MEDEA, by Euripides

organization of the play

definitions

prologue: the part of the play preceding the entry of the chorus.

parodos: entry of the chorus and the name of the song they sing while entering (including the chanted anapaests) as they enter. In late fifth-century tragedy, such as Euripides, as dialogue-scenes became more important dramatically and the chorus less important.

episode: the dialogue scenes between stasimon. Medea is built around 3 episodic confrontations of Medea & Jason. In the first, Medea is out of control, Jason cool & rational; in the last, this is reversed.

stasimon: any extended song of the chorus after the parodos; almost always in strophe-antistrophe-epode form.

kommos: a song of lament, a threnody.

exodos: the scene(s) following the final stasimon. In many plays of Euripides (and in Sophocles’ Philoctetes), there is a divine epiphany in the exodos.

structure

lines 1
446-626 episode 2. Jason & Medea (1)
627-662 stasimon 2. Chorus.
663-823 episode 3. Aegus & Medea (pivotal scene).
824-865 stasimon 3. Chorus.
866-975 episode 4. Jason & Medea (2)
976-1001 stasimon 4. Chorus.
1002-1080 episode 5. Medea & Tutor.
1081-1115 stasimon 5. Chorus.
1293-1419 exodus. Jason & Medea (3). Medea flies off on the chariot of Helios (example of deus ex machine) with the bodies of her children. Chorus speaks closing words.

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1 lines are numbered differently among different translations.