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The Hodge: *Iphigenia 2.0*

I. Given Circumstances

A. Environmental Factors

1. Geographical Location: The action of the play focuses on Agamemnon's struggle to choose between keeping his word to his brother and the soldiers or protecting his daughter, Iphigenia. The play takes place in a nonrealistic, contemporary setting in the port city of Aulis, located in Boeotia in central Greece at the Euripus Strait, opposite of the island of Euboea. The outside is set up as a rough training ground for the soldiers with scaffolding in the back. The other primary features include a stool, a long table hastily constructed from pieces of the scaffolding and covered with a tablecloth, and a wedding canopy. These items are brought out in preparation for Iphigenia's wedding.
2. Date: The action of the play covers approximately one full day in the spring. The year and date are unstated, but presumed to be around 2003. Time forces the action in that Agamemnon must make a decision before the wedding at the end of the day.
3. Economic Environment: All the characters in the play are Greek. Agamemnon, Menelaus, Clytemnestra, and Iphigenia are royalty. They enjoy a wealthy lifestyle. The bridesmaids, Iphigenia's friends, are upper class and are financially prosperous. Achilles is a young warrior who has started making a name for himself. He is upper class, but does not live luxuriantly. The soldiers are middle class, but while deployed, they lack many home comforts. The Old

Greek Man is lower class. He earns his living through providing information and other odd jobs. The approaching war threatens all of the characters. If the battle is won, the Greeks will gain an incredible amount of wealth; if the war is lost though, everyone will suffer. The men will be deployed overseas while the women remain at home. While the men suffer deprivations during their invasion, the women live comfortably. However, the young, single women are uncertain of their future as many men will die in the battle. With the deployment date approaching, Agamemnon has pushed his daughter's arranged marriage to an earlier date. The women are thrilled as this will secure Iphigenia's future; however, they are unaware that Agamemnon has an ulterior motive in luring them to Aulis for the wedding.

4. Political Environment: Politics shape much of the environment. Agamemnon and Menelaus are kings of separate countries, but they are also brothers. Because of their relationship, Agamemnon feels honor bound to support his brother by attacking Troy with him even though he is unsure whether the cause is actually justified. While the king has considerable power, the soldiers consolidate and gain the upper hand to give the king their ultimatum - sacrifice Iphigenia or they will return home.
5. Social Environment: The social life while on deployment is limited. The soldiers probably talk to one another after they have completed their drills while the high ranking officials drink and talk among themselves. When at home, the upper class has a lively social life. The women especially spend a good deal of time at parties, shopping, or socializing.
6. Religious Environment: The characters are all polytheistic Greeks and worship a pantheon of gods and goddesses. The military primarily worship Mars, the god of war. The young women most likely venerate Venus, the goddess of love, while the older women probably honor Juno, the goddess of marriage and the family.

B. Previous Action: Agamemnon is married to Clytemnestra and has several children. His oldest daughter, Iphigenia, has been engaged to Achilles, a young Greek warrior, for a while. Agamemnon's brother, Menelaus, has requested his assistance in attacking the city of Troy. Menelaus' wife, Helen, has been taken by Paris, a prince of Troy. Although Agamemnon was unsure whether Helen was kidnapped or if she eloped with Paris, he still summoned his army. They journeyed to Aulis, a port city, from where they were planning to sail to Troy. However, once they arrived at Aulis, the men refused to embark on the ships until Agamemnon sacrificed his daughter as a symbol of his willingness to suffer with his men. Therefore, Agamemnon sent a messenger home in order to lure his wife and daughter to Aulis so he can kill Iphigenia. He ordered the messenger to tell Clytemnestra and Iphigenia that he wanted to marry his daughter and Achilles. However, while waiting for the wedding party to arrive, Agamemnon has begun to change his mind and cannot decide whether he will sacrifice his daughter or allow the marriage to take place.

