

“Bacchante” and Women’s Empowerment in the Old and New Era

By Comparison Between “Le Baccanti” and “Venus in Fur”

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Abstract—Greek Myths, not only are full of fantasy, but have greatly realistic, which provide western culture with different kinds of prototype and culture motif. Greek Myths have a profound impact on western psychology, literature, film and many other fields, which often show human nature by interpreting and rewriting these myths. A famous play “The Bacchantes” and a famous movie “Venus in Fur” are good examples that carry on and develop Greek Myths. Euripides, considered by thinkers of feminism later, an outstanding advocate that ensure women rights in ancient western. “Venus in Fur” skillfully quotes this play to boldly ask the male-centered world. “The Bacchantes” and “Venus in Fur” all use bacchante element to display their critical thinking about the present related phenomena and female consciousness. So I will refer to Greek Myths and dramas, mythology, feminist studies as well as some knowledge in history, literature and art, psychology to elaborate women's rights in Myth and reality, explore women's empowerment in different cultural backgrounds.

Keywords—*women's empowerment; Hellenistic bacchante; Greek Myths; dramas; The Frogs of Aristophanes; Venus in Fur*

I. INTRODUCTION

As one of the sources of European culture, Greek mythology has left many precious cultural heritages for future generations. The West is deeply influenced by it in psychology, literature, film and television fields, which often show human nature by interpreting and rewriting these myths.

The play “The Bacchantes” and the film “Venus in Fur” are not only the development and inheritance of Greek mythology, but also the thinking of feminism and feminine consciousness, which can be used to explore the evolution of women's status. Both of these works borrowed the element of “bacchante”, and combined with the writer's thoughts on women's consciousness and some social phenomena. The “bacchante” can also used to explore the ritual culture of Bacchus.

To this day, Chinese and foreign scholars have made countless studies on ancient Greek mythology. This article is based on feminist perspectives, re-examining ancient Greek mythology, and observing reality from mythology, comparing goddess in ancient Greek mythology with women in modern literary works and society, try to dig deep into women's rich inner world and explore the evolution of women's status in the old and new era. This article will also refer to Greek

mythology, play, mythology, women's research and other related materials, combined with the knowledge of history, literature, psychology and other fields, elaborate the feminism in myth and reality, and explore the “women’s empowerment” under different cultural backgrounds.

II. BACCHUS RITUAL AND “WOMEN’S EMPOWERMENT”

A. The Emergence and Development of the Dionysian Story and Ritual

Since both “The Bacchantes” and the “Venus in Fur” all involve the mythical element “Bacchus”, if you don't understand it, then it is difficult to go deep into the commonality of the two works. So, let's start with the story and ritual of Bacchus.

The Bacchus worship of the people in old times is also a kind of worship for reproduction and harvest. The name, image, and related legends of Bacchus have different versions in different places. Among them, Dionysus, the god of wine in Greek mythology, is the most widely known. The “Bacchus” appearing in the two works analyzed in this article also corresponding to Dionysus.

In Greek mythology, Dionysus is an important god, not only the god of wine, but also the god of carnival and the god of art. In Olympia legend about him, Dionysus is the son of the god Zeus and the human princess Semele, which is the most popular theory. Common objects that represent the god of wine are ivy, the fruit of the grapes, the wine glass, and the scepter with vine decoration. Through the depiction of the image of Dionysus by ancient artifacts such as paintings and coins, he often decorates himself with the vines and leaves of the grapes, sometimes he is a man with beard, sometimes he is a young man with a feminine temperament and surrounded by believers such like Bacchantes. In the wild, Dionysus discovered that the grapes had a unique aroma by accident, so he picked and made them into delicious wines, while at the same time trying to find ways to effectively grow the grapes. He often spreads knowledge about planting grapes and wine-making in various places, so he is popular among the general public, and is revered as “the god of wine”, and his status has risen to the ranks of the twelve major Greek gods. In the mythological system of China, the god of wine is generally absent. However, some people think that the mountain ghost in “Chu Ci” can be

regarded as the Chinese god of wine. The poems such as "wearing ficus pumila and usnea" may refer to the goddess made clothes from vines and leaves after the wine is made. This wild and free image is very similar to Dionysus wearing a green vine and a corolla. Su Xuelin also said after research that the mountain ghost described in Qufu is equivalent to the Bacchus in Greek mythology, and interprets such views in his book "Mountain Ghost and Bacchus".

