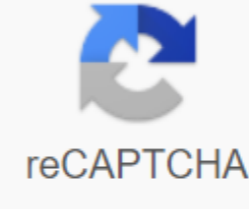




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depths of our anger into the sources of our power as women. In issue 3, fall 1986, an article for *Woman of Power* magazine, titled *Gorgons: A Face for Contemporary Women's Rage*, was written by Emily Erwin Culpepper, who wrote, *The face of Amazon Gorgon is female rage. The Gorgon/Medusa image was quickly adopted by a large number of feminists who recognize her as one person of our own fury.* Griselda Pollock analyzes the transition from horror to compassion in the figure of Medusa through the philosophy of Adriana Cavaero and the artistic and matrix theory of Brachi Ettinger. Elana Daikwomon's 1976 collection of lesbian short stories and poems, *They Will Know Me by My Teeth*, features Gorgon on the cover. His goal was to act as a guardian for women keeping the book exclusively in the hands of women. Stephen Wilk, author of *Medusa: Solving the Mystery of the Gorgon*, questioned Medusa's enduring status among the feminist movement. He believes that one of the reasons for her longevity may be her role as a defender, terrible and furious. Only Gorgon has a wild, menacing appearance to serve as an instantly recognized symbol of rage and protector of women's secrets, Wilk wrote. Even in modern pop culture, Medusa has become largely synonymous with female rage. Through many of its iterations, Medusa pushes back against a story that seeks to place a man, Perseus, center, impeccable and heroic. Author Sybil Baumbach described Medusa as a multimodal image of intoxication, petrification and the attractiveness of the lure, citing her seductive contemporary performance, as well as her dimension, as a reason for her longevity. *#Me* (duusa) is also oil on canvas, Judy Takatz, 2018 Elizabeth Johnston's November 2016 Atlantic essay called Medusa the original *Nasty Woman*. Johnston goes on to say that since Medusa was repeatedly compared to Clinton during the 2016 presidential election, she is proving her credit as an icon, finding relevance even in modern politics. Medusa has since haunted the Western imagination, materializing whenever the male government feels threatened by a women's agency, Johnston writes. In addition, Medusa's story, according to Johnston, is a narrative of rape. The victim's story of the blaming, one that she says sounds all too familiar in the current American context. Medusa is widely known as a monstrous creature with snakes in its hair, whose gaze turns people into stone. Through the prism of theology, film, art and feminist literature, my students and I map how its meaning has changed over time and between cultures. In doing so, we unravel a familiar narrative thread: in Western culture, strong women have historically been portrayed as threats to gain and control by men, and Medusa herself has long been a figure for those who seek to demonize women's power. Elizabeth Johnston's story Medusa was also interpreted in contemporary art as a classic case of a rape allegation by the goddess Athena. Inspired by the #metoo movement, contemporary figurative artist Judy Takatz brings back Medusa's beauty along with the hashtag stigmatism in her portrait, *#Me* (soul) too. Feminist theorist Helen Sixus famously coped with the myth in his essay *Laughter of Medusa*. She claims that the male retelling of the story turned Medusa into a monster because they were afraid of female desire. Medusa's laughter is largely a call to arms, urging women to reclaim their identity through writing as she rejects the patriarchal society of Western culture. Cixous calls form an act that will not only realize a woman's censorship of her sexuality, to her female giving her access to her native powers; it will return her her goods, her pleasures, her organs, her vast bodily territory that have been preserved under seal. She argues: We must kill a false woman who prevents her from breathing alive. Enter the breath of the whole woman. Cixous wants to destroy the