



LYSISTRATA

By Aristophanes (Translated by Jeffrey Henderson)



PRODUCTION PROPOSAL

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Section A:

I have chosen to propose a staging of Aristophanes's comedy *Lysistrata*, in Jeffrey Henderson's 1988 translation. The play's premise is that Athenian and Spartan women, led by Lysistrata, seek to end the Peloponnesian War by seizing the Acropolis, (where funds are stored) and withholding sex from their husbands and lovers until a peace treaty is signed. Although the play's context of condemning Panhellenic violence may seem restrictive, the ideas and social issues therein remain prevalent. In order to inform my staging, this section will outline the main questions and ideas presented in the text.

Roles and stereotypes of women

In *Lysistrata*, the female characters exhibit a dichotomy in their supposed passivity. Their defiance of societal expectations is exhibited through characteristics of strategic thinking, leadership and strength. Arguably, the play hinges on the understanding of the traditional homemaker role. In Scene I, the character Calonice explains the probable absence of the women as their being busy with having 'to do our husbands little favours,' [17] 'get the servants out of bed,' [18] and 'wash and feed and burp the kids.' [19]. Depicted consistently is the notion of Lysistrata and other women not being allowed a voice in public affairs, and told that it is 'men's concern,' [605] although it affects them. Their silence indicates the qualities society required from women - compliance and passivity. Whilst Aristophanes portrays the women's rebellion as bold and courageous, there is an underlying comedy maintained by utilising the stereotype qualities that women are frivolous, naive, weak and ruled by passion. Not intended as a feminist play, it is this subversion of gender roles serves to condemn the war to the extent that foolish and unintelligent people (as women were viewed) had to put an end to it. Eventually, the author circles back to stereotypes when order has been restored wherein it is announced that 'everybody take his wife and go on home,' [1187] and women no longer have any semblance of influence. Since the play is set as a comedy Aristophanes's portrayal of women is intended to resemble the ludicrous idea of women assuming power.

What does it mean to be a man?

Aristophanes characterises men as being violent and 'good for nothing but lining up in battle, like rams, to fight and kill each other.' [76-77] Their viciousness is seen in their consistent comparison to animals. *Lysistrata* was written during the final years of the long and destructive Peloponnesian War, that Aristophanes sought to condemn and to present its absurdity, he characterised men as such. Men's anger is voiced in the chorus, who, becoming increasingly more violent and derogatory towards women, are referred to 'hit[ting] that old hag on the jaw.' [766]. The intrinsic anger in men characterised as 'always brewing with anger and destruction' [164] is accompanied by mild references to traits such as impulse through Rod (originally Kinesias), or frustration through the Magistrate. This caricature of men implies that war is credited to male dominance and societal expectations of masculinity.

How does identity affect power?

Although power is one of the central ideas of *Lysistrata*, it is the inextricable link between power and identity that is presented. Men as the centre of power is a clear distinction in

Ancient Greek society where men were leaders and to ‘have dominion,’ was ‘unwonted for women.’ [348-350] Aristophanes focuses on how the only way women can disrupt traditional power dynamics and seize control is through their participation (or abstinence) in intimacy. Sex is used as a symbol of control, since men were traditionally considered to have authority over women’s bodies, and by refusing the men sex, Aristophanes subverts this privilege and asserts agency of their physical bodies. Ironically women are only able to gain power when removed from the typical traits associated with them and were instead acting like the ‘manliest of women.’ [156] This notion of women wielding power upon either acting “more masculine” or through sex causes a modern audience to wonder: how proto-feminist is this comedy? Female power is limited to their household, since they ‘take care of all of the household money.’ [563] as against the handling of state funds managed by old men simply because of their gender. Even within the household, leadership is an advantage granted to men as exemplified by Rod and Myrrhine’s interactions when the former goes to the Acropolis begging for sexual gratification from his wife and upon refusal, he questions her for not ‘obey[ing] me [Rod] when I [he] say to come.’ [874] This prolific lack of female power illustrates the magnitude of their rebellion’s impact and amuses the audience with its unlikelihood in reality.