The ritual ceremony belonging to Dionysus is also a secret and popular carnival. In ancient Greece, the festival of Bacchus is the "Bacchanal", in the ceremony, there are naturally a variety of hymns related to Bacchus. The "dithyramb" is characterized by impromptu lyric poetry, which is obviously different from the more solemn and serious "Sun hymn". These dithyramb also promote the popularity of Greek lyric chorus and the development of ancient Greek play and musical art. The Bacchus spreads joy, shelters agriculture and literature, and his worship ceremony is often a combination of factors such as madness, riots, carnival, indulgence, etc., even some behaviors violate the norms of daily behavior. Through the combination of music, dance, wine, and delicacies, his followers feasted and made carnivals. Although their worship of Bacchus contained barbaric ingredients, they could not help but fall into arrogance and lust when they were having fun, but the carnival and performance at the Bacchus ritual have greatly improved the depression of the people. Nietzsche believes that Bacchus has a magical power that can break the gap between people due to status and wealth. It can be seen that Bacchus has a strong appeal among the masses and can not only promote the development of literature and art, but it can also promote the interactions between people.

The Bacchus culture extends to modern times and is embodied in the fields of philosophy, literature, and art. The famous western philosopher Nietzsche had a respectful attitude toward Bacchus. He believed that Bacchus spirit is the other extreme of the Greek spirit, it is irrationalism, intoxication and carnival, which leads to the emergency of music and tragedy. In the East, the "Bacchus Spirit" is also reflected in many Chinese literary and artistic works. It often represents a wild and heroic culture, for example, some of Qu Yuan's works full of fantasy images and romantic stories, Guo Moruo's romantic and fancy poem "Goddess". The contemporary writer Mo Yan's novel "Red Sorghum Family" also reflects the passionate and wantonly spirit of Bacchus. The novel "Red Sorghum", which was adapted from the novel, also shows the daily, special "Wine ceremony" and "Wine song".

B. "The Bacchute" and "Women's Empowerment"

The reason why Dionysus is admired is that he brings joy and dreams to people, and makes people temporarily forget their own suffering and tragic fate while sacrificing. Freud believes that people are prone to various psychological problems because they do not express their aggressiveness in the right way and suppress themselves too much. The people of the old age need to release themselves in the extreme depression situation, so they have the original wine worship, and even relieve their pains and soothe their souls through the Bacchus ceremony.

It is worth exploring that most of the followers of Dionysus are women, because the official worship rituals in Greece generally belong to male citizens. Women, children and foreigners are not eligible to participate, but the festivals of Dionysus do not exclude marginal groups such as women. The more women are suppressed in the patriarchal society of ancient Greece, the stronger the rebellious heart. They urgently need a venting exit, therefore the Bacchanal has become a perfect place for them to freely sing and dance and express their dissatisfaction to the patriarchal society. The worship of Dionysus, the god of wine, has produced a strange feminism, because the Bacchanal allows the women to temporarily put down the daily hard work, temporarily fleeing the heavy responsibility of being a wife and mother, and become the leader of the ceremony, they can enjoy the entertainment activities and spiritual and cultural life which are lack in their daily lives, expand their social circle, and so on, so it greatly alleviating their own sorrows and finding their own values.

