

Theatre cannot exist conceptually without space – the essential dynamic of actor and spectator requires space in which to operate. Likewise, the theatre as physical location is defined by the space it occupies – a theatre *is* space with physical boundaries usually marked by convention, be they architectural, social or generic. These physical boundaries will ‘contain’ the world of the drama – again an idea that is essentially expressed in terms of space – though that world may (and often does) extend notionally beyond. Because most drama in Athens is produced in the same physical space, the Theatre of Dionysus, (Lenaean productions are a possible exception, see Pickard-Cambridge, 1988, 37-9; Slater, 1986; Scullion, 1994, 64; Csapo & Slater, 1994, 123), intertextual contact between plays is more immediate when a playwright so wishes it. *IA* also draws on the epic material of the Trojan War and reconfigures it to be acted out in the space of the theatre – it converts diegetic into mimetic, just as it converts the architectural space of the theatre into the dramatic space of the play. The use of space in Greek drama and in Euripides in particular has been the subject of numerous studies (see, for example, Hourmouziades, 1965; Edmunds, 1996; Wiles, 1997, 2003; Marshall, 1999/2000; Rehm, 1999/2000, 2002; Worman, 2001; Revermann 2003, 2006). This paper will look at the use of space in Euripides' *IA*. The play establishes a polarized topography that reflects the themes of the action and words. One eisodos leads to the military camp (and to Troy), representing the masculine sphere of war and of public, political life (Agamemnon's ambitions are not restricted to the battlefield). The other leads home to Argos and to the domestic sphere of the female. The exits and entrances of characters reinforce this gendered polarity: the only female to exit towards the army camp is Iphigenia, to be sacrificed to allow the Trojan War, a decidedly male endeavour; the only male to exit towards Argos is the Presbus, who repeatedly affirms his loyalty to Clytemnestra over Agamemnon. In this structuralist approach the alignment of space externalizes Agamemnon's personal conflict, as he initially resists the sacrifice of his daughter and eventually gives way and accepts. Iphigenia's movement becomes entangled with the question of Euripidean innovation: either the plot follows the traditional myth and Iphigenia exits toward the camp, or major innovation is introduced and Iphigenia exits safely toward Argos. The fulfilment of the sacrifice motif is often threatened: by Clytemnestra's own refusal to exit toward Argos when ordered by Agamemnon, or Achilles' arrested exit toward the camp, called back by the Presbus and motivated to resist the sacrifice plot. But the polarization of space is inverted when Iphigenia does finally exit toward the camp. Through her willing sacrifice, Iphigenia takes control of a masculine situation gone out of control: Achilles is ready to openly resist the sacrifice, which has seriously disrupted martial order in even his own ranks (Foley, 1985, 77). The feminine takes control and it is the actions of an unmarried girl that permit the success of the army and her father, even if this new-found harmony meets with failure – discord will soon overtake the Trojan expedition again as any audience who has read the *Iliad* will know (Sorum, 1992, 541).