C. Polar Attitudes

1. Agamemnon is the protagonist of the play. All of his action centers on his struggle to choose between his obligations to the military and his brother or to protect his daughter. Initially, he is a strong man in the midst of his internal battle; however, circumstances continue to spiral out of his control. Agamemnon's struggle is increased when his wife and daughter arrive, and he must conceal his original motive from them. Although he decides to go through with the wedding and accept the consequences, Agamemnon is forced to revisit his choice again when Iphigenia asks him to sacrifice her. When Agamemnon finally does kill his daughter, he is a broken man.
2. The soldiers are the principal antagonists of the play and take the lead in opposing Agamemnon. In the beginning, they regard Agamemnon as being a weak leader for

- wavering in his intention to sacrifice Iphigenia. However, after he carries his daughter's corpse in, they stand in silence, respectful of his grief and brokenness.
3. Menelaus is also an antagonist of the play, joining with the soldiers in opposing Agamemnon. Like a typical younger brother, he is self-absorbed and harasses his older sibling to achieve his objective of reclaiming his wife and taking revenge on Troy. Menelaus is annoyed by Agamemnon's indecision and unsympathetic to his plight. However, in the end, Menelaus goes with his brother when he kills Iphigenia and then joins the soldiers in their somber silence. Although he is relieved to have finally achieved his objective, Menelaus understands his brother's suffering.
 4. Achilles is also an antagonist of the play although he does not side with Menelaus or the soldiers. He is an idealistic young warrior who desires to keep his honor intact. Initially, when he discovers Agamemnon's ruse, he confronts him angrily and refuses to take part in the wedding. He cannot understand how the use of dishonesty against the innocent could possibly be justified; however, Achilles is later drawn into a deceitful plot by Clytemnestra to marry Iphigenia and stand against Agamemnon. After Iphigenia asks her father to sacrifice her, Achilles understands the difficulty of Agamemnon's position better and his ideals are shattered. In frustration, Achilles begins to trash the wedding, but joins with the respectful silence when Agamemnon enters with Iphigenia's dead body.
 5. Clytemnestra is also an antagonist of the play and works strongly against Agamemnon after she discovers his true purpose in bringing Iphigenia to Aulis. Originally, she is very affectionate with her husband and excited for the wedding, but when she discovers the truth, Clytemnestra abhors Agamemnon and begins plotting against him. Even after Iphigenia gives her permission for her father to kill her, Clytemnestra refuses to accept her daughter's decision. When Agamemnon takes Iphigenia offstage to sacrifice her,

Clytemnestra collapses, sobbing tempestuously. She is heartbroken at the loss of her daughter and enraged at her husband for his decision.

- II. Dialogue: The play is written in prose, emphasizing the modern setting of the retelling of this ancient Greek tragedy. The speech is heightened, though, through the use of rhythm and imagery.
- A. Words: Act, actions, necessary, right, belief, reason, nation, borders, conditions, interests, precepts, moral laws, sacrifice, risk, duties, leadership, dignity, honor, effective leader, self-study, education, courage, self-sacrifice, hero, brave, patriots, coward, betraying; defend, self-defense, soldiers, army, peugeot , terrorist, camp, sergeant, unit, head, squad, warrior, trenches, drafted , conscripted, convoy, tactics, PX, mission, EMS; rifle, pistol, muzzle, shoot, RPGs, rounds, sterling, weapons, resight, gas-shells, helmets; fate, Helen, Agamemnon, Aulis, Menelaus, Mars, pray, war gods, Achilles, Iphigenia, Troy, laurels, faith, god, Clytemnestra, destiny, immortal; wedding party, groom, married, wedding, bride, bachelorette party, Beverley Hills Hotel, suite, tuxedo, Nocturne, Chopin, satin, lace PJ's, roses, appetizers, white tux, honeymoon, swimming, snorkeling, canoeing, fishing, windsurfing, jasmine, heather, mangroves, bay cedar, hammock, tiki torches, beach umbrellas, picnic lunches, cold beer, Emerald Bay, Bahamas, champagne, sunset, golf, dance, bridesmaid, cake, program, praise, chicken dance, music, celebrate; extinction, lethal damage, harm, hurt, ill treatment, injury, conquest, violated, cruelty, heinous, peril, devastation, battle , die, war, murder, shoot, clubbed, strangled, eliminated, fire, burning, bleeding, charging, blood, kill, homicidal intent, wounded, limped, blood-shod, lime, drowning, plunges, guttering, choking; home, family dog, family cat, goldfish, house, fish, oreo cookies, canned tuna, saltines, salami, New York Times, canned soups, batteries, candy bars, pop, beef jerky, mouthwash, rubber bands, duct tape, corned beef hash, vaseline, baby powder, shaving cream, boot lace, toothpaste, shower soap, needles, thread, jolly ranchers, bedroom, job, law firm, social work.