Under the blessing of Dionysus, women began to try to stretch their power. The "female invasion" proposed by Michael Shaw is a common theme in the ancient Greek play which focuses on "The field of women encroaching on men". For example, women are separated from the family and participate in political life, which are often men's field.¹ Although this view still has some masculine colors today, it also affirms the role that women can play in certain aspects, this is reflected in the "mad girl", an important participant in the Bacchus ritual. From the study of relative books about ancient Greek women, ancient Greek women are in no power position in political law, property inheritance, marriage and other fields. However, in the Bacchus celebrations, they can abandon stereotypes and concerns, so women can get rid of the shackles of family, loom, children, etc., go out of their homes without hesitation, talk with friends, watch play, and indulge in the Bacchus celebration, and imitate the legendary bacchantes. Therefore, the "female girl" of Bacchus is not only appearing in Greek mythology or play, the Bacchus ritual is inseparable from the "women's empowerment" in reality. In "Le Baccanti", the arrogant king Pentheus can't understand the women's sorrow, can't agree with their request to vent their emotions, he forcibly intervened in women's Bacchus ritual, and he strictly controlled their mothers and sisters to participate in the rituals. His strict control undoubtedly formed a conflict with Bacchus and was finally punished by women.

The protagonist of "Le Baccanti" Pentheus, was extremely troubled and panicked by the bacchantes of the Bacchus, he believed that all women in the city were instigated to walk out of the house, participate in the Bacchus ritual, and wander around. The object of his true hatred and fear is not Dionysus, but the bacchantes who dare to mess with him. These women were regarded as heretics by Pentheus due to bold and unconstrained style. Combining Freud's theory of dividing personality into three levels of "Ego", "ID", "Superego", Dionysus and mad women are representing the unrestrained irrational original instinct, full of strong impulses, with a strong sense of attack, also mean the subversion of gender

¹ Chen Lin Bacchus ritual and "Female Invasion": Interpretation of "Women's Empowerment" in "Lysistrata". Foreign Literature Review, 2012, (02): p.70.

rights and the dissolution of hierarchical order. If the mad woman goes deep into the city-state ruled by Pentheus, it is the destruction and invasion of the well-ordered city-state civilization. These "mad women" are undoubtedly the original, barbaric and dangerous existence to the ruler Pentheus.

In the Eastern and Western wine culture, the performance of women's rights is different. In the West, sacrifice is an indispensable part of the Bacchus worship. Because the growth of the legendary Dionysus is closely related to the great help of many goddesses such as Ventis and Athena, so that women have a special and distinguished position in Bacchus ritual. Women not only act as priestess in Bacchus ritual, but also symbolize the guardian of Dionysus and his wife after he became adult². By participating in the worship of Dionysus, women have elevated their status. A lady with noble status will gather together on the mountains to drink and enjoy while sacrificing time. The whole ritual was rude and moving, which make them feel relaxed. Due to the men's fear of religious rituals, they cannot stop the women. It can be seen that in the Western wine culture, the Bacchus worship also includes the mysterious worship of the goddess and the mother, the status of women has been greatly improved in this kind of sacrificial activities. In the East, take China as an example, although there is a saying that wine is made by the daughter of Yu, women's right to drink is often restricted by the patriarchal society. Most of the wine-makers and drinkers are male, drinking alcohol has become the privilege of men women's alcoholism is regarded as a virtueless act. Ordinary women often miss out on banquet activities, women in drinking activities often appear as special identities such as entertainers, prostitutes, and family members. They are still essentially slaves for men to drink and enjoy, and in the eyes of men, they are not ordinary people, even though they are talent in art and appearance, it is inevitably scorned by the world, the position of ancient Chinese women in wine culture is still low. Of course, there are still many famous women in China who are friends with wine, such as Li Qingzhao, she is not only a famous poet, but her love for wine is rare among women. The image of wine often appears in her literary works but does not vulgar.

III. "WOMEN'S EMPOWERMENT" OF "LE BACCANTI" AND "VENUS IN FUR"

A. *Madness and Soberness: Element Analysis of "Le Baccanti"*

The "Bacchantes" in "Le Baccanti" is represented by the women of three dance teams, including the mother and sister of Pentheus. They wore buckskin, wrapped their heads with grape vines, frantically biting the beasts, imitating the drunkenness of Dionysus, and they fell into a "mad" state like being possessed by Dionysus, and this mad state seems to be able to "Break the boundaries and taboos of each other"³, it is a rebellion and accusation against his own powerless status in real life. The priestess have forgotten their wives, mothers and other identities, and made crazy acts of robbing other children,

