

The Time and Space of Greek-Cypriot Cinema:

A Deleuzian Reading

Lisa Socrates

University College London

Submission of Doctoral Thesis

Declaration

I **Lisa Socrates** declare that the work presented in this thesis is my own. Where information has been derived from other sources I confirm that this has been indicated in the thesis.

Signature: Lisa Socrates

Date: 20th April 2015

Abstract

This study traces the emergence of Greek-Cypriot Cinema in Cyprus since 1974, arguing that it is the product of a historical moment. 1974 marks a watershed in the island's protracted political conflict which culminated in ethnic violence, a coup and war. Whilst the war has been the subject of wide ranging scholarly research its impact in forging a distinctive national cinema remains unexamined. This thesis attempts to re-address this absence. My approach is interdisciplinary, drawing on historiographical studies as well as Film Studies, Cultural Theory and Film Philosophy. Primary research includes extensive dialogues with filmmakers. All of the films examined deal explicitly with facets of space, time and memory in connection to the experiences of the war. In view of these prevalent themes the thesis makes the case for reading Greek-Cypriot Cinema through the cinema work of French philosopher Gilles Deleuze, whilst holding the films' cultural and national contexts in view. It proposes that *Cinema 1: The Movement-Image* (1983) and *Cinema 2: The Time-Image* (1985) explore the interconnection between real spaces outside of cinema and the creative spaces inside, through the categories of time and space. Centring on the conceptual shift in these volumes from a cinema of movement to a cinema of time and memory I argue that Deleuze's paradigm offers a conceptual engagement with the distinctiveness and complexities of Greek-Cypriot Cinema; as it negotiates the real and abstract time and spaces which are imagined, reflected and visualised on the screen. Part one conceptualises Greek-Cypriot Cinema within existing studies of cinema and nation, examining Deleuze's descriptions of modern and political cinema. Part two examines time and recollection-images in the films of Georgiou, Florides and Nicolaidis, Tofarides and Koukoumas. Part three scrutinises how the changes in the political landscape after 2003 are reflected in films which imagine a new dynamic between time and spaces, creating new cinematic images in works by Farmakas, Stylianou and Danezi-Knutsen.

Bibliography	322
Filmography	332

Acknowledgments

Researching and writing this thesis has taken me on a challenging and rewarding journey. I have been very fortunate to have had the support and encouragement of many individuals. Dr. Claire Thomson has been an outstanding doctoral supervisor who has been very generous with her time. Her inspiring feedback at important stages of this research is immensely appreciated. I still remember the first time we discussed the possibility of working with Gilles Deleuze's cinema work. There has been no going back on this aspect of the thesis. Dr. Joanna Evans has been a generous secondary supervisor. As my area of research did not fall entirely within one department, it is important to acknowledge the support of Scandinavian Studies for providing me with an academic home during my time as a postgraduate student at UCL. I would also like to thank Prof. Stephen M. Hart who welcomed my request to host a day of Cypriot Film Screenings as part of the established UCL Festival of the Moving Image in November 2009. Many thanks to the members of UCL's Film Society for their technical support on the day.

I am very grateful for the Research Award from the Graduate Research School at UCL. This made a research visit to Cyprus possible during July-August 2011. I would also like to thank the Cyprus Cinema and Advisory Committee and Brave New Media for financially supporting my trip to Cyprus in June 2009. I am thankful for Eleni Papadopoulou's assistance at the film archive of the Ministry of the Interior's Press and Information Office in Cyprus, during my research visit in July-August 2011. This opportunity enabled me to view a good many films which I would otherwise not have had access to, including *Roads and Oranges*, *Buffer Zone*, *Parallel Lives* and *The Train goes to the Sky*. Stavros Papageorgiou at Tetraktys Productions has provided important insights into film culture and the audio visual industry in Cyprus over the last few years. Giorgos Koukoumas and Irena Ioannides kindly uploaded their films especially on YouTube, ensuring that I could review them again. The exchange of ideas with the following filmmakers at various stages of researching this thesis has proved invaluable: Yianna Americanou, Panicos Chrysanthou, Sophie Constantinou, Simon Farmakas, Adonis Florides, Christos Georgiou, Stella Karageorgi and Lia Lapithi Shukuroglou. Thank you to Pembe Metash for sending me DVD copies of *Kaan & Michalis* and *Utopia*.