Gender isn’t the only aspect of identity that prevents or allows for power, both age and class also attribute. Older women have been portrayed as liberated from societal expectations because they may be “spinsters” or too old for childbearing, hence they need not feel compelled to appeal to the male gaze, unlike younger women who must wear ‘saffron silks, with lots of make up,’ [219] to attract partners. And so, old women were the ones to seize the acropolis and, could threaten violence in the chorus, like ‘rip[ping] out your [men’s chorus] lungs and guts!’ [408]. The traditional class system was also given a lot of importance in Ancient Greece, and poor men are snubbed at the banquet in the end by those above in hierarchy. They refer to slave beating as ‘a stale routine’ [1218], demonstrating the clear disparity in treatment and power amongst societal classes.

Collective empowerment:

In *Lysistrata*, Aristophanes presents the importance of collective empowerment and its efficacy to incite change. In Act 1 this is demonstrated through the initial uniting of women from Sparta, Athens, Corinth, Boeotia, and Thebes as also their bonding, exemplified by Lysistrata’s complimenting of Lampito ‘How beautiful you look, so sweet, such a fine complexion.’ [80] and from Calonice ‘What an amazing pair of breasts you’ve got!’ [90] The latter is clearly satirical, nonetheless it contributes to creating an atmosphere of female empowerment. This newfound unity is what persuades some of the women to swear the oath, as illustrated by Calonice stating ‘If you [Lysistrata] and Lampito want to, so do I.’ [167] Through the course of the play, the women hold each other accountable and encourage one another to reject male advances as in Act 3 with references to collective ‘women’ using words like ‘we all’ when describing their wishes, signifying a coherent identity.

A2:

The primary aim in my staging of *Lysistrata* is to evoke contemplation and amusement from the audience. Viewers are encouraged to ponder on the harmful impact of traditional power structures and gender stereotypes of female agency, whilst embracing the play’s inherent humour and theatrical dynamism. Fundamentally, through their understanding of the play’s

characters, the audience should recognise the commentary's relevance and their personal biases in the manifestation of these issues in reality.

I intend to modernise *Lysistrata*. The original play was set in 411 BCE, and so this setting serves to demonstrate the minimal progress since Aristophanes' time. I am hoping to incite the relatability and realisation of antiquity of these themes from the audience.

Lysistrata's ideas of power and sexuality can be confrontational, potentially making some audience members uncomfortable. However, this discomfort may be a catalyst for critical reflection. This play's salacious satire can be the tool in highlighting the injustices presented in the play, simultaneously engaging the audience as it does still have the purpose to entertain. An important takeaway of *Lysistrata* is that it is collective action that sparks social change and empowers women. The conflict in the play - between the wives and their husbands, the Spartans and the Athenians, and the female and male chorus - must be experienced by the audience to trigger introspection in the viewers.

This will be achieved with use of a traverse stage wherein sitting across from the other, allows the audience to experience the idea of conflict even without any interaction. The venue proposed is one floor of a city hall - the headquarters of a city's administration and usually a place of social discourse. Here, audiences can relate to the ideas of gender, power dynamics, and activism to current societal issues making the play more engaging and thought-provoking for viewers. Moreover, typical city halls have many windows, lending a more open and airier feel with natural light. To create an intimate and engaged feeling, I intend to place the seating close to the actual stage to help create that more intimate feeling and reflect these audience members being a part of something much larger than this show.



IMAGE 1- traverse stage

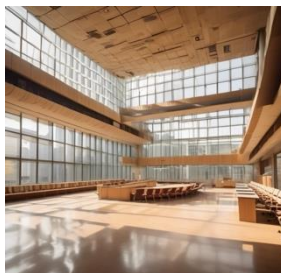


IMAGE 2- AI venue



IMAGE 3- City Hall example

This idea is reiterated by the placement of chorus. As in traditional Greek comedy, the chorus usually seeks to add satirical commentary and critiques, often reflecting and amplifying the emotional responses of the audience. The men's chorus will be seated with the audience on one side of the stage, and the women's chorus on the other. Throughout the play they consistently interact with one another, shouting 'blatant slander' [825]. Placing them directly in the audience will allow for those watching to immerse themselves in the play, thus make it easier for them to picture circumstances in their lives where they can relate.

