup>80</sup> A "frightening woman" and "irresistible flood".<sup>81</sup> "I who killed (the serpent) and so lit the torch of your success" as a woman she has re-territorialized women's spaces within the war front.<sup>82</sup> In being such, Medea reverses all signifiers associated with a woman. She is not healing and cleansing water but rather destructing and wrathful water. She resists the "dominant mode of representation" provided to her.<sup>83</sup>

Medea, in the process of deterritorialization, is posited against her greatest fear of her children, "I die and the last laugh goes to my

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74 Euripides, 24.

75 Deleuze and Guattari, *A Thousand*, 377.

76 Euripides, *Medea*, 25.

77 Spariosu, "Exile and Utopia," 32.

78 Edward Said, "Intellectual Exile: Expatriates and Marginals," *Grand Street*, no. 47 (1993): 114, <https://doi.org/10.2307/25007703>.

79 Euripides, *Medea*, 18.

80 Euripides, 18.

81 Euripides, 23.

82 Euripides, 31.

83 Alice Jardine, "Woman in Limbo: Deleuze and His Br(others)," *SubStance* 13, no. 3/4 (1984): 52,

<https://doi.org/10.2307/3684774>.

enemies".<sup>84</sup> She hardens her resolve to the extent where she proclaims that she will "take sword in hand".<sup>85</sup> She desires that "in bitterness and pain" she compels her adversaries to "repent my banishment".<sup>86</sup> Her banishment from the land, the crushing of her utopian fantasy, and her expulsion from another social space as a wife drive her towards rage. Ultimately she re-territorializes herself in the same land that considers her foreign by binding Aegeus to an oath to "swear by the Earth under your feet".<sup>87</sup> She ensures her protection by binding him to never "expel me from your territory" and to never permit them to harm her.<sup>88</sup> She ponders over the decision of killing her sons, her body still tender to their touch "Oh my tormented heart is full of tears and terrors".<sup>89</sup> However, she acknowledges that her act will deterritorialize "the existing regime of signs" and thus deterritorialize all actions and reactions associated with a woman, a mother, an exile, and the one who searches for desire.<sup>90</sup>

### Conclusion

This research paper attempts to trace Euripides' *Medea* in light of Deleuze and Guattari's concept of de/reterritorialization. This research study delineates the tactics *Medea* employs to deterritorialize herself from the Greek cultural and politico-linguistic landscape. She tactically opts for the language of displacement, a logos that is beyond language, by committing an act considered aberrant towards a mother's range of emotions. As an exile confronted by the thought of her utopia's destruction through Jason's betrayal, she ventures into the violent and the deviant. She desires and is eager to become a body without organs, exempt from Jason's hold and her sons' hold over her body. She pursues desire despite where it leads her, towards (self) destruction. As a nomad, she actively engages in power games against the State. Through all the above-mentioned strategies, she initially deterritorialized herself from

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84 Euripides, *Medea*, 28.

85 Euripides, 29.

86 Euripides, 29.

87 Euripides, 40.

88 Euripides, 40.

89 Euripides, 58.

90 Deleuze and Guattari, *A Thousand*, 87.

the Corinthian scape and then re-territorializes herself according to her hunger for a utopian exile.

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