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Poseidon and medusa scene

Western culture has a lasting fascination for Greek mythology. Even if you are not a mythology enthusiast, you probably have a basic idea or vague image of different gods and figures. The feared monster woman with snakes for her hair? Medusa.The Medusa we know was raped by Poseidon in the temple of the goddess Athena. Athena then punished her for desecrating her sacred space by swearing at Medusa with a head full of snakes and a look that turns people into stone. Then a heroic Perseus cut Medusa with a snake's head, turning it into a trophy. But what if the Medusa's story didn't work out exactly? What if the true story had been buried beneath the patriarchal values of male heroism and competition? A woman silenced and demonized after being sexually assaulted - which sounds all too familiar. Brian King. (Courtesy Nadia deLemeny) Writer and musician Brian King, Brian King, asked his good friend Timotha Doane: Do you think Athena would really punish Medusa for being raped? Timotha, a poet and priestess, replied: I think it offered her a new role. This thought turned into the first scene of King's audio-visual game MEDUSA: Reclaiming the myth. Medusa's image is stamped on our collective imagination through artistic interpretations of her as an angry and ugly monstrosity, such as caravaggio's esteemed 16th-century representation or a seductive femme fatale – think of Uma Thurman in the film Percy Jackson and the Olympians: The Lightning Thief. King took what was once a narrative that robbed Medusa of her agency, praised a prototypical hero, and put Medusa and Athena against each other and redefined him. MEDUSA: Reclaiming the myth, which has the third and final performance of the summer on August 22 at the Planetary Science Museum, takes a more compassionate look at Medusa, a woman whose life is shaken by sexual assault. This animated audio game with a live soundtrack by the band What Time Is It, Mr. Fox? testify to both the exhaustion and quiet rage of Medusa and goddess Athena.The time is, Mr. Fox? Band. (Courtesy) King says that, growing strange and often mocked for his femininity, he was drawn to powerful, complex female characters - whether it was the Evil Witch of the West or Wonder Woman. The beginnings of his jellyfish scenario were on the shelf until the 2016 presidential election. I was aroused by the type of vitriol that is directed at a woman running for president. I've also seen a lot of parallels with the movement #MeToo. It made me go deeper with the myth of Medusa and see what happened, says King.Cu over 15 vocal actors, King's script marries contemporary language with mythological poetics, honoring Medusa's suppressed story of survival and the journey to love of King also redefines the role of Athena. The goddess is met with the conflict of being a spectator at or the adoption of significant changes. When I think of Athena, I think of eons of being in a world of man, says actor, writer and activist Laura Crook who voices Athena. Crook's Athena is cold-head and patient among the childish and misogyn gods. Laura Crook plays Athena. (Courtesy) Crook told me he came to power telling the truth. As a survivor of sexual assault, Crook says that emancipation really comes from holding space. It is a huge factor in the equation of how we move forward as a society – which we confess and listen to. The show asks us to do this: listen. I've heard many scenes would be the predatory encounter between Poseidon and Medusa and the attack itself, rather than seeing them on screen. Medusa says, I don't want fame. I want freedom, a line that is addressed to generations of people who have spoken their open truth in search of justice and liberation. The engraved silhouette and glyphs leave room for imagination to fill in the gaps. The animation by Ruth Lingford and Norah Solorzano is simple but symbolic. There's a roughness to it that's human. People have succeeded. You can see the prints on it, says Crook. Solorzano poured clay to create towering columns of the Athena temple, lending an ancient and ghostly quality to scenes like whispers of echo conversations through the planetarium. The planetarium dome screen creates the illusion of suspension. Trembling sketches of gods and goddesses ready in a starry night sky, flowers falling from the clouds, architecture haunting towering over dark figures washed over me - I felt like I was floating. As I watched from my sloping chair, I realized that I had never seen a show or a film from this angle. Literally changing our point of view helps us to free ourselves from the limits of what we have always been told. The next time I encounter a timeless or universal story, I will think of the enduring words of Atene, Mankind forgets. I often misunderstand the story. In ancient Greek mythology, Medusa is a Gorgon, one of three hideous sisters whose appearance turns men into stone. She is killed by the hero Perseus, who cuts off his head. For the Greeks, Medusa is the leader of an ancient, older matriarchal religion, which had to be destroyed; in modern culture, it represents the vital sensuality and a power that threatens men. Alternative Names: MedousaEpithets: RulerRealms and Powers: The Great Ocean, can turn people to stone with a glance. Family: Gorgons (also Gorgons or