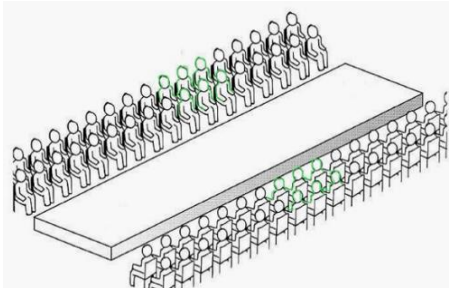


IMAGE 4- Green represents placement of choruses in audience

To help communicate my intention, I intend for the production to be performed in naturalism. Because the style seeks to depict reality, it prompts a relevance with the characters and ideas. However, I will have the performers heighten the characteristics of their roles, using elements from Brechtian theatre such as *gestus*, as it will hyperbolise their traits to the watchers and thus affirm their roles in the piece. Part of my artistic intention is to still retain the inherent comedy, and so caricatures of the characters will be created to entertain the audience.

It will not be necessary for the audience to consist of actual opposing groups of people on either side of the stage since that is purely symbolic. I believe that it would be most fruitful for adults who would relate to the context and would understand ideas like the leveraging of sexual desire. The presentation of men and women is explored, so *both* of those genders as the audience would encourage contemplation on how they have contributed, perhaps inadvertently, to support conventional expectations of either gender role.

Section B:

Context:

I have modernised the play and set it in the suburbs, as that connotes to normality and uniformity, suggesting that these power disparities in genders are so normalised and accepted, and realising that is a part of my intention. Moreover, the characters will come from wealth to satirise the excesses and inequalities of the upper class making the production more comedic.

Stage:

As will be elaborated later, the set changes in between scenes. Frames will be set up around the stage, in front of the audience seating with curtains to enable set transitions. These brief changes would provide adequate time between the scenes for those watching to process and reflect on the ideas intended and may even enable a quick conversation with adjoining audience members.

Costume, Makeup and Hair

Lysistrata, Calonice, Myrrhine, Lampito, Ismenia and the background women:

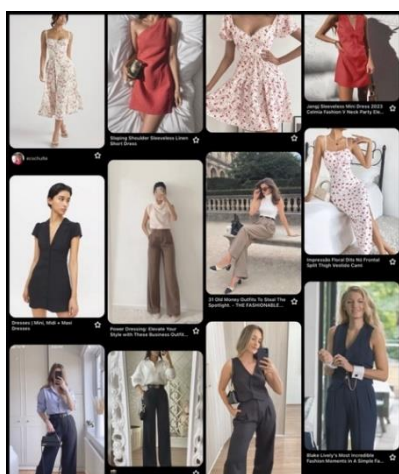


IMAGE 5- women's costume inspiration



Since costuming is integral in character portrayal, I intend to have costumes for the women and ensemble evolve over the course of the production, reflecting their journeys. In Act 1, women will wear clothes to accentuate their figures, as demonstrated by the dresses on top of IMAGE 5. Physical attributes of women, particularly those dictated by men are of immense value within patriarchal societies hence I intend their costumes to be appealing to men. As for the colours, I would like women to wear varying shades and floral prints of red and white to exhibit their supposed femininity.

Red represents women's passion, strength, and rebellion- key ideas throughout the play- and white represents peace, which is the goal for women. Together, their clothing might suggest a juxtaposition of these themes, hinting at the complex dynamics and motivations driving the characters' actions in the play. Similar to the asymmetrical red dress in the mood board, I would like for some of the women to wear such styles as it is reminiscent of a toga, which will be symbolic of my intention in modernising the play and highlighting how little progress has truly been made. This may not be restricted to fashion trends during Aristophanes' times; rather, elements such as the puff sleeves (refer picture on the right of the mood board) from the 15th century.

However, as the story progresses from Act 2, women's attire will gradually shift from sundresses to more business casual clothing by the end of Act 3. Arguably, part of the source

of men's agency and power, as exemplified by the Magistrate's character, is their allowance to have a job. Therefore, I intend to use work clothing as a symbol in *Lysistrata* to demonstrate this increase of female agency even though women in the play do not work at any point. Here, the colour scheme will be limited to neutral tones (COLOUR SCHEME 2) to create a clear contrast between the women across Act 1 till Act 4.

For the remainder of the play, the women will don more obvious business attire. The use of collars will be important here to indicate a clear shift from the more casual style of the previous scenes up to this point in the play. Women's outfits will vary from dresses to satin or polyester shirts tucked into straight leg dress pants, to waistcoats and matching polyester pants. But they will all share a darker colour scheme such as navy blue to associate with masculinity and since the women essentially subvert power dynamics to become equivalent to men, I intend for them to embrace that. *Lysistrata* though, will wear a matching two-piece polyester set in navy blue indicating that she is the woman with the most power. Furthermore, by Act 4 the lead female characters and most of the ensemble, will don watches which they otherwise wouldn't have earlier. Their presentation as frivolous at the beginning, particularly, means that they should not wear anything practical, such as walking shoes or watches. However, as the women increase in political influence, the practicality of their outfits also increases.