I want to thank James Agar for the opportunities to teach on the BA European Cultural Studies programme at UCL during the academic years 2009-2011. It was fantastic to discuss Greek-Cypriot Cinema and films with undergraduates. Also I want to thank Dr. Claire Thomson for the opportunities to contribute to the MA Film Studies programme at UCL by teaching on the Cinema and Nation module during the academic years 2008-2010. So many inspiring ideas have found their way into my thesis from these seminars.

The following colleagues have been kind and supportive of my research: Amanda MacKenzie, Christopher Leach, Bhavin Bhadresa, Saci Lloyd and Jason Osei-Tutu and Hérick for his ability to troubleshoot with Microsoft. I am very grateful to all these colleagues for their expertise on cinematography, digital technology and photography. Thank you to Marta Asensio for kindly proof reading and being so sharp with early versions of my chapters. Thank you to Mihalis, who shared his extensive knowledge on growing up in Cyprus during the colonial period in the 1950s, for being so candid about his own politics and for sharing those difficult memories relating to the war in 1974.

My family has cheered me on through this endeavour. Nina's and Natalie's kindness has been boundless. My sisters, Koulla and Milia have shown faith in my project and my brother George has been an asset because he always makes me laugh. I have been fortunate to have the support of my partner Nick, whom I thank deeply for all the practical support and also for making a good attempt at picking up some essential Deleuzian concepts. He has shared this journey with me. Chloe and Marcus have grown throughout the duration that I have been writing this project. Christina my mother has shared my enthusiasm for this project and cooked wonderful meals for my family so that I could have more time to write. Finally, the memory of my late father has inspired me to embark on this venture and to complete it.

List of Illustrations

All these images have been generated from screen grabs, sourced from DVD versions, unless otherwise indicated.

- Figure 1.1 Young Luka with his mother in the opening sequence 32
(Source: *Under the Stars*, Christos Georgiou, Cyprus, 2001)
- Figure 1.2 'Stamp wallpaper' depicting war refugees from 1974 48
(Source: Lia Lapithi Shukuroglou's website www.lialapithi.com 2008)
- Figure 1.3 Panorama of Pentadaktylos, photo printed on plexiglass,
150 x 2000cm 49
(Source: Lapithi's website www.lapithi.com)
- Figure 1.4 The U.N Buffer Zone in Nicosia city stating the forbidden
area is the 'dead zone' 49
(Source: http://en.wikipedia.org/wiki/United_Nations_Buffer_Zone_in_Cyprus)
- Figure 2.1 Marketing Campaign for the annual festival held in Cyprus
Cyprus Film Days 2014 73
(Source: Official website for the film festival <http://www.cyprusfilmdays.com/>)
- Figure 3.1 Omeris and Rhodou 93
(Source: *Akamas*, Panicos Chrysanthou, Greece/ Turkey 2006).
- Figure 3.2 Banner located on the official website for *Akamas* 94
(Source: www.akamas.com)
- Figure 3.3 A Greek-Cypriot member of E.O.K.A. preparing to hunt 'traitor'.
down his fellow 98
(Source: *Akamas*: Panicos, Chrysanthou, Greece/Turkey 2006)
- Figure 3.4 Greek-Cypriots try to bring Rhodou back from Omeris's village 100
(Source: *Akamas*, Panicos Chrysanthou, Greece/Turkey, 2006)
- Figure 3.5 Figure 3.5 Liberty Monument in Nicosia, commemorating heroes of
E.O.K.A. 105
(Source: http://commons.wikimedia.org/wiki/File:Statue_of_Liberty_Nicosia_Cyprus.JPG)
- Figure 4.1 Being left behind whilst her father fights in the war 114
(Source: *Her Violet Garden*, Irena Ioannides, Canada/Cyprus, 1997
Image taken from Canadian Filmmakers Distribution Centre
<http://www.cfmdc.org/node/651>)