² Wei Fenglian: "Research on Dionysus Worship", Fudan University, 2004.p.107

³ Friedrich Nietzsche, Translated by Zhou Guoping: "The Birth of Tragedy: Nietzsche's Aesthetics Anthology", Shanghai People's Publishing Company, 2009, p. 92.

making people feel "surprising and horrible". The shepherd's words are full of strange sights: Dionysus gives these priestess unlimited power, and the Bacchus's scepter is held in the hands of women, knock the rock with scepter could made it into spring, inserted the fennel on the ground, then wine will come out of it... These miracles are the subversion of gender, class, and so on. They also have peace and quiet moments, others have expressed their envy of their free and easy state. From the messenger's message, the mad women often sit in the shade of the trees, play with ivy, or sing songs, "looks as happy as free horses", they are in a state of extraordinary leisure and tranquility, like the moving women who drank alone in Bouguereau's oil painting "Le Baccanti" in 1894. At this time, the "bad guys who do bad things" in the eyes of the kings are the women who just relaxing in the beautiful scenery, doing what they want to do, and hoping for freedom.

"Venus in Fur" also has the element of "Bacchante", the film is named after the goddess Venus, but the hero and heroine mentioned the Greek play "Le Baccanti" during the conversation, this conversation is not superfluous, because it mentioned a part of the story of "Le Baccanti", that is, the priestess attacked the king, and Dionysus gave the right to the woman, which implies the ending of the film: women are empowered, men are conquered by women; the stunner "Venus" which men long for disappears and is replaced by a powerful and awesome Bacchantes. After this conversation, the heroine gradually took the initiative and gradually changed the situation controlled by the writer. At the end of the film, the elements of "Bacchante" reappear and become an important part of the climax. In addition, the description of "a woman with a scepter in a suede" often appears when the male and female talk about the content of the script, not only refer to the female count used to abuse in the rehearsal of the male and female actors, but also overlapped the image of Bacchante. As a film about feminist retaliation against patriarchal rights, the hero of "Venus in Fur" was transformed into "Le Baccanti" when the he was finally tied w necklace which represent the enslavement, and the heroine was also changed from the gentle "Venus" into a powerful "Bacchantes", which driving the extreme narcissism powerful and arrogant hero dressed as a female, tied to the "shame column", and completed the teasing and trial to the patriarchal world she despised with a Bacchus dance. Therefore, Wanda can be said to be the "Bacchante" of the new era with the spirit of revenge.

In the film, Wanda is a mysterious character, sometimes like a vulgar prostitute, sometimes like a very talented actress, sometimes like a detective who controls all the details... Where does she come from, where she is going, her background and identity, neither Thomas nor the audience can know. At the same time, she is smart and intelligent, such like she can master the script and modify it ingeniously, she can take out props at any time, master the performance skills and stage lighting set, and even understand the privacy of the writer, and she can glimpse the inner desire of the writer... she is omnipotent and versatile and full of charm. Her resistance to the writer, the explosive power in the dance shows her sacred Bacchus temperament, such as passion, madness, arrogance, reluctance to comply with stereotypes. Wanda is a woman with Bacchus spirit, with her own personality and a vision in the

new era, but she did not directly launch a crude and bloody attack on Thomas as a madness woman, but based on her insight into the human heart, slowly pushing Thomas to a desperate situation in a clever way, forcing him to shake his long-standing creed, breaking his one-sided and arbitrary views on the relationship between men and women, overwhelming Thomas in absolute terms in all aspects, making him be ashamed of himself. This kind of spiritual torture is not bloody but more lethal. Wanda is sober and self-aware compared to the mythical priests who are often in a "freakish" state. From the lines like "I am my own", "I am stubborn, determined, greedy", we can see that Wanda has a clear understanding on herself, she is also more ambiguous and wise, and can achieve her goals step by step. In reality, it is difficult to find the prototype of "Wanda", perhaps Wanda is an absolutely powerful woman made up by the director. It represents a part of the outstanding modern women with awakening power and is endowed with divinity, so that she is mysterious but also as keen as the prophet at some point.