- B. Phrases: empire on a course, histories of empires, phantasms of its own dreams, outmost bounds, nature of an empire; absolute devastation, lethal damage, great harm, devastating injury, certainty of death, blew her damn head off, clubbed to death, burning her with cigarettes, dead before he fell over, hit the floor, veil of blood, beat your bones to dust, thick green light, green sea, white eyes writhing; we will defend each other, no one of us stands alone, compact with one another, what do soldiers want, high levels of teamwork; a child of my own, trade the life, put your duties ahead, private feelings, common will, common good, best for greatest number; accept the duties of leadership, find another leader, you gave your word, set the example, Trait Theory, Transformational Leadership Theory, Great Events Theory, essential qualities of leadership; it's too late, terrifying immediacy of the moment, three days, three nights, really ready, don't have much time; wedding party, tuxedo with tails, baby grand piano, rose pink velvet, satin and lace PJ's and nightgowns, oils with lavender and geranium, massage table, Shambhala spa, Parrot Cay Resort, red hibiscus bloom, couples massage, homemade ginger tea, wicker lounge chairs, plink-plink music, white sand beaches, green sea grape trees, Little Dix Bay, the Virgin Islands, seaweeds in the spa, traditional wedding dances, champagne flute, cream puff skirt; party to a lie, found a policy on lies, ground of lies, lies and imaginings, drafted into a plot, the old lie.
- C. Images: The overriding image of the play is the destroyed wedding - chaotic, violent, tragic, intense, devastating, and overwhelming. This image contrasts with others of happiness such as dancing, music, kissing, and embracing. There are also military images including fatigues, combat boots, drills, firearms, and ammunition. Additional images of the wedding include pink champagne, red and white wine, a veil, bouquets, the wedding dress, cake, long white stockings, wedding shoes, and the wedding cake. Images of death include blood, Iphigenia's corpse, a murdered family with dead pets, three dead people in a car, a woman's head being shot off, a

tortured nun, a body missing most of its head, dilated eyes that turn blind, veil of blood, and gas-shells.

- D. Dialect: There characters in the play have no dialect.
- E. Sound: This play sounds like a rock concert. The yells and screams of the audience, loud music, and sounds of people clapping and dancing combine to create an environment of violent guests at a wedding destroying everything around them.
- F. Structure of Lines and Speeches: Lines build to the end of the unit. Units build to French scene climaxes. All French scenes build to the climax of the play. The longest French scene is when Iphigenia and the wedding party enter and greet Agamemnon and the soldiers. The most intense scene is Clytemnestra's conflict with Agamemnon. The longest speech occurs at the beginning of the play where Agamemnon reflects on the histories of empires and how all are fated to end in destruction in a lengthy monologue. An example of a unit build is:

Clytemnestra: Probably you think that I don't know there never was to be a wedding.

Achilles: I didn't know myself a wedding had been planned.

- III. Dramatic Action: The action of the play centers on Agamemnon's struggle to choose between his duties as a military leader or his responsibility to his daughter while attempting to hide his deception from Clytemnestra and Iphigenia. All of the other characters in the play question, oppose, or plot against Agamemnon.

- A. French Scenes: *Iphigenia 2.0* is plotted into forty-four French scenes.

French Scene #1	Begins in the dark	Ends with Agamemnon's entrance
French Scene #2	Begins with Agamemnon's entrance	Ends with First Soldier's entrance
French Scene #3	Begins with First Soldier's entrance	Ends with Second Soldier's entrance
French Scene #4	Begins with Second Soldier's entrance	Ends with Third Soldier's entrance

