

The aim of this paper is to analyze the representation of Lysistrata in the episode of the film *Destinées* (France/Italy, 1954, aka *Daughters of Destiny*, USA, and *Love, soldiers and Women*, UK) directed by Christian-Jacque. The film is composed of three episodes; each one is directed by a different director. The common theme of these stories is the behaviour of women in times of war. The three episodes are presented by a male shadow playing the role of destiny.

The first episode "Elisabeth", starring Claudette Colbert and directed by Marcello Pagliero, tells the story of an American who goes to Europe in search of her husband after the end of the Second World War. The second episode, "Jeanne", directed by Jean Delannoy, enacts the story of Joan of Arc. Lysistrata is the third episode, starring Martine Carol.

I would like to examine the representation of this Greek "fighting woman" from three perspectives. First, I would like to examine the film as a relatively free adaptation of the comedy by Aristophanes and the alterations in the characterization of the principal character. For example, the fact that Lysistrata's husband appears in the film could be a way of making the "heroine warrior" a more acceptable character for modern audiences. Second, I would like to examine how this work of fiction about a group of Greek women revolted by masculine behaviour is connected to two other stories from quite different and distant periods. One presupposition that exists here, I believe, is that of the universality of standards of female behaviour, at the same time that the temporal ordering allows the viewer to perceive these standards through a historical "evolution" (seen back to front). The third is that of the way in which the director guides the gaze of the viewer. It seems to me that even while representing Lysistrata as a warrior, he disqualifies her from this function through the comic tone given to her behaviour and her attitudes during street fights and debates in the assembly as well through the comment of the character playing destiny (who functions like a chorus) that the "female weapon" is caprice. The choice of creating this third episode with a comic character and presenting it with farcical language and settings reveals, on one hand, an intention to following the Greek model of tragic plays followed by a satirical drama, and on the other, a lack of serious consideration of the possibility of feminine revolt led by a woman.

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