phallogocentric system, as well as expand the possibilities of the female body and language. You have to look at Medusa directly at her to see her, writes Cixous. And it's not deadly. She's beautiful and she laughs. Nihilism Medusa sometimes represented concepts of scientific determinism and nihilism, especially in contrast to romantic idealism. In this interpretation, Medusa's attempts not to look her in the eye represent a avoidance of the supposedly depressing reality that the universe is meaningless. Jack London uses Medusa this way in his novel *Elsinore's Rebellion*: I can't help but remember De Casseres's remark. It was because of the wine in Mukuchin. He said: The deepest instinct in man is to war against the truth; that is, against the real. He's been avoiding facts since he was infancy. His life is eternal evasion. Miracle, chimera and tomorrow keep him alive. He lives on fiction and myth. It's a lie that makes him free. Only animals are given the privilege of lifting the isis veil; men don't dare. The beast, awake, has no fictional escape from the Real, because he has no imagination. Man, waking up, is forced to look for eternal escape in Hope, Faith, Basnu, Art, God, Socialism, Immortality, Alcohol, Love. From Medusa-Truth he makes an appeal to Maya-Lee. Jack London, *Rebellion* Elsinore Art Home article: Cultural images of Medusa and Gorgon Embossed board in the Art Nouveau style from 1911 Perseus with the head of Medusa, Benvenuto Cellini (1554) Medusa, Medusa, Caravaggio (1595) Medusa was depicted in several works of art, including: Perseus beheading of sleeping Medusa, obverse terracotta pelike (jar) attributed to Polygnotos (the artist of the vase) (about 450 - 440 BC) , the collection of the Metropolitan Museum of Medusa on the breast sign of Alexander the Great Depicted on the Alexander mosaic from the House of Faun Pompeii (c. 200 BC) Medusa column of the base of the Basilica of Cistern in Constantinople. Rondanini Medusa, Roman copy of Gorgonion on the aegis of Athena; later used as a model for the head of Gorgon in the marble Perseus Antonio Canova with the head of Medusa (1798-1801) Medusa (oil on canvas) Leonardo da Vinci Perseus with the head of Medusa (bronze sculpture) Benvenuto Cellini (1554) Perseus and Medusa - bronze statue of Hubert Gerhard (c. 1590) Medusa (oil on canvas) Caravaggio (1597) Head of Medusa , Peter Paul Rubens (1618) Medusa (marble bust) Gianlorenzo Bernini (1630s) Medusa plays countertenor in Jean-Baptiste and Philippe Cuino's opera Percy (1682). She sings the aria J'ay perdu la beaut qui me rendit si vaine (I lost the beauty that made me so conceited). Perseus turns Phiney and his followers into stone (oil on canvas) by Luca Giordano (early 1680s). Perseus with the head of Medusa (marble sculpture) Antonio Canova (1801) Medusa (1854), marble sculpture by Harriet Hosmer. The collection of the Detroit Institute of Art Medusa (oil on canvas) by Arnold Boecklin (c. 1878) Perseus (bronze sculpture) by Salvador Dali Medusa sculpture by Luciano Garbati, which depicts her squeezing the severed head of Perseus (2008) Medusa remained a common theme in art in the nineteenth century, when her myth was retelled in the mythology of Thomas Balfinch. The cycle of Edward Byrne-Jones's Perseus and Aubrey Beardsley's drawing gave way to works by Paul Klee, John Singer Sargent, Pablo Picasso, Pierre and Gilles, as well as Auguste Rodin's bronze sculpture *The Gates of Hell*. The film's most influential portrayal of Medusa in the film may be an animation of stop motion created by Ray Garrihausen for *Clash of the Titans* (1981). Also has a snake for hair, she got a snake-like body and a rattlesnake-like tail. The model was one of the most difficult in Garrihausen, and in 2020 she was recognized as the third favorite among his many creations. The flags and emblems of the Head of Medusa are depicted on some regional symbols. One example is the flag and emblem of Sicily, along with three legs trinacria. The inclusion of