Figure 4.2 Young Violet learning that her father is absent at war (Source: <i>Her Violet Garden</i> , Irena Ioannides, Canada/Cyprus, 1997 Image taken from Canadian Filmmakers Distribution Centre http://www.cfmdc.org/node/651)	115
Figure 4.3 Luka looking on as a bomb kills both parents (Source: <i>Under the Stars</i> , Christos Georgiou, Cyprus/Greece, 2001)	128
Figure 4.4 The soldier/postman in <i>Hellmets</i> (Source: <i>Hellmets</i> , Giorgos Koukoumas, Cyprus, 2009 http://www.ccm.ma/8fcmmt/fiches/casques.html)	133
Figure 4.5 'Monuments of Glory and Mourning', photo series (Source: Lapithi's website www.lapithi.com)	137
Figure 4.6 A School boy writing lines in an after school detention (Source: Lapithi's website www.lapithi.com)	143
Figure 5.1 Extreme close-up of the clock in Nicosia Airport (Source: <i>Airport for Sale</i> , Simon Farmakas, Cyprus, 2007)	151
Figure 5.2 The wife visits the battlefield where her husband was shot (<i>Absent</i> , Simon Farmakas, Cyprus, 2009)	167
Figure 5.3 A Greek-Cypriot soldier captured by the enemy (Source: <i>Absent</i> , Simon Farmakas, Cyprus, 2009)	169
Figure 5.4 Boys looking across the buffer zone in Nicosia (Source: <i>Airport for Sale</i> , Simon Farmakas, Cyprus, 2007)	183
Figure 5.5 The abandoned Cyprus Airways aeroplane on the runway (Source: <i>Airport for Sale</i> , Simon Farmakas, Cyprus 2007)	185
Figure 6.1 The coat left on the bench in the closing sequence. This is a pier in Limassol (Source: <i>Kalabush</i> , Adonis Florides, Cyprus/Greece, 2003)	198
Figure 6.2 Prodromo visits Soula (Source: <i>Kalabush</i> , Adonis Florides, Cyprus/ Greece, 2003)	215
Figure 6.3 Mustafa putting on a mask during the carnival (Source: <i>Kalabush</i> , Adonis Florides, Cyprus/Greece, 2003)	219

Figure 6.4 Migrants standing on the street corner indicating they are looking for work (Source: <i>Kalabush</i> , Adonis Florides, Cyprus /Greece, 2003)	223
Figure 6.5 Humans wearing animal masks (Source: <i>Kalabush</i> , Adonis Florides, Cyprus/ Greece, 2003)	226
Figure 6.6 Miro planning to leave Cyprus for Canada (Source: <i>Kalabush</i> , Adonis Florides, Cyprus/ Greece, 2003)	229
Figure 7.1 Phoebe and Luka crossing the U.N. border. (Source: <i>Under the Stars</i> , Christos Georgiou, 2001)	245
Figure 7.2 Crossing the Border to go to the north of Cyprus (Source: <i>Kaan & Michalis</i> , Maria and Lefcos Clerides)	255
Figure 7.3 Michalis recording what he sees on the northern side of Cyprus (Source: <i>Kaan & Michalis</i> , Maria and Lefcos Clerides)	263
Figure 7.4 Michalis recording the football game (Source: <i>Kaan & Michalis</i> , Maria and Lefcos Clerides, Cyprus, 2007)	268
Figure 7.5 Marketing image for <i>Sharing an Island</i> (Source: https://www.facebook.com/pages/Sharing-an-Island/223823927636931)	269
Figure 7.6 Filming on location at the abandoned Nicosia Airport for <i>Sharing and Island</i> (Source: https://www.facebook.com/pages/Sharing-an-Island/223823927636931)	271