The Magistrate:



IMAGE 6- briefcase

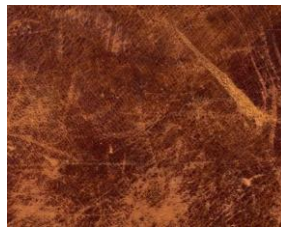


IMAGE 7- worn leather



IMAGE 8- robe

The play was written under the context that the Magistrates were older men working for pay whilst younger men fought in war. Therefore, they were characterised as grouchy and miserly. I intend to maintain that characterisation in my production to highlight the Magistrate's resistance to change, adherence to traditional values, and reluctance to embrace women's progress. It is a realist play set in the 21st century, thus the character will wear the uniform donned by duty magistrates and carry a brown briefcase with its colour fading and leather weathered to demonstrate how battered and old it is, reflecting his character.

Rod, Herald, Ambassadors, and Delegates (the men):



IMAGE 9



IMAGE 10



IMAGE 11

By Scene 4 of *Lysistrata*, men have realised that they are so dependent on sex with their wives/lovers that 'it's [was] torture' [1091]. To depict this descent into madness, when men appear in Scene 2, they will be wearing similarly coloured and styled dark coloured, perfectly tailored (as these are rich men in the suburbs) linen and cotton blend suits with minimal or no

patterns; accompanied with combed, gelled hair and clean-shaven faces. This will represent an almost “every-man” making it easier for the audience to imagine the men as anyone. The use of darker colours such as navy, as explored previously, will be representative of the idea that patriarchal societies have been adopted as masculine and serve as a motif of power. In following appearances, the men will be presented as dishevelled, with their blazers off, ties undone, and shirts untucked, and the look will be reiterated by their messy hair. Ideally, men will also have makeup to show a slight stubble, implying a complete relinquishing of personal hygiene once the women in their lives have left.

Old Men’s Chorus:



IMAGE 12



IMAGE 13



IMAGE 14- golf shoes

The Men’s Chorus, though placed in the audience for a more immersive effect, are still in the other characters’ community and hence they will be dressed to represent their residing in a wealthy suburban area. They will be costumed in a variety of silk and linen blend polo tops, tucked into khaki trousers with a belt and will wear golf shoes to symbolise the elitist sport, and golf sites have historically excluded women whilst being a significant place for business negotiations. This will reflect on how decision-making institutions affecting women are not representative. In seeing visual cues of wealth and privilege, viewers can acknowledge familiar archetypes and thus cultivate a deeper engagement with the production.

Old Women’s Chorus:



IMAGE 15



IMAGE 16



IMAGE 17

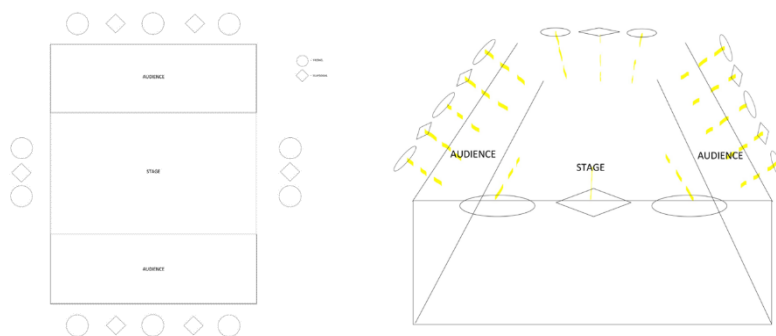


IMAGE 18- cotton

As explored in section A2, the Women’s Chorus comprises old women, who enjoyed certain level of freedom and lesser societal expectations due to their age. On similar lines as the main women when they wield power, I intend for the women’s chorus to wear shirts with elements of work wear such as collars - like a spread collar in IMAGE 15 or a less harsh pointed flat like in IMAGE 17- over pants made of polyester cotton blend suggesting this autonomy. The fabric of tops will be cotton given its stiff heavy material that doesn’t drape well; hence it will not accentuate figures of the women or serve to flatter them. There is no set colour scheme of the tops to reflect the disjointed nature of the chorus. and this will further make it easier to blend into the audience – where they are positioned - to contribute to urging the viewers to feel engaged in the piece.