Medusa in the center implies the protection of the goddess Athena, who wore the likeness of Gorgon on her aegis, as mentioned above. Another example is the coat of arms of the village of Dohalis in the Czech Republic. The municipal coat of arms of the village of Dohalic, Gradek Krualovsky District, Czech Republic Flag of Sicily Ceremonial French Military-Unified Belt World War I Science Medusa awarded in the following scientific names: Acanthemblemalaria jellyfish Smith-Vaniz Palacio 1974 Apodochondria medusae Ho Dojiri 1988 Archimonocelisis jellyfish Kurini-Hallett 2009 Australomedusa Russell 1970 Boeromedusa Bouillon 1995 Botrops jellyfish Sternfeld 1920 Johnston 1833 Coronamedusae Csiromedusa Gershwin and Seidler 2010 Csiromedusa Medeapolis Gershwin and Seidler 2010 Discomedusa lobata Claus 1877 Discomedusae Eustomias jellyfish Gibbs , Clark and Gomon 1983 Gorgonocephalus caputmedusae L. 1758 Gyrocotyle medusarum von Linstow 1903 (taxon request) Halimeduza Bigelow 1916 Halimedusa typus Bigelow 1916 Heteronema medusae Skvortsov 195 7 Hoplolepon jellyfish. Barnard 1932 Hyperia jellyfish Muller 1776 Hyperosh jellyfish kreuer 1838 Leptogorgia jellyfish Bayer 1952 Liliopsis jellyfish Swordsmen Metschnikoff 1871 Limmomedusae Loimia medusa Savigny in Lamarca 1818 Loimia medusa angustescutata Willey 1905 Lulworthia medusa (Ellis and Ever.) Cribb and J.W. Cribb 1955 Lulworthia medusa var. biscaynia Meyers 1957 Lulworthia medusa var. medusa (Ellis and Ever.) Cribb and J.W. Cribb 1955 Magnippe caputmedusae Stock 1978 Medusa Loureiro 1790 Medusablennius Springer 1966 Medusafisurella McLean and Kilburn 1986 Medusafisurella chemnizia G. B. Sowerby I 1835 Medusasurella Dubia 1849 Medusafisurella Meilliv. B. Sowerby III 1882 Medusafissurella salebrosa Reeve 1850 Mesacanthoids Caputmeduse (Dietleusen 1918) Wieser 1959 Myxaster jellyfish Fisher 1913 Narcomedusae Ophioplinthus jellyfish Liman 1878 Phallomed Golding, Think , Think and Byrne 2007 Phallomedusa Solida Martens 1878 Fazzcolion jellyfish Cutler and Cutler 1980 Philomeza Philomeduza fogty Muller 1860 Polysirus jellyfish Grube 1850 Polysorus jellyfish sakhalinensis Buzhinskaya 1988 Sarcom Morgan jellyfish 1868 Stauromedusae Stellamedusa Raskov Matsumoto 2004 Stellamedus Ventana Raskoff and Matsumoto 2004 Stigimeduza Russell 1959 Stygiomedusa gigantea Browne 1910 Tilakos medusae Pilsbry 1891 Trachymedusae In popular culture Main articles: Cultural images of Medusa and Gorgon and Greek mythology in popular culture Fossil image of Medusa makes an instantly recognizable feature in popular culture. Medusa has been featured in several artworks, including video games, movies, cartoons and books. In particular, the symbol of the designer Versace is reflected through the symbol Medusa. She was chosen because she represents beauty, art and philosophy. Medusa's motif also appeared in some contemporary songs. One of the most notable examples is the song *Medusa* by the American thrash metal band Anthrax, which describes this demonic creature and is the ninth track on their second studio album *Spreading the Disease*. See also the apotrophic symbols of Caput Medusae Euryale Medea Medusa complex Stheno Theodontius Tiamat Humbaba Notes and references - Probably the female present involved medein, for protection, to rule (American Heritage Dictionary; compare Medea, Diomedes, etc.). If not, it is from the same root, and is formed after participle. Review of OED 2001, s.v.: medain in LSJ. Ovid, *Metamorphosis* 4.798: The Lord of the Sea has achieved his love in the temple of the chastity of Minerva (Brookes More translation) or in the temple of Minerva Neptune, the lord of the ocean, ravished her (Frank Justus Miller translation, revised by G. Gould) Lee Ovidy means that Medusa was ready to party unclear. Solid, page 61, said she was seduced; Grimal, S.V. Gorgon, p. 174, says she was lost; Tripp, s.v. Medusa, page 363 says she gave in. as in Hesiod, *Theogony* 270, and Pseudo-Apollorus 1.10. From Gorgon and