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## ŽENA U FOKUSU KSENIJE ATANASIJEVIĆ

Ksenija Atanasijević analizira ženske likove antičkih tragedija, kao i pesnikinje i filozofkinje stare Grčke, afirmišući stav da se upravo u njima potvrđuje istinu da je žena, u svojoj prirodnoj komplikovanosti dragocena saučesnica i mita i tragedije i književnosti o njima. Ona ukazuje da antički autori izdvajaju nekoliko žena koje su isto toliko gloriozni izražaji jednog spleta misli i osećanja kao najuspeliji muški dramski likovi. Ona jasno izražava želju da piše o ženama kao komplikovanim ali i interesantnim, jer one upravo takve i jesu. Kao akterke tragedija ni njihova sudbina nije ništa manje tragična. Ifigenija je herojska devojka koja dragovoljno ide u smrt radi spasa i slave Grčke. Antigona je vanvremenska heroina, zastupnica božanskog prava kao više pravde, iako samo žena zna da se suprotstavi tiraninovoj zabrani i sahrani brata uprkos njoj. Jokasta ne veruje proročanstvima, Makarija voljno hoće da bude žrtva, svojevoljno daje život, neprisiljena na to i samo moli da umre među ženama, daleko od pogleda muškaraca, zbog čega je kralj Demofan naziva najhrabrijom od svih žena. I u naše vreme još uvek je teško pronaći ženski uzor, u njeno još teže, tim pre što uzori nisu samo za decu i potrebni su u svakom stadijumu života. Cilj rada je ukazivanje da Ksenijina analiza ženskih likova ne ide samo u tom jednostavnom, jednosmernom pravcu identifikovanja oduvek poznatog motivacionog fenomena, „ako mogu oni, mogu i ja”. Ona afirmiše ženski subjektivitet i žensko dostojanstvo prisutno i u najtežim, tragičnim okolnostima, hrabreći time i sebe i nas da možemo, jer nam je „radikalno otklonjena mogućnost da budemo bezbrižni” kako njoj onda u njeno vreme, tako i nama danas.

Ključne reči: ženski likovi antičke Grčke, pesnikinje, filozofkinje, akterke tragedija, ženski uzori

## A WOMAN IN THE FOCUS OF KSENIJA ATANASIJEVIĆ

Ksenija Atanasijević analyzes female characters of ancient tragedies, as well as women poets and philosophers of ancient Greece, affirming

the view that they confirm the truth that a woman, in her natural complexity, is a valuable accomplice in both myth and tragedy and literature about them. She points out that ancient authors single out several women who are just as glorious expressions of a web of thoughts and feelings as the most successful male dramatic characters. She clearly expresses her desire to write about women as complicated but also interesting, because that is exactly what they are. As actors of tragedy, their fate is no less tragic. Iphigenia is a heroic girl who voluntarily dies for the salvation and glory of Greece. Antigone is a timeless heroine, an advocate of divine law as higher justice, although only a woman knows how to oppose the tyrant's ban and bury her brother in spite of her. Jocasta does not believe in the prophecies, Makaria willingly wants to be a victim, willingly gives her life, although not forced to do so and only begs to die among women, away from the eyes of men, which is why King Demofan calls her the bravest of all women. Even in our time, it is still difficult to find a female role model, even more difficult in hers, especially since role models are not only for children and are needed at every stage of life. The aim of the paper is to point out that Ksenija's analysis of female characters does not go only in that simple, one-way direction of identifying the always known motivational phenomenon, "if they can, so can I." She affirms female subjectivity and female dignity present even in the most difficult, tragic circumstances, thus encouraging herself and us to be able to, because we all have been "radically removed from the possibility of being carefree" both in her time and in ours today.

Keywords: female characters of ancient Greece, poets, philosophers, actors of tragedies, female role models