B. Absurdity and Provocation: the Moral Exploration of "Bacchus Dance"

The "Bacchus Dance" in "Le Baccanti" and "Venus in Fur" are classic scenes that cannot be ignored.

Dance is often an important part of all kinds of festivals. The songs and dances on the Sun God Festival are solemn and grand, in contrast, the Bacchus carol team belongs to the "perverts", and the dance of women in the Bacchus ceremony is fierce, they forget their own experiences and social status while indulging in joy, and get rid of the pressure and restraint brought by social rules and morality.

In "The Bacchantes", at the ceremony of Dionysus, the women of the city gathered on the mountain, and the king's mother and sister took the lead to release their desires and longings. The female followers of Dionysus often have grand songs and dances, these kinds of dances related to sacrifices are unrestrained and expressive, and they are highly infectious and have a powerful spirit. The songs they sang are also heroic, in order to match their madness behaviors like sings and dances, slaughtering livestock and parade. Women are always in the protagonist position in the Bacchus ritual, so that they are enable to seek self, get rid of taboos, and destroy all hypocritical order and morality, women who are inferior on weekdays due to physical and class status, once swayed and danced, they changed their former weakness and burst into a huge and amazing energy. Seeing these women's great powers in the Bacchus rituals, there are very difference from the past, Pentheus, who is the king of a country, could not help but be afraid of them. Women's activities in the Bacchus ritual, despite being brutal and unrestrained, are like their exaggerated and breathtaking dances, which are both shuddering and also make us feel a vast freedom.

Similarly, the film "Venus in Fur" also shows a part of "Dance of the Bacchantes". At the end of the film, the whole theater was dark and silent, Wanda suddenly shouted "Priestess, Cadmus, let us dance in the music of Bacchus!", and then she began to dance the Bacchus dance in front of the silent director who was bound which makes her exactly like the Bacchante in the myths. But this is not just a dance for the

sacrifice of the gods, but also a modern woman with rebellious consciousness that she represents, provocative and contemptuous of the entire patriarchal world which are tied to the pillar symbolizing the reproductive organs, thus bringing the reversal of power relations between men and women to the climax in the film. At that moment, Wanda is not only the goddess Venus, who is in charge of love, but more like the majestic Bacchante and the goddess of vengeance, manipulating Thomas, who was originally in the upper hand. Unlike the Ivy and the deer skin worn by the mythical Bacchante, the modern woman Wanda wears an expensive fur, and the sudden appearance of the precious and expensive fur points out the name of the film, or symbolizes the strong material desire even the desire for power of modern women. Wanda's stern body language, wild and angry expression, beautiful and absurd, gave the film actor and audience a huge appeal and shock.

If you only appreciate the classic "Bacchus Dance" from the perspective of dance art, Wanda's dance movement may be amateur and shallow, it is not beautiful, but this exaggeration and tempting dance conveys Wanda's doubts and challenges to men, which has become a classic scene in the history of film. In many comments and appreciations about this film, Wanda's all-embracing dance has been pointed out many times.

C. Rebellion and Subversion: a Probe into "Women's Empowerment"

In his plays, Euripides often expresses his appeal to women's rights, "Le Baccanti" and "Medea" portray the female image who is dare to go against the stereotypes; Polanski's films are often probe into the possibility of autonomous women through the tension between two genders in the confined spatial narrative, and the women in the film will show obvious resistance when facing the tough male rights. The story of "Venus in Fur" takes place in a silent theater, this geographical isolation from the outside world means the absence of social rules, which gives Wanda the opportunity to freely express and act.⁴ Wanda finally won the battle between the two sexes, Thomas also said to Wanda: "You have gained power".

