

Fernández, C.N. (2016) “Lisístrata, la estratega”, in V. Gastaldi, C. Fernández & G. De Santis (eds.), *Imaginarios de la integración y marginalidad en el drama ático*, Universidad Nacional del Sur, Editorial de la Universidad Nacional del Sur; 99-129.

In the set of typically masculine attributes that characterize the character of Lysistrata, the heroine of the eponymous comedy, her competence to speak about matters of war -an essentially masculine type of knowledge- as if she were a true warrior stands out. She uses a linguistic register of a military nature to name her own actions, those that describe her interaction with the rest of the women, and also those of the female group. In this paper, we intend to bring to light a series of technicalities typical of the war-military language that form a constitutive part of her discourse, and, in this way, to delve into the ambiguities and their complex invoice. These tensions are enhanced, moreover, because this "warrior" pose is adopted by someone who defends the anti-war perspective like no other figure in the drama; there is then an ostensible opposition between what the character says and does and the way in which he says it and does it.