The Reception of *Lysistrata* and *Chi-Raq*

I. Modern Reception
   A. How would the world perceive the story of *Lysistrata* today?
   B. Adaptations must change to suit their audience – reframing the play and the theme of war within a localized or global context (Kotzamani 2006: 14)

II. The History of the Sex-Strike
   A. Non-violent social movement: “the use of non-violent strategies to achieve social or political aims” (Agbedahin 2014: 10)
   B. *Lysistrata* the first mention
      i. Greek tragedies more popular than Greek comedies in Africa, although *Lysistrata* has been performed in a university setting (Wetmore Jr. 2002: 50)

III. Modern Revolutions and the Influence of *Lysistrata*
      i. Leymah Gbowee the “modern Lysistrata”
   B. Togo – based off the Liberian movement; failure in 2012
      i. Lack of similar political, cultural or social history to Liberia’s (Agbedahin 2014: 19)
      ii. Lack of understanding behind the movement, leading to a twisting of the message
   C. *Chi-Raq* opens with statistics of wars and their American death counts
      i. Afghanistan War
      ii. Iraqi War
      iii. These numbers are compared to Chicago’s, whose death toll passes them all

IV. *Chi-Raq*: The Mainstream Modern Adaption of *Lysistrata*
   A. Musical delivery, most dialogue in rhyme
   B. Those in power portrayed as self-interested, corrupt, and misguided, and the status quo is portrayed as unjustly burdensome for ordinary, decent people (Henderson 1996: 36)
      i. The major issues of *Chi-Raq* modeled on the criticism of the Peloponnesian War
         - A commentary of war societies
         - Opening scene is a photo of the United States constructed of guns
C. Lysistrata – a woman “so fine, made both George Zimmerman and Darren Wilson wanna kiss her.” – Dolmedes (Chi-Raq)
   i. Lysistrata details the viewpoint of the women and of the Spartan gang
D. Father Mike Corridan tells us about modern Chicago’s economic, political problems and solutions without breaking the fourth wall
E. Chorus = Dolmedes, interacts only with Lysistrata
F. The oath: “No peace, no pussy”; recited by the young and old, across countries
G. Still an element of the original role of the comedy?
   i. Very comedic scenes with constantly moving sets and scenery
   ii. Women involving themselves in the politics of crime and gang violence to bring about an end through a sex strike
      - Women display the power to curb the will of men through the sex strike (male sensibilities vs. female sensibilities)
      - Very similar to original Lysistrata in dialogue of the women and Dolmedes
   iii. Differing view: shows the role of black women limited to the sex women can provide (golden vaginas), and the role of black men limited to running around with guns shooting at people – Ijeoma Oluo (Blount 2016: 1898).

V. How the Sex-Strike Plays a Role in Chi-Raq
A. Whom it affects:
   i. Focus on the women and their response, very similar to the Second Liberian Civil War
   ii. Morris: “I need some active-duty, first-class vagina.”
   iii. The priest sees the effect of the sex strike, but points out the larger systemic issues that must be corrected, further emphasized by Dolmedes
   iv. Lysistrata and General King Kong regarding riding the Whistling Dick: “Yeah like you old General Stonewall Jackson coming to rescue little old darkie me from those Yankees”
B. How it ends:
   i. “She wants world peace.” Commissioner Blades, “Well, give her fucking world peace.” Mayor McCloud

Bibliography