

## The Reception of Aeschylus in International Film, Fiction, and Theatre

This panel focuses on the reception of Aeschylus in the 20<sup>th</sup> century focusing primarily on post-1960s film, literature and theatre. Aeschylus has long been recognized as one of the greatest dramatists in history and has a long tradition, especially in Germany and the English-speaking world as a source for inspiration for authors, philosophers, psychologists, dramatists, and more. We seek to highlight some of the less well-known receptions of Aeschylus that capture the various aspects of Aeschylus' art, such as his inventive stagecraft and language as well as his engagement with politics. The papers on this panel also seek to expand the range of regions considered as part of the reception tradition of Aeschylus.

There are four papers on this panel. The first examines the Cuban playwright Antón Arrufat's *Los Siete Contra Tebas* (1968), his adaptation of Aeschylus' *Seven Against Thebes*, and argues that Arrufat fuses Euripidean and Aeschylean elements within his play in order to criticize Cuba's revolutionary politics. The second paper moves us to Spain, Italy, and Mexico and discusses the way Ferdinando Baldi invokes the stagecraft of Aeschylus in his 1969 western *Il pistolero dell'Ave Maria* to enact the destruction of the house of Carrasco (his Atreidai). The third paper takes the audience to the frozen horror of the Overlook Hotel in Stanley Kubrick's *The Shining* (1980), where our panelist explores a particularly Aeschylean use of inside/outside to invoke terror both in the audience and in its characters. Finally, the fourth paper examines the way in which Albanian author Ismail Kadare infuses his novel *The Successor* (2002) with the imagery and atmosphere of fear and tension from Aeschylus' *Agamemnon* in order to create a scathing critique of life under a communist dictator.

While the four subjects of the papers come from different parts of the world and represent different genres, each shows the influence of Aeschylus and deploys his techniques to similar effect, including critiquing of tyrannical power, exploring the dangers of generational strife, and the destructive potential of political power for families (not to mention more specific plot-focused reception). Aeschylus often explored the darker sides of power and staged his plays in ways that invoked maximum dramatic tension and even horror. This is the aspect of Aeschylus' legacy our panel honors.