French Scene #5	Begins with Third Soldier's entrance	Ends with Fourth Soldier's entrance
French Scene #6	Begins with Fourth Soldier's entrance	Ends with Menelaus' entrance
French Scene #7	Begins with Menelaus' entrance	Ends with Achilles' entrance
French Scene #8	Begins with Achilles' entrance	Ends with Achilles' exit
French Scene #9	Begins with Achilles' exit	Ends with the Bridesmaids and Iphigenia's entrance
French Scene #10	Begins with the wedding party's entrance	Ends with the wedding party and Agamemnon's exit
French Scene #11	Begins with wedding party and Agamemnon's exit	Ends with Menelaus' entrance
French Scene #12	Begins with Menelaus' entrance	Ends with the Soldiers' exit
French Scene #13	Begins with the Soldiers' exit	Ends with Clytemnestra's entrance
French Scene #14	Begins with Clytemnestra's entrance	Ends with Agamemnon's entrance
French Scene #15	Begins with Agamemnon's entrance	Ends with Clytemnestra's exit
French Scene #16	Begins with Clytemnestra's exit	Ends with Agamemnon's exit
French Scene #17	Begins with Agamemnon's exit	Ends with the Bridesmaids' entrance
French Scene #18	Begins with the Bridesmaids' entrance	Ends with Iphigenia's entrance
French Scene #19	Begins with Iphigenia's entrance	Ends with the Bridesmaids' exit
French Scene #20	Begins with the Bridesmaids' exit	Ends with the Bridesmaids' entrance
French Scene #21	Begins with the Bridesmaids' entrance	Ends with the Bridesmaids and Iphigenia's exit
French Scene #22	Begins with the Bridesmaids and Iphigenia's exit	Ends with Clytemnestra's entrance
French Scene #23	Begins with Clytemnestra's	Ends with the Soldiers' exit

	entrance	
French Scene #24	Begins with the Soldiers' exit	Ends with the Bridesmaids' entrance
French Scene #25	Begins with the Bridesmaids' entrance	Ends with Achilles' exit
French Scene #26	Begins with Achilles' exit	Ends with the Soldiers' entrance
French Scene #27	Begins with the Soldiers' entrance	Ends with Iphigenia's entrance
French Scene #28	Begins with Iphigenia's entrance	Ends with Iphigenia's exit
French Scene #29	Begins with Iphigenia's exit	Ends with the Bridesmaids and Clytemnestra's exit
French Scene #30	Begins with the Bridesmaids and Clytemnestra's exit	Ends with First Bridesmaid's entrance
French Scene #31	Begins with the First Bridesmaid's entrance	Ends with First Bridesmaid's exit
French Scene #32	Begins with First Bridesmaid's exit	Ends with the Bridesmaids' entrance
French Scene #33	Begins with the Bridesmaids' entrance	Ends with Iphigenia's entrance
French Scene #34	Begins with Iphigenia's entrance	Ends with Iphigenia's exit
French Scene #35	Ends with Iphigenia's exit	Ends with Agamemnon's entrance
French Scene #36	Begins with Agamemnon's entrance	Ends with Menelaus' entrance
French Scene #37	Begins with Menelaus' entrance	Ends with Iphigenia, the Soldiers, and Clytemnestra's entrance
French Scene #38	Begins with Iphigenia, the Soldiers, and Clytemnestra's entrance	Ends with Achilles' entrance
French Scene #39	Begins with Achilles' entrance	Ends with Iphigenia's exit
French Scene #40	Begins with Iphigenia's exit	Ends with Agamemnon's exit
French Scene #41	Begins with Agamemnon's exit	Ends with Menelaus' exit
French Scene #42	Begins with Menelaus' exit	Ends with Agamemnon's entrance

French Scene #43	Begins with Agamemnon's entrance	Ends with Menelaus' entrance
French Scene #44	Begins with Menelaus' entrance	Ends with the blackout

- B. Units: Each French scene is broken down into units. Each unit will have an aggressor and a defender.

French Scene #15:

Unit #1	Dreaded Meeting	C demands A deceives
Unit #2	Evasion	A evades C interrogates
Unit #3	Truth Revealed	A blames C wonders A explains
Unit #4	Sacrifice	A confesses C clarifies A responds
Unit #5	Disbelief	C disbelieves A agrees C theorizes A repeats C ponders
Unit #6	Honesty	C realizes A admits C absorbs
Unit #7	Mistake	A excuses C freezes
Unit #8	Collapse	C collapses A comforts
Unit #9	Distance	C accuses A pleads
Unit #10	Common Good	A justifies

Unit #11	Departure	C plans A objects C asserts A expounds C persists A describes C commands A despairs
Unit #12	Death Threats	C menaces

- C. Summary of the Action: In French scene #15, the action can be summarized as Agamemnon excuses his actions to Clytemnestra while Clytemnestra forces the truth from Agamemnon.