In "Le Baccanti", women found the reason for carnival under the protection of Bacchus, so they dared to exercise various rights that belonged to men at that time, such as hunting animals, feasting and so on. The woman who is involved in the secret rituals on the mountains, dressed in buckskin, holds the Sith's Scepter wandering around (the Scepter is made of fennel stems, decorated with ivy leaves, implying male genitals), and is strangely crazy, but also like they are the possession of God, showing the vitality and various amazing abilities, which indicates that they will retaliate against Pentheus, and they will disrupted the world outside the family, order, class, gender. These "over-momentary" behaviors of women are exaggerated in "Le Baccanti", which brought an underestimated impact to the male-dominated society, and even Pentheus always wants them to return to the family and acted dutifully. At the end of the "Venus in Fur", it also arranged a mysterious performance

⁴ Zhou Wen.: "Confined Space and Gender Relationship — Re-exploration of Polanski's Films", *Contemporary Film*, No. 4, 2016, p. 74.

of the Bacchus ritual, women control the conduct of the ritual and also control the men in the ritual. Wanda finally got the initiative to make the writer who was unusually picky and disgusting to her follow her orders.

It is worth to figure out that the males who were originally imperious in "Le Baccanti" and "Venus in Fur" was later favored by women. As the king, Pentheus and the writer Thomas use gender power and job power to command women, in the end they could only watch the women do whatever they want and could not stop, they have to change into women's clothing, being ridiculed by women or even get killed... These funny and weird plots are undoubtedly the embodiment of gender inversion: women exercise male power, and men are willing to surrender to women.

In "Venus in Fur", the writer Thomas allowed Wanda to change his script and willingly to use the high heels and lipsticks that represent women. The name for Wanda is from "stupid woman", "master" to "goddess", from try to get rid of Wanda to persuade Wanda to stay... It shows that he completely gave up the identity of men and the unique power of men, he puts down his arrogance and dignity in front of Wanda, whose mind and mental aura are far beyond him, and he became her "slave" from her "master". The content of the film poster: a pair of glasses (refer to the hero who wears glasses in the film, symbolizing male authority) is crushed by a sharp high-heeled shoe, also implies that the feminist power will eventually crush the patriarchal power; in order to watch the sacrifice of madness woman, the king Pentheus had to pretend to be a woman (Bacchus made Pentheus believe that he could go to the ritual in person, but he could only wear women's clothes, otherwise he would be torn into pieces by women). But when he put on a women's dress, he actually inexplicably accept and like the look of himself dressed as a woman, and he even ask Bacchus if he looks beautiful. When he peeked at the mystery Bacchus ritual carried by woman on the mountain, there is jealousy besides doubts and curiosity. In the subconscious mind of Pentheus, women not only mean submissive, weak, his opposite side, but also is what he want to become. Although he had been clamoring to transform the mad woman into a slave for his own deportation, when he was besieged by the mad woman, he became unable to escape.

Once the female identity in Thomas and Pentheus's subconscious mind is awakened, the patriarchal power they represent will gradually disintegrate, and the gender will begin to shift since then. It can be seen that when men expose their weaknesses and are manipulated by women, the patriarchal power which seems can overwhelming everything have become vulnerable due to female encroachment. Since Thomas changed manservant dress to wearing high heels, applying lipstick, being ridiculed and whipped by Wanda, it mapped the plot of the play "Le Baccanti" that they discussed: "The Bacchus came to earth and made the arrogant king of Thebes willing to dress up as a woman to peek the Bacchantes ritual, and then the priestess tore the king into pieces". Wanda finally break away from the image of the "weak woman" in the beginning of the film, incarnate as the Bacchus and the dominant, directly point the arrow to shallow and hypocritical side of men, which is unexpected but also reasonable. The subtitles appearing at the end of the film "God handed him to

the woman in order to punish him", it is from "The Jewish Biography" in the Bible, and it formed a distinct contrast to what Thomas said to Wanda "I give you all the power to control me", which point out the wonderful inversion of the relationship between men and women, not only it tells the penalized ending of the mythical Pentheus and the real Thomas, but also it is the empowering of women, which make them equal to men and even surpassing men.