Gorgous), including her sisters Stheno and Euryale; Pegasus children, ChrysaorCulture/Country: Greece, 6th century BCEPrimary Sources: Hesiod's Teogonia, Plato's Gorgias, OvidiuMetamorphosis The Three Gorgons are sisters: Medusa (Leader) is a mortal, her immortal sisters are Stheno (Strong) and (Strong) and Euryale (The Powerful) and Euryale (The Powerful) and Euryale (The Together they live either at the western end of the world or on the island of Sarpedon, in the middle of the Great Ocean of Poseidon. They all share the locks like a jellyfish, and her powers to turn people into stone. The Gorgons are one of two groups of sisters born of Phorkys (the elder of the sea) and Keto's sister (a sea monster). The other group of sisters is Graiai, the elderly women, Pempheodoo, Enyo, and Deino or Perso, who share a tooth and an eye that pass between them; Graiai plays a role in the myth of Medusa. This relief of the Medusa was part of a temple in Ephesus, Turkey, built by P. Quintilius before 128 Bc, and dedicated to Emperor Hadrian. ihsanGercelman / iStock / Getty Images Plus All three Gorgon sisters have obvious eyes, huge teeth (sometimes wild boar tusks), a prominent tongue, naughty claws, and snake or octopus locks. Their scary appearance turns people into stone. The other sisters have only minor roles in Greek mythology, while the story of the Medusa is often told by many different Greek and Roman writers. The head of the Medusa is a symbolic element in the Roman and ancient Arab kingdoms (the Nabataean, Hatran and Palmyrene cultures). In these contexts, it protects the dead, guards buildings or tombs, and removes evil spirits. In a myth narrated by the Greek poet Pindar (517-438 i.Hr.), Medusa was a beautiful mortal woman who one day went to the temple of Athena to worship. While she was there, Poseidon saw her and either seduced her or raped her, and she became pregnant. Athena, infuriated by the desecration of her temple, turned her into a mortal Gorgon. In the myth of principle, Medusa is killed by the Greek hero Perseus, son of Danae and Zeus. Danae is the object of the wish of Polydectes, king of the Cycladic island of Serifhos. The king, feeling that Perseus was an obstacle in his pursuit of Danae, sends him on the impossible mission of bringing him back to the head of the Medusa. Perseus decapitates the sleeping Medusa. Terracotta pilike (borcan), Bridge Period, approx. 450–440 i.Hr., attributed to Polygnotos of Thasos. Metropolitan Museum of Art, Rogers Fund, 1945 (public domain) Helped by Hermes and Athena, Perseus finds his way to Graiai and sways them by stealing an eye and a tooth. They are forced to tell him where he can find weapons to help him kill Medusa: winged sandals to take him to Gorgon Island, Hades' cover to make him invisible, and a metal backpack (kibisis) to hold his head once he is cut off. Hermes gives him an adamantite (unbreakable) sickle and also wears a polished bronze shield. Perseus flies towards Sarpedon and looks at the Medusa's reflection in his shield—to avoid the vision that would turn him into stone—cuts off his head, puts it in his backpack and flies back to Serifhos. On her death, the children (father of Poseidon) flies from her neck: Chrysaor, wielder of a golden sword, and and winged horse, which is best known for the myth of bellerophon. In general, the appearance and death of Medusa are considered to be the symbolic repression of an older matriarchal religion. This is probably what the Roman Emperor Justinian I (527-565 CE) had in mind when he included the older sculptures of the head of the Medusa turned on its side or upside down as plinths at the base of two columns in the underground Christian tank/basilica of Yerebatan Sarayı in Constantinople. Another story told by the British classicist Robert Graves is that Medusa was the name of a ferocious Libyan queen who took her troops into battle and was beheaded when she lost. Medusa Head at Yerebatan Sarayı Tank in Istanbul. The severed head of the Medusa, upside down or on one cheek, is presented as the base of several columns in the large underground tank built by the Byzantine Emperor Justinian I (527-565 CE). flavius / Getty Images Plus In modern culture, Medusa is seen as a powerful symbol of female intelligence and wisdom, related to the goddess Metis, who was the wife of Zeus. The snake's head is a symbol of her cunning, a perversion of the ancient matrifocal goddess that the Greeks must destroy. According to historian Joseph Campbell (1904–1987), the Greeks used the Medusa's story to justify the destruction of the idols and temples of an ancient mother goddess wherever they found them. Her snaky locks led to the use of the Jellyfish's name to refer to jellyfish. Almasri, Eyad, et al. Medusa in Nabataean, Hatran and Palmyrene Cultures. Mediterranean Archaeology and Archaeometry 18.3 (2018): 89-102. Prince.Dolmage, Jay. Metis, Métis, Mestiza, Medusa: Rhetorical bodies over rhetorical traditions. Rhetoric Magazine 28.1 (2009): 1-28. Print.Hard, Robin (ed. Routledge Manual from Greek mythology: Based on H.J. Rose's Manual in Greek mythology. London: Routledge, 2003. Print.Smith, William, and G.E. Marindon, eds. Dictionary of Greek and Roman Biography and Mythology. London: John Murray, 1904. Tipt.Susan, R. Bowers. Medusa and the feminine gaze. 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