IV. Characters

A. Principal Characters

1. Agamemnon

- a. Desires: Agamemnon wants to be able to make a choice between his daughter or the military. This is part of a larger picture where Agamemnon wants to please everyone. He believes that killing Iphigenia will gratify the soldiers and Menelaus; however, his fatherly instincts revolt against murdering his daughter. If he does sacrifice his humanity with his child, his wife will be his sworn enemy. In order to delay the inevitable, Agamemnon evades questions, blames others, and uses deception to avoid confrontation. When this fails, he decides to allow events to unroll themselves and continues with the wedding. At the ceremony though, Iphigenia offers herself freely as a sacrifice. After arguing for a while, Agamemnon makes the decision to kill his daughter since the only opposing forces are his wife and his own morals. With the death of Iphigenia, Agamemnon is completely broken. When he carries her corpse back in, Agamemnon is crushed, weeping uncontrollably. He has capitulated to the soldiers and

Menelaus' demands so the war against Troy can continue, but it has cost him his humanity and family.

- b. Will: Agamemnon does not possess a strong will; he bends to everyone's opinions. This is exemplified in the fact that he yields to the soldiers and his brother and sends for his daughter, but then wavers in his decision. Afterwards, Agamemnon tries to make excuses to both Achilles and his wife. Agamemnon is a master of deception. He avoids telling the truth until the last possible moment by blaming others, switching topics, and making excuses. He tries every tactic to avoid confrontations. In the end, Agamemnon is forced to face the decision he has been trying to escape. When he carries through with the sacrifice, his will is completely shattered.
 - c. Moral Stance: Agamemnon is not expressly evil or immoral. However, he does display a tendency towards deceit to avoid conflict. Agamemnon can be seen as cowardly since he gave in to his brother and the soldiers' demands before the play began. He also refuses to admit his original designs to his wife until forced to do so. In the end though, he is open and honest with his daughter before sacrificing her.
 - d. Decorum: Agamemnon is approximately forty-five years old. He is tall, well-built, and muscular. Due to the frequent wars and difficult decisions he is forced to make, Agamemnon's face is lined with wrinkles from care and worry framed with hair that has begun to gray early. He is dressed in a designer suit that is rather unkempt from the last night's party celebrating his daughter's engagement. At some point, he takes off his dress coat for more freedom of movement as he tries to avoid confrontations with others. Agamemnon walks with dignity and power befitting his position as king, but he also leans wearily against the walls as he contemplates his impossible decision.
2. Iphigenia

- a. **Desires:** Iphigenia's action of the play signifies that she wants glory and fame so she will, in a way, become immortal. Iphigenia knows that if she marries Achilles, her life will be ordinary and unremarkable, and she longs for some way to distinguish herself. The sacrifice of her life will ensure the army sets out on their expedition against Troy and Agamemnon will retain his men's respect and allegiance; therefore, Iphigenia offers herself freely. In the beginning, Iphigenia is excited for her wedding. However, when her mother tells her of Agamemnon's original purpose for bringing her to Aulis, Iphigenia is shocked and repulsed. However, in the end, she summons strength from her desire to achieve immortality and asks her father to kill her.
- b. **Will:** Iphigenia has a strong-will of her own. As the eldest daughter in a royal family, she is probably used to having her way. She is able to get her father, the wedding entourage, and all of the soldiers dancing when she first arrives in Aulis. Iphigenia also opposes her father at her wedding. Agamemnon has changed his mind about sacrificing her and has decided to let the wedding happen; however, Iphigenia argues with her mother and persuades Agamemnon to agree to her wishes and take her life.
- c. **Moral Stance:** Iphigenia is young and naïve. While she is not evil in her intent, she does justify violence and war by glorifying it. In the beginning, she also has tendencies to be shallow, frivolous, and superficial. She has no problem spending money for her wedding even though the country is about to go to war. However, when Iphigenia is convinced that giving herself up is the right choice, she ends her father's dilemma by offering herself up as a willing sacrifice.
- d. **Decorum:** At approximately twenty years of age, Iphigenia is a beautiful young woman. She has a clear complexion and big, innocent eyes, a true beauty. Iphigenia is slim and toned from exercise as she cares deeply about her appearance. Her hair is long and

thick, and she arranges it attractively. She dresses in designer clothes with bright colors and patterns that set off her eyes and hair. Iphigenia moves energetically, enthusiastically, and lightly on her toes.

