

N. Nikolaides' *Eurydice BA2037* (1975): A Sharp-edged Approach to a Classical Rescue

N. Nikolaides' *Eurydice BA2037* (1975) marked the avant-gardist director's debut to feature-length cinema. By taking first-prize in its year's Thessaloniki Film Festival, Nikolaides' film augured favorably for a productive career. (Rena) Nine provocative — sometimes repulsive — films, mostly shunning narratives from classical mythology, were to chart Nikolaides' course through the establishment of New Greek Cinema. (Soldatos; Shuster) Yet, *Eurydice BA2037* lies essentially forgotten alongside many other exempla of Greek cinematic adaptations of classical mythology. (ΣΙΝΕΜΥΘΟΛΟΓΙΑ) Remarkable acting, moody cinematography, and an especially evocative reassessment of the Eurydice and Orpheus myth justify closer examination of the film. Especially I will explore below the film's current depth of obscurity and argue to elevate its prestige among classicizing cineastes. A novel Eurydice deserves attention.

Against a mid-70's backdrop of armed conflict and feminist liberation, Nikolaides' empowerment of Eurydice is the film's most remarkable achievement. Strong-willed Eurydices, who speak and act independently of their rescuer's heroic deed, appear with greater frequency since the influential articulations of H.D., Margaret Atwood, Gerrey Alta and other feminist writers. Nikolaides' Eurydice, portrayed by Vera Tschechowa, manifests surpassing strength of will that few if any of her peers or forebears ever approach. This film's protagonist rises above external conflict, too, as Nikolaides weaves a political message into the psychological drama.

Nikolaides creates a scenario and a character that deserve attention in the reception-history of the Orpheus and Eurydice myth. (Karalis) However, in the process, this newly conceived Eurydice eclipses the role of Orpheus, blithely reduces his narrative importance, and makes the narrative her own.

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