Lighting

Fresnel lights will be placed as top back lights on either side of the stage to wash the light over the area and also comply with naturalism. The use of top back lights will allow lighting over the entire bodies of the actors, and sculpt them in the space for 3D effect, as opposed to regular top lights. In doing so, the audience shouldn't simply feel as if they are watching two dimensional actors in a space, but rather feel fully immersed and therefore encouraged to engage more. The performance will take place around mid-day to leverage peak sunlight accentuated through the above lighting. Thereby, the hue will be neutral, but slightly more saturated and with an intensity of around 40% so that it's a warmer colour, to better convey the time of day. In Scene 1, only half of the Fresnel lights will be turned on to emphasise the setting and these will be dimmed to about 15% to create a dingy feeling on stage, despite the external natural light. During Scene 3, when the women are rallying together, ellipsoidal lights of around 35% intensity will add more light onto the women. This emphasis on the women demonstrates how they are now the ones with power. Similarly, in Scene 4 when Lysistrata is brought in to create 'a resolution to our differences,' [1105] between the Spartan and Athenian ambassadors, she is truly the one at the top of the power dynamic since the women, led by her, have the ability to end the war through their husbands and lovers. Essentially, these ellipsoidal lights will be leveraged to portray power, central to the play. Borrowing some aspects from Brechtian epic theatre, the audience will have light shining upon them as well, ideally depicting their involvement and contributions within the real-life circumstances in which this happens.



Sound

Carrying on the naturalist theme, foley will be used to enhance the auditory production experience, with everyday sounds such as pedestrians, traffic, and birds chirping- although the last one is more unlikely given the indoor venue, so it will be a softer volume. This naturalism should draw viewers further into the world of *Lysistrata* and thus force them to confront the issues without any distractions or disconnect. In Scene 2 when the women have seized the Acropolis and the characters are shouting vicious threats at one another, there will be additional sounds of people shouting and torches being lit on fire. During Act 4, when the ambassadors are negotiating, the television will play reporting the news at the beginning, so the same shouting sounds will be used except this time coupled with the voice of a news reporter. The banquet setting in Scene 5 will be accompanied with light instrumental music. All the sounds will emanate from the speakers placed along the perimeter of the venue to enhance the audience's feeling of being surrounded by the production, thereby feeling more engaged within the play provoking thought regarding its social issues following the play.

Set

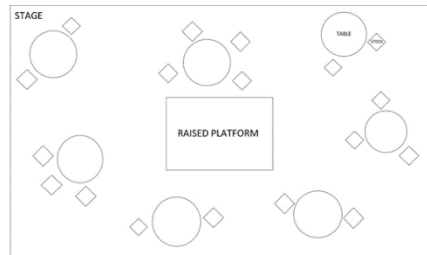
Scene 1:



IMAGE 19



IMAGE 20



I intend to set the first scene in a very gritty dive bar, with the raised platform surrounded by tables with stools. The decaying furniture will be disorderly, to contribute to setting the scene of this messy, rundown place. A sense of irony and contrast is enforced by upper-middle class women at a dingy bar, highlighting the difference between their activism goals and affluent upbringings. This will serve to highlight my purpose of conveying the intricacy of the characters' motivations and give them more depth. Additionally, the setting aligns with the concept of underground activism, since they are planning away from the eyes of authority (the men). In this scene, the raised platform will remain as is, similar to a soapbox in politics, which Lysistrata will stand on when rallying the women.

Scene 2 and 3:



IMAGE 21

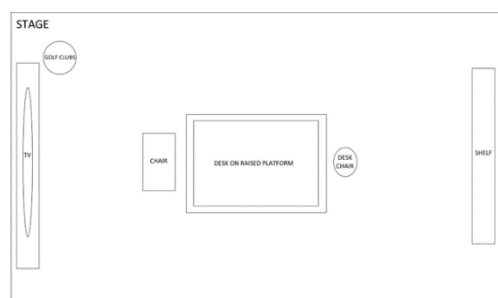


The version of the citadel in my production will be a council chamber, since that is where governing decisions are made, and the funds are stored. Long wooden conference tables with desk chairs behind the tables (diagram above) will be placed lining the sides even where the audience is not seated to depict a professional and even historic setting. As scenes 2 and 3 progress, the room will start to get more disorderly, with the tables and seats spread everywhere showing that the area is being lived in. So, when Rod goes to seduce Myrrhine, the chairs will be placed together to create a bed. The rectangle around the raised platform in the diagram represents that it is roped off, once again like in IMAGE 21, to suggest that the area is reserved for the speaker and symbolises power.