3. Clytemnestra

- a. **Desires:** Clytemnestra's action in the play centers on protecting her family. She wants to provide the brightest, best future for her daughter, Iphigenia. At the beginning of the play, Clytemnestra arranges her daughter's wedding with her entourage. However, once she discovers her husband's true purpose in luring them to Aulis, she uses every tactic possible from threatening her husband to seducing her future son-in-law to try to protect Iphigenia. When Iphigenia offers herself up freely, Clytemnestra argues with her daughter. After she fails to change her mind and Agamemnon takes Iphigenia out to kill her, Clytemnestra is devastated. Her world has completely shattered.
- b. **Will:** Clytemnestra has a strong will of her own. She is used to being in charge especially when her husband is away on deployments. When she is opposed, Clytemnestra employs many different techniques to try to obtain what she wants. She does not let anything stop her. In the end, her will is broken when she realizes there is nothing else she can do to stop Iphigenia's sacrifice.
- c. **Moral Stance:** Clytemnestra is not expressly evil or immoral. However, she is very manipulative. Clytemnestra is a chameleon; she can easily change her personality to control other people. After she believes that her husband has betrayed their family, Clytemnestra has no qualms in being unfaithful to Agamemnon by seducing Achilles in an effort to obtain protection for her daughter. While Clytemnestra does manipulate others, her motivation is spurred by her protective motherly instincts.

- d. Decorum: Clytemnestra is approximately forty years old. She is tall and slender with a clear complexion. She has deep, beautiful eyes that can appear innocent, threatening, or seductive. Her hair is thick and glossy, and she wears it in a classy updo. Her appearance shows her station as a queen. Clytemnestra dresses in expensive designer clothes. She walks with confidence and self-assurance in a straight line to her destination undaunted by obstacles.
4. Menelaus
- e. Desires: Menelaus' action in the play reveals his objective to gain his brother's support in the war against Troy. Menelaus seeks revenge against the Trojans for the theft of his wife even though she may have eloped willingly. Menelaus feels as though his reputation has suffered by losing his wife and wants to regain face. At the beginning of the play, Menelaus confronts his brother as he has heard that Agamemnon is wavering in his decision to sacrifice Iphigenia. In his focused mission to seek vengeance, Menelaus displays no empathy for his brother's plight. When Agamemnon does take his daughter out to sacrifice her, Menelaus follows him out and then accompanies him back in. Out of respect, he remains silent and still as his brother mourns over Iphigenia's dead body.
 - f. Will: Menelaus has a strong will of his own. As a king and military leader, he is used to having his own way. When his will is opposed by his brother, Menelaus tries to guilt-trip Agamemnon into getting his way. He exercises his authority frequently by giving orders to the soldiers. In the end, when Menelaus achieves his goal, he sees the consequences of his actions firsthand, and although he does not sway from his original purpose, he does display respect for his brother's grief.
 - g. Moral Stance: Menelaus is not intentionally evil or immoral. However, he does display a lack of empathy. He is completely focused on his need for revenge to the point that he

does not sympathize at all with his brother's plight. Instead, Menelaus tries to manipulate Agamemnon. Menelaus sees the world in black-and-white and glorifies war to excuse the atrocities he has seen and participated in.