Seto, Stanno, Euriale, Medusa. Bullfinch, Thomas. *Bullfinch Mythology - The Age of Fables - Stories of Gods and Heroes*. Received 2007-09-07. ... and, turning his face, he held Gorgon's head. The Atlas, with all its volume, was changed into stone. (Pythian Ode 12). Noted Marjorie J. Milne in the discussion of the red-figured vase in the style of Polygnotos, circa 450-30 BC, at the Metropolitan Museum of Art; Milne noted that this is one of the earliest illustrations of history to show Gorgon not as a hideous monster, but as a beautiful woman. Art in this respect lagged behind poetry. (Marjorie Milne, *Perseus and Medusa* in the attic of the Metropolitan Museum of Art's Vase Bulletin Of the New Series, 4.5 (January 1946, p. 126.p.) Cline, Anthony. Ovid's metamorphosis. Ovid *Metamorphosis*, tr. Anthony S. Cline Full English Translation and Mythological Index. Uva. Philip Freeman (2013). Oh, my gods: A modern retelling of Greek and Roman myths. page 30. ISBN 9781451609981. Hesiod, *Theogony* 281; Pseudo-Apollorus, *Library* 2. 42, et al. Harris, Stephen L. and Gloria Platzner. *Classical Mythology: Images and Research*. 2nd Ed. (New York: Mayfield Publishing), 1998. 234. a b c Harrison, page 187. 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Pegasus was sacred to her, because a horse with moon-shaped hooves featured in the rain-making ceremonies and in the party of sacred kings; its wings were symbolic of celestial nature, not speed. Jane Harrison pointed out (Prolegomena to the study of Greek religion) that Medusa was once herself a goddess, hiding behind The Preventive Mask of Gorgon: a hideous face designed to warn the mundane against encroaching on her secrets. Perseus decapitates Medusa: that is, the Hellenes have captured the main shrines of the goddess, deprived her priestesses of their Gorgon masks and mastered the sacred horses - an early depiction of the goddess with gorgon and the mare's body was found in Boetia. Bellerophon, Perseus's doppelganger, kills the Lyky chimera: that is, the Hellenes annulled the ancient Medusan calendar and replaced it with others. Ellen Harrison, Jane (June 5, 1991) *Prolegomena: to the study of the Greek religio*n. Princeton, N.J.: Princeton University Press. 187-188. ISBN 0691105147. Campbell, Joseph (1968). *Masks of God, Volume 3: Western Mythology*. London: Penguin Books. 152-153. We have already talked about Medusa and the power of her blood to make both life and death. Now we can remember the legend of her fighter, Perseus, to whom her head was removed and presented by Athene. Professor Heynmond assigns the historic King Perseus Mycenae on the date of 1290 BC as the founder of the dynasty, and Robert Graves, whose two volumes about Greek myths are particularly remarkable for their suggestive historical applications, suggests that the legend of Perseus beheading of Medusa means, in part, that the Hellenes have captured the main shrines of the goddess and her striped priest, the last time the apotrophic faces were worn. That is, in the early 13th century BC there was a factual historical rapture, a kind of sociological trauma that was recorded in this myth, just as the fact that Freud terms the hidden content of neurosis is recorded in the explicit content of sleep: recorded still hidden, registered in the unconscious yet unknown or misinterpreted by the conscious mind. And in every such screening myth -- in all such mythologies, that the Bible, as we've just seen, is different in its kind -- comes into a substantial duplicity whose consequences cannot be ignored or suppressed. ISBN 978-0140194418. Freud, Sigmund (summer 2017). Medusa's head. Standard edition of full psychological works by Sigmund Freud. Hogarth Press. XVIII: 273. Seelig, B.J. (2002). The rape of Medusa in the Temple of Athena: aspects of triangulation. *International Journal of Psychoanalysis*. 83:895-911. The logo of the head of Versace Medusa. gevrilgroup.com. Pratt, A. (1994). 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