Scene 4:

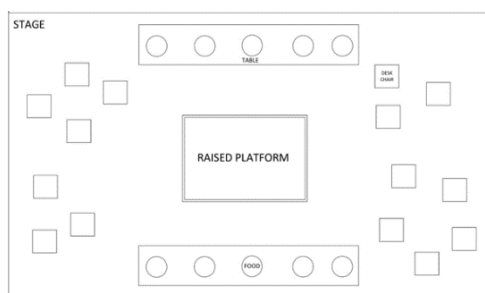


IMAGE 22



In my production version, scene 4 takes place in the Ambassador's office. On the raised platform a humongous desk is placed made of mahogany to give it an expensive, finished look, like in IMAGE 22. The desk will be longer rather than wider to fit over the raised platform and signify the distance between the two ambassadors seated on it. On one side of the desk will be a grand, high-backed chair and on the other one of the desk chairs from earlier, indicating clear conflict. From a top view to the right of the desk where the audience isn't seated will be a hardwood shelf, filled with mainly awards, to depict irony. On the other far side of the stage will be a widescreen television playing the news report on the striking women. Leaning against the TV cabinet will be a stand bag, as a subtle hint to the previously mentioned idea of golf being a motif for rich men with power and draw a connection to the old men's chorus. In doing so, the setting suggests that the very people yelling at the women and threatening to 'smack her [the women's chorus] with a log,' [396] are also the ones making the decisions, condemning society's set up.

Scene 5:



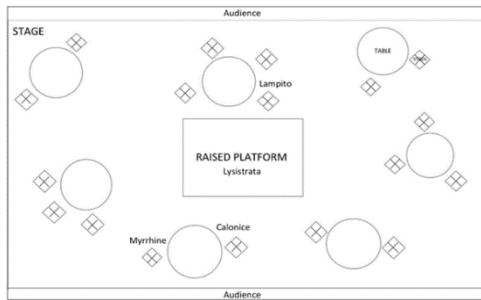
Finally, the set will change back to the same set as scenes 2 and 3 except that the tables would have been moved to the front of the audience and laid with food for the banquet. The desk chairs will also be completely rearranged to depict a party setting to celebrate new negotiations and people having fun to indicate a complete shift from the previous scenes.

Section C:

The moment I have chosen takes place in the latter half of Act 1, after Lysistrata has convinced the other women to unite and swear the oath. This moment is poignant as it sets the atmosphere for the women once they join forces - one of collective empowerment. The scene is also ironic as it showcases women on opposing sides of the civil war joining together, whilst the men remain unable to do so. Moreover, it is the play's first demonstration of the women's otherwise overlooked competence in gaining power and control. Therefore, it creates meaning as the audience will watch the women, particularly Lysistrata, adopt these traditionally more masculine tropes.

This moment also seeks to create comedy, as the women are inebriated and discussing their sexual prowess when feminine allure is otherwise mystified in society, so it could be considered awkwardly comedic for a modern audience. However, it also serves as an incredibly powerful moment where we can see the women unite significantly relating to my overall intention for the piece, as it will embrace the scene's humorous elements but also encourage contemplation regarding the efficacy of collective empowerment as a means of achieving peace. However, my sub-intention specifically for this scene is to emphasise how the subversion of gender dynamics for women is beneficial, whilst also inciting emotions of empowerment and connectivity with the audience. Additionally, the moment will convey the emotions of the women- courageous, uninhibited, supported – sentiments that should ideally be similarly evoked from the audience members, especially the female viewers. Structurally, the scene introduces the Aristophanes's premise, lending the moment further significance because it creates the atmosphere of solidarity that characterises the women's scenes from there on.

General staging and sound



As presented by the crosses in the diagram, the women will all be placed around Lysistrata (standing on the raised podium) scattered, excluding Lampito (the keenest to swear the oath) and Calonice who should be closest to Lysistrata (upstage center on either side) since they later help in the oath, and Myrrhine who was earlier with Calonice so logically she will be seated next to her.