"Le Baccanti" and "Venus in Fur" have both appeared the plot of identity exchange and gender reversal, dominate and dominated, both victim and abuses are in an interactive state. Consider the background of the times, the ancient Greek Bacchus celebrations often have performances that reverse gender roles, whether it is male dressed like female or female dressed like male, they all confuse gender opposition and temporarily overthrow the pressure of gender, class and other human nature, so that people, especially women could find outlets for catharsis. Women in the new era have more freedom than women in ancient society, but they are still subject to various restrictions and unfair treatment in society, so that they feel dissatisfied, and have more demands in work, life, and emotions. Wanda represents a small number of women who dare to challenge male authority and change their own situation. They can achieve their own power by exchanging identity with men.

IV. OTHER MANIFESTATION AND MODERN RESTATEMENT OF "WOMEN'S EMPOWERMENT" IN ANCIENT GREEK MYTHOLOGY

A. "Le Baccanti" and Medea

The legendary Bacchantes comes from the Black Sea of Turkey, and this is also the hometown of the female Medea who is known for its hot and tough in ancient Greek mythology tragedy. Therefore, the Bacchantes and Medea have many places to compare.

Euripides, who lived in a city-state from prosperity to crisis, was extremely sympathetic to women who were treated unfairly and he was very good at describing women's psychology. Among the 18 tragedies he left behind there are 12 take women as important figures,⁵ among which "Medea" is a moving tragedy about female revenge.

Medea is often defined by the world as a sinister "virulent woman" because of her madness of "husband abandon and child killing", but like the Bacchantes, Medea's image is also unique, three-dimensional and complex, she is not only the famous women who hate somebody because of love from ancient to modern times, and also she is the victim of emotional betrayal. She is of extraordinary origin, beautiful and wise, and has a variety of identities: the princess, the priestess, the wife of Iason, and even the Avenger. In order to follow the foreigner Iason that she loved, Medea was not hesitate to leave the princess status, steal the country's treasure "golden wool", kill her brothers, even if she is isolated by everyone and lost her home but she never shake her mind. The

⁵ Xu Conglin: "A Study of the Image and Status of Ancient Greek Women in the Perspective of Bacchus Culture", Southwest University, 2016, p. 30.

act of stealing the golden wool which symbolizes power, and elopement with the foreigner were surprising at the time, and was also high treason, because she dared to openly resist the clan society she was in which excluded foreigners, fell in love with a foreigner and helped him invade the clan's benefits while demonstrating her own abilities and values. It seems in that "heroic era", the brave and decisive Medea is not inferior to other male heroes such as Iason.

When Iason married another princess and the king wanted to expel Medea out of the country, Medea was forced to a desperate situation and began to take all kinds of horrible revenges, such as killing her own child regardless her identity of a wife and a mother, which as mad as Bacchantes. Medea's cruel practice made the present person shocked, but it was understandable consider her experience, because she was not willing to passively accept the fact that her husband's empathy, but she wanted him to suffer, so that to defend her rights in the relationship between the genders, even though she will lose her child for that matter. The practice of resolutely poisoning the new king and her husband's new princess wife and killing the child is undoubtedly a challenge to the oppression which subjected to women from the society at the time.

Medea has always tried to resolve the high pressure imposed on herself by patriarchal power and her husband's power in an indomitable manner and even she was reflected a power which no less than men in the political power. Medea later used her own power to help her father win the throne, dare and successfully manipulate the dominion that belongs to men, and challenge the seemingly unsolvable problem beyond the capability of ordinary women of that era. It can be seen that she not only pursues true love, but also does not give up the defense of power, honor and self. "I would rather fight three times with shield than have a baby". Here, Medea is not only talking about her grief, but also speaking for those unfortunate women who are not valued by the society, expressing their unfair experience and the willing to fight for male power. All this has overlapped with the rebellious and crazy Bacchantes.

B. From Myth to Reality: a Modern Restatement of Rebellious Women in Ancient Greek Mythology

The image of the Bacchantes is often appeared in stage plays and other movies. In the film "Venus in Fur", Wanda slowly incarnated as the "Le Baccanti" and exercised ingenious mental control over the seemingly tough male protagonist, such as deliberately interrupted the call of his fiancée to him, made his nervous, use psychological tactics to make him succumb to her mental aura and so on, these all reflect this modern woman's keen perception of human nature, such episodes appear humorous and intriguing in the film, humor without losing depth. Bergman's new tragedy "Le Baccanti" also refers to the text of Euripides' "Le Baccanti". The image of the Bacchantes is still being explored, and it is intended to dig out more features and revelations.