- h. Decorum: Menelaus is about thirty-eight years of age. He is shorter than Agamemnon, but stockier with muscular arms and a broad chest. He has a weathered complexion from his many deployments abroad and shrewd, sharp eyes. His hair is cut short in a military style. Menelaus continually wears his uniform with all of his medals and ribbons which represent his glorification of the military. He walks with confidence and power reflecting his position as a king and commander.
5. Achilles
- i. Desires: Achilles merely wants to win honor and glory for himself in war. When he finds out that he has been used as part of the trap to lure Iphigenia to her death, he is enraged as he believes that deceit tarnishes his reputation. Clytemnestra is able to manipulate Achilles' desire for honor to convince him to marry Iphigenia and stand up against Agamemnon. However, when Iphigenia decides to willingly sacrifice herself, Achilles stands down as he understands and empathizes with her desire to make her name immortal.
 - j. Will: Achilles has a relatively strong will of his own. He is willing to confront Agamemnon in the beginning. However, Clytemnestra is able to manipulate Achilles fairly easily to follow her plan. In the end, Achilles is so confused on what is right and wrong that he takes out his frustration in destroying the wedding.
 - k. Moral Stance: Achilles is honorable and idealistic yet rather naïve. He sees the world in black-and-white and is sure of his stance and morals. His honor leads him to confront Agamemnon, but his naiveté allows him to be manipulated by Clytemnestra. After

Iphigenia offers herself up, Achilles' world is shattered. His perspective is no longer black-and-white, and his ideals are tarnished.

- I. Decorum: Achilles is about approximately twenty years of age. He is tall, handsome, and athletically built. He has a good complexion and intense, deep eyes. His hair is cut short in a military style. Achilles wears his fatigues for most of the time until he changes for his wedding in a military style suit. For the most part, he moves with energy and confidence until he is confronted by Clytemnestra whose sexual advances make him uncomfortable and unsure of himself.
 - B. Secondary Characters: The Soldiers are secondary characters who provide much of the conflict through their antagonism of Agamemnon. They propel the action by refusing to embark on the expedition against Troy until Agamemnon sacrifices his daughter. The Soldiers do not drastically change. They enter the play trying to convince Agamemnon to fulfill his responsibilities to the military, and in the end, they achieve their goal as their king kills his daughter.
 - C. Third-Level Characters:

The two bridesmaids serve to bring the wedding festivities into the military world. They also add to the havoc at the end in the destruction of the ruined wedding.
 - D. Fourth-Level Characters: The Old Greek Man, a non-speaking role who stays onstage the entire play, is a fourth-level character. He assists the action of the play by providing information to different characters. He also helps set the stage for the wedding.
- V. Idea
- A. Meaning of the Title: The title, *Iphigenia 2.0*, clearly bears out the timelessness of the story and its themes. The original play by Euripides was entitled *Iphigenia at Aulis*. The "2.0" in the title of the contemporary adaptation specifically refers to the second version of the story. It also carries the sense that it is a modern retelling in which Iphigenia plays a major role.

B. Philosophical Statements:

1. Agamemnon: "Ruin, it would seem, is inherent in the nature of empire." Agamemnon is saying here that every empire will inevitably come to an ignominious end, and there is nothing that can be done to avoid it.
2. Agamemnon: "How can this be right to substitute the certainty of a death for the possibility of one?" In this line, Agamemnon questions the morality of choosing a probability over a reality; in this case, he must pick between his daughter's death or the uncertainty of future consequences.
3. Menelaus: "You have no problem contemplating what the soldiers have to do at a distance but as soon as you imagine such an atrocity close to home at your own hands then you shrink from it." Menelaus' line degrades leaders who are only willing to give orders when they are unaffected by the consequences.
4. Menelaus: "As for war, make no mistake, this call of nature longs to be tested--seeks to be challenged beyond itself." Menelaus claims that violence and a longing for war are engrained in humankind, and men wish to be challenged in combat to push themselves farther.
5. Achilles: "What chance can an empire have if its actions are to be based on lies and imaginings?" In this line, Achilles claims that a nation will have no future if its actions are founded on dishonesty, untruths, and fantasies of fear.
6. First Soldier: "Above all: Make sound and timely decisions." The First Soldier is listing the most important requirement of a military leader which is to make quick and intelligent choices.
7. Agamemnon: "What's been set in motion can't be stopped." Agamemnon's line ponders the uselessness of trying to halt the inevitable.