Placing many women cramped together in a defined space symbolises the enormity of their actions and the consequences it will have on all of them as a coherent identity. The bar setting will be incredibly rundown, juxtaposing the women's costumes, and in doing so creates an atmosphere of discretion. My intent is to encourage the audience to feel embedded in the piece, making it easier to relate and draw a parallel to their own lives. And so, the only additional sound will be the background noise of people shouting and chatting in the bar, until Lysistrata rallies the women, and it centres only on them. Since the sound will surround the audience, it disallows for an emotional disconnect to the characters.

My staging of moment:

At this point, four ellipsoidal lights switch on, with an intensity of 25% and a neutral wash, to maintain a naturalist style [223]. In the background, women are cheering and applauding from [223-231] to create an atmosphere of connection and togetherness. Moreover, a sense of rowdiness should be depicted, contrasting the manner that these affluent women are expected to act, as suggested by their costuming and general expected gender roles. Therefore, this should also serve to create meaning in further demonstrating the complexities and depths of these women, in line with my intention. When Lampito first speaks [228], she will do so in a distinctly "other" accent to reiterate that she is from the opposing side, emphasising the irony of the situation that the men cannot unite. Once Lysistrata, raised on the centre platform, 'holds up a bowl full of wine,' the ellipsoidal lights increase intensity to 35% and all the fresnel lights dim to 15%, creating a subtle spotlight on Lysistrata to emphasise meaning- she has power. Additionally, the other women will embody characteristics of eagerness through gesture - leaning in and angling their bodies towards Lysistrata, wide eyes observing her every move, chatting excitedly - to demonstrate that this is a pivotal moment in the narrative. The prop utilised in this scene will be a very large wine bottle with the word "wine" and grape vines illustrated on the body. The bottle will be passed around by the other women before being handed to Lysistrata. The wine bottle's exaggeration will embrace comedic aspects of the oath implying that they will all become intoxicated after, if they are not already, and also demonstrate that what they are consuming is sourced from this gritty dive bar and thus tacky and cheap. Whilst Lysistrata says [232-236] she speaks at a loud volume, in an assured and commanding tone to indicate her decisiveness and ability to demand attention from the other women, thus making her an effective leader, once again serving to subvert conventional power dynamics to convey the message. Her gait throughout the moment will imitate a confident stature, with a straight back, shoulders down, chin up, gesticulations, and making direct eye contact with every woman. In order to achieve this, she will turn around as she speaks, so she can address the women and audience on both sides, to reflect the inclusivity and togetherness. And so, when stating 'you and all the others,' in her assured tone, the women move closer to each other in their areas (tables) and join hands to demonstrate their solidarity and how although they are acting unruly, this is still a very

empowering moment of bonding for them that should evoke feelings of pride in their gender and even make the audience feel connected, inciting similar emotions from them.

In lines [237], Calonice speaks under her breath, stuttering, demonstrating her emotions of hesitancy and anxiety. Following this, Lysistrata engages the other women by shouting 'come on, say it!' The other women respond by cheering (yelling, whistling, clapping) and other women become more boisterous adding to the atmosphere and emboldening Calonice to speak loudly and with confidence. So, when saying line [241], Calonice starts to act in a caricatural manner, holding her hand to her forehead and groaning to create comedy.

