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STAGING VIOLENCE IN KATIE MITCHELL'S *TROJAN WOMEN*

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ABSTRACT

This paper examines Katie Mitchell's representation of violence in her Euripidean adaptation of the *Trojan Women*. The movement of the characters in space is defined in relation to Mitchell's intentions regarding staging the play. The paper discusses whether or not Mitchell's interpretation matches well with her initial intentions regarding idea structures, with a specific focus on violence. The main scene which is analysed in relation to the implementation of Euripidean idea structures and Mitchell's preferred medium of mapping space to communicate her intentions is the *Restraining Hecuba* scene. I take this scene to be an indicative representation of the way in which violence is dramatised on stage throughout the play, since the presence of the guards, the Chorus and of Cassandra provides the audience with a chance of following the staging of a complicated string of interrelationships between opposing character clusters. This paper is divided in two sections: a) an investigation of the violent connotations and messages of Mitchell's *Trojan Women* as a post-modern performance (the post-modern world of violence) and b) the examination of the physical/fictional space in relation to the adaptation of Greek characters on stage (describing the movements of the modern hero).