The restatement of Greek mythological women is a direction of modern literary and artistic works, and women with rebellious spirits are especially valued, such as Medea, as a rare woman in Greek mythology that combines power and divine power, sensual and crazy. For the sake of love, she gave up her status and stayed away from her motherland, but she

was regained power and divine power after she was betrayed by her lover, then she became cold and cruel, reflecting her emphasis on individual rights, and thus becoming a character material with complex personality worthy of excavation. From drama, play, stage play to film, modern people have made many interpretations to Medea. In the literary works, Medea under the pen of the German female writer Wolfe who wrote "The Voice of Medea", is different from the traditional cognition of the world, and reflects her noble, beautiful and other characteristics, as well as her resistance to the male power society. In the field of play, the famous French actress Isabelle Huppert has played the role of Medea in the stage play. In China, the ancient Greek classic tragedy "Medea" performed at the First Female Drama Festival in Da Yin Theatre has received extensive attention. All in all, the restatement of the Medea story by contemporary people especially female creators, is often bold and reasonable. It reflects both the anxiety and resistance of women in the patriarchal society in ancient times and also the confusion of modern women.

Wolff often explores and examines the female with strong powers in Greek mythology from a female perspective. In her other work "Cassandra" the famous female prophet Cassandra is no longer the victim of The Battle of Troy, the weak women has become the witnesses and recorder of history and destiny, but because of the curse, even if they foresee the fate that Troy is about to fall, no one believes her prophecy, and finally tragically "toward death while telling the truth". In this work, Cassandra has to be a priestess at all costs, because she has been concerned about society and politics since she was a child, she wants to exert her self-worth and participate in social activities. Also because she witnessed the cruel breaking ceremony in the temple, she realized the pity of women in the society dominated by men. As a priestess serving God, she refused to commit herself to the God of Sun Apollo, and did not want to be fully possessed by him. As a result, Cassandra was dug out of many unique places by Wolff and portrayed as a unique woman with avant-garde consciousness in the patriarchal society.

Greek mythology has many stereoscopic female images, and they have become an important subject of artistic creation in later generations. Among them, literary works with female rebels such as Hera, Medea and Clytemnestra as the main actor are especially unique, they have different identities, there are Queen in the World of Gods, goddess, also there are queens, princesses, priestess in human world, some of them have great power, some of them fight back because of unwillingness to defeat by fate. These works often use the novel form of "Old wine in new bottle" to express the thinking of the literary creators of the new era on the ancient Greek female consciousness and the status of modern women, thus making the modern female audience resonate. Female writers such as Wolff, HD, etc., re-examining women in Greek mythology from a female perspective and telling their stories, starting with classics but subverting and reconstructing classics, intended to make some women who are often distorted to restore their original features, dispel the historical traditions and secular prejudice against women, and further promote the value of women.

Therefore, the restatement of the rebellious women in Greek mythology is a valuable attempt. It not only gives the ancient mythology a new life, but also brings more thinking to modern people and realizes the reference from myth to reality.

V. CONCLUSION

Compare the two works of "Le Baccanti" and "Venus in Fur", it can be seen that women in the old and new eras have no lack of pursuit of individual rights such as power, pleasure, love, etc. The author creates such female image is also the empowerment to women. These two works are created in different eras, the attitudes and methods of the female characters in the works to achieve personal desires are also different, therefore, there are many places to compare, such as the Bacchantes in the "Le Baccanti" symbolizes the surging of the individual consciousness of ancient Greek women, and it is divine; The Wanda in "Venus in Fur" represents a woman who has pursuit, ideas and even ambitious in the new era, it has a realistic meaning.

In short, Euripides' "Le Baccanti" and Polanski's "Venus in Fur" have large time span, but there are still many common points worthy of study in terms of female consciousness. The two still have commonalities in "Women's empowerment", which reflect the development of women's consciousness under different time background, and therefore still has certain research value.

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