From lines [240-257], there is a crescendo in volume for Calonice and Lysistrata as they slowly gain confidence and are empowered, and must also be louder than the other women who maintain their jeering and reactions to the oath throughout reflecting their emotions and ideally the audience. For this sound, there will be cheering and uncouth whistling from the other women when saying the lines underlined in green and booing after lines highlighted in red to establish this atmosphere of community from that moment on when they work together as a group of women united and in sync. Approaching the end of the oath, the women inch their bodies closer to Lysistrata with wondrous facial expressions, some of them letting go of each others' hands to lean on stools and tables watching closely, closing all the gaps on stage, so they use up a concentrated area of space. This will communicate the efficacy of Lysistrata's control to the audience. Lysistrata's asking 'Do all you women swear this oath?' will signal a turning point for the characters and this effect is achieved through Lysistrata raising an arm and holding out her hand, waiting, to indicate that she requires silence. She will also take on a more solemn facial expression, differing from her earlier smiling and happier one. The moment's significance is hence highlighted, which might have been deprioritised in the audience's minds by the focus on the comedic element instead. Consequently, the women stop their clapping and jeering - at various times, not all at once - with some placing a finger in front of their lips and shushing the others until eventually there is complete silence. This will create a very Brechtian shift in action, allowing the audience to pause, engaging in the tension on stage, before continuing to further immerse the audience into the ritual as they ideally feel connected to the women and their emotions start to mirror those of the characters. For line [259], the characters all speak in complete unison, signifying their collectivist emotions. The ellipsoidal lights switch off, as they are all gaining power and there's an even further shift to this moment belonging to the community, not just Lysistrata. And upon Lysistrata saying 'offering' in the next line, everyone begins to yell and cheer, hugging each other and climbing the tables to close in on the wine, creating a riotous atmosphere. Everyone's facial expressions show rejoicing to reflect their celebratory emotion. Here, Lysistrata gulps some of the wine, really exaggerating her swallowing motions and the large wine jar in her hands, held above her head. After, she passes the bowl to Calonice who does the same, before passing it and so on and so forth. This reinforces how when acting like men, the women are granted this sense of freedom to act however and enjoy it.

Script of chosen moment:

LYSISTRATA
 O you,
 Goddess of Persuasion and the bowl
 which we so love, accept this sacrifice,
 a women's offering, and be kind to us.
[Lysistrata opens the wine jug and lets the wine pour out into the bowl]

CALONICE
 Such healthy blood spurts out so beautifully!

LAMPITO
 By Castor, that's a mighty pleasant smell.

MYRRHINE
 Ladies, let me be the first to swear the oath.

CALONICE
 No, by Aphrodite, no—not unless
 your lot is drawn. 230

LYSISTRATA *[holds up a bowl full of wine]*
 Grab the brim, Lampito,
 you and all the others. Someone repeat
 for all the rest of you the words I say—
 that way you'll pledge your firm allegiance:
 No man, no husband and no lover . . . [210]

CALONICE *[taking the oath]*
 No man, no husband and no lover . . .

LYSISTRATA
 . . . will get near me with a stiff prick. . . Come on,
 say it!

CALONICE
 . . . will get near me with a stiff prick.
 O Lysistrata, my knees are getting weak!

LYSISTRATA
 At home I'll live completely without sex . . . 240

CALONICE
At home I'll live completely without sex . . .

LYSISTRATA
 . . . wearing saffron silks, with lots of make up . . .

CALONICE
. . . wearing saffron silks, with lots of make up . . . [220]

LYSISTRATA
 . . . to make my man as horny as I can.

CALONICE
. . . to make my man as horny as I can.

LYSISTRATA
 If against my will he takes me by force . . .

CALONICE
If against my will he takes me by force . . .

LYSISTRATA
 . . . I'll be a lousy lay, not move a limb.

CALONICE
. . . I'll be a lousy lay, not move a limb.

LYSISTRATA
 I'll not raise my slippers up towards the roof . . . 250

CALONICE
I'll not raise my slippers up towards the roof . . . [230]

LYSISTRATA
 . . . nor crouch down like a lioness on all fours.

CALONICE
. . . nor crouch down like a lioness on all fours.

LYSISTRATA
 If I do all this, then I may drink this wine.

CALONICE
If I do all this, then I may drink this wine.


LYSISTRATA
 If I fail, may this glass fill with water.


CALONICE
If I fail, may this glass fill with water.

LYSISTRATA
 Do all you women swear this oath?

ALL
 We do.

LYSISTRATA
 All right. I'll make the offering.
[Lysistrata drinks some of the wine in the bowl]

 - Lines with jeering and negative reactions from the women

 - Lines with cheering and positive reactions from the women

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IMAGE 5 (from left to right)-

Crafty Fox Creations. Bustier Midriff Waist Shaping Dress.

Wiholl. Password page.

SHEIN. Ditsy Floral Ruffle Hem A-line Dress.

Jangj. Sleeveless Mini Dress 2023 Celia Fashion V Neck Party Elegant Sundress.

SHEIN. Privé Impression Floral Dits Nô Frontal Split Thigh Vestido Cami.

Urban Outfitters. Women's Dresses.

Fashion Fusion. Power Dressing

Befashionable. 31 Old Money Outfits To Steal The Spotlight.

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Elena.

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Vanity Fair. Blake Lively's Most Incredible Fashion Moments in A Simple Favor

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