8. Second Bridesmaid: "You can't count on men." The Second Bridesmaid is stating a viewpoint that men are not to be depended upon because of their untruthfulness.
 9. First Soldier: "We're fighting the forgotten war." In this line, the First Soldier observes that the military many times are deployed in wars that are ignored or overlooked by the public back at home.
 10. All Soldiers: "Dulce et decorum est pro patria mori." This Latin phrase can be translated to say, "It is sweet and right to die for your country." The Soldiers believe this philosophy is a lie as they have seen death firsthand and its horrors have changed their perspective.
 11. Iphigenia: "To save one life you would put a thousand others in jeopardy?" In this line, Iphigenia supports the idea of the common good and sacrificing one person to keep countless others safe.
 12. Iphigenia: "...immortal more than famous immortal never to be forgotten." Iphigenia cherishes the idea of being remembered forever as a heroine and becoming immortal in a way.
- C. Actual Idea: This is a story about a struggling, desperate father who cannot make a decision between his daughter's life and his responsibility to the military. In telling this story about a conflicted father, his family, and others who pressure him, Charles Mee examines different perspectives of violence and how war is glorified and justified.

Agamemnon's sacrifice of his daughter shatters his world even though Iphigenia gave him her permission. Although he has accepted the inevitability of his daughter's fate, Agamemnon is still a broken man after he kills Iphigenia. He now fully understands the consequences and devastation of war and its effect on families and the domestic world.

Though no one else fully empathizes with Agamemnon's plight, they do respect his grief in the end. The soldiers and Menelaus do not understand why Agamemnon is struggling to make

a choice while Achilles cannot see any possible reason why Agamemnon would use deception as a basis for the oncoming war with Troy. Clytemnestra uses every tactic possible to try to protect her daughter and collapses when all of her plans fail whereas the bridesmaids embrace their confusion in the chaos of the ruined wedding. The ultimate implication is that the military will carry on with their invasion, the bridesmaids will return home and continue with their lives, and Agamemnon will live with his guilt and broken family forever.

In writing *Iphigenia 2.0*, Charles Mee explores different perspectives of war. Some glorify or justify fighting while others place importance on the family or domestic life. The struggle between the military and domestic is a never-ending cycle; in this way, Iphigenia's story will continually be repeated. In Mee's view, sacrificial choices in war are inevitable.

VI. Moods

French Scene #15

Unit 1	Dreaded Meeting	Mood Adjectives: confused, fearful, dreading, anxious Mood Image: A failed test
Unit 2	Evasion	Mood Adjectives: evasive, deceptive, perplexed, demanding Mood Image: Two fingers crossed
Unit 3	Truth Revealed	Mood Adjectives: reluctant, hesitant, distorted, imprecise Mood Image: A kaleidoscope
Unit 4	Sacrifice	Mood Adjectives: baffled, bewildered, hasty, rushed Mood Image: A Greek altar
Unit 5	Disbelief	Mood Adjectives: disbelief, incredulity, suspicion, mistrust Mood Image: A magnifying glass
Unit 6	Honesty	Mood Adjectives: insistent, commanding, measured, certain Mood Image: A pointing finger

Unit 7	Mistake	Mood Adjectives: frantic, panicky, reassuring, hollow Mood Image: A pointing finger
Unit 8	Collapse	Mood Adjectives: sudden, nauseous, sickening, comforting Mood Image: The top of a cliff
Unit 9	Distance	Mood Adjectives: cold, silent, bitter, disgusted Mood Image: A high wall
Unit 10	Common Good	Mood Adjectives: jumbled, chaotic, guilty, remorseful Mood Image: A muddy puddle
Unit 11	Departure	Mood Adjectives: angry, incensed, determined, firm Mood Image: Packed luggage
Unit 12	Death Threats	Mood Adjectives: threatening, dark, hostile, straightforward Mood Image: A clenched fist

VII. Tempo
French Scene #15

Shaky	Frenetic	Meandering	Measured	Throbbing	Quivering	Unsteady
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Unit 1 Dreaded Meeting	Unit 2 Evasion	Unit 3 Truth Revealed	Unit 4 Sacrifice	Unit 5 Disbelief	Unit 6 Honesty	Unit 7 Mistake
Halting	Deliberate	Rambling	Vigorous	Methodical		
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Unit 8 Collapse	Unit 9 Distance	Unit 10 Common Good	Unit 11 Departure	Unit 12 Death Threats		