Introduction

The war which broke out in 1974 forms a watershed in the history of modern Cyprus, bringing profound changes to the island's physical spaces. This historical moment divides the island into north and south, separating the Greek and Turkish-Cypriot communities into these two territories. The island's politics and developments which led up to this war have attracted wide ranging scholarly research in the fields of history, politics, international relations and social anthropology. Whilst the impact of this war continues to be reflected in filmmaking today, it has by comparison attracted limited scholarly interest. I intend to address this neglect by making the case that the war has played a decisive part in shaping a distinctive national cinema from within the Greek-Cypriot community. The number of films to engage with the war is so considerable as to merit scholarly attention, and this thesis explores how Greek-Cypriot Cinema has been shaped by this historical moment. It examines how aspects of cinema's medium specificity, both technical and aesthetic, have the capacity to visualise ambitious concepts such as time and space which offer insights into the experiences of political conflict and war. The thesis sets out to discover this relatively unknown cinema through the cinema-focused work of French philosopher Gilles Deleuze.¹

Origins

Whilst research commenced formally in the autumn of 2007, this is a project which has enjoyed a long period of gestation. With hindsight, it is possible to determine that its origins extend back two decades to periods of work as a literary translator and researcher in Cyprus in the summer of 1990 and also in 1991 and 1992. During these times I met with many poets, writers and literary critics, all of whom engaged with themes of the 1974 war in their work. Many had started writing immediately when the conflict broke out so that by the early 1990s a tradition of Greek-Cypriot literature was visible. Literary production within the Greek-Cypriot community unfolded distinctive issues which expressed a shared consciousness of the war, encompassing themes such as those of the missing persons, the experiences of the refugees, displacement and the desire to return back to their abandoned homes. In particular, poetry was produced at a prolific rate perhaps because of its limited

demands on time in comparison to prose. Such was the momentum of this initial literary phase that an academic journal called *Waves* was established in 1990, publishing poems, critical essays and reviews of literary work.² George Moleskis, a poet and literary critic, has written extensively of his experiences of dislocation as a war refugee who was forced to leave his home in the north of Cyprus.³ Subsequently he felt the loss of his cherished collection of books because unlike the memories of his home, this was irreplaceable.⁴

In comparison to these literary responses it would take two decades for the war to be represented on the cinematic screen with any comparable momentum. Cinematic responses were delayed due to many factors including the collaborative nature of filmmaking in comparison to the writing of poetry, the lengthier production process, the range of human and financial resources it demands and, not least in significance, the absence of a film funding system, state assisted or otherwise in Cyprus. This arrived in 1994 with the Cyprus Cinema Advisory Committee. It is noteworthy that the presence of a new generation of filmmakers in the mid-1990s coincides with the increased output in film production within the Greek-Cypriot community. Commenting on what he terms as ‘an “emerging Cypriot cinema” ’ the filmmaker Adonis Florides makes a distinction between an ‘older generation (who) are in their mid-late fifties’ and a ‘younger generation of film-makers [sic] (which) include [sic] Aliko Knutsen, Christos Georgiou, Yiannis Economides...’.⁵

The lack of film and art schools in Cyprus after 1974 meant that students were compelled to study in filmmaking schools abroad before returning to Cyprus. Consequently, whilst a literary generation of writers dominated the cultural scene in the Greek-Cypriot community between 1974 -1994, cinema has been in the ascendancy since 1994. Arguably, it can be said that it has outshone literature as a mode of artistic representation. For many filmmakers from the generation whose childhood was affected by the war, cinema became a powerful medium to explore their experiences which they attempted to represent retrospectively.

This new generation of filmmakers, and the implementation of a state funded cinema in 1994, two decades after the war, indicate how this cinema is intrinsically engaged with the passage of time. As Gilles Deleuze observes in his second volume *Cinema 2*: ‘It is a mistake to think of the cinematographic image as being by nature in the present’.⁶ Deleuze’s comment is exemplified in the feature

and short films about the events of 1974 which continue to engage filmmakers. For example, Giorgos Koukouma's *Hellmets* was released in 2009. Simon Farmakas's short film about the family of a missing person called *Absent* was made in 2009. Why has cinema and not literature become the dominant art form to imagine the events of the war of 1974? How can we conceptualise the rise of Greek-Cypriot Cinema by engaging with Deleuze's study of cinema and in particular the centrality and philosophical importance he assigns to time as well as space which are reflected in his observations of the cinematic image? These key questions are explored in this thesis. I now review the events of the war which shaped the cinematic imagination within the Greek-Cypriot community after 1974.

1974: War

Between July 15 1974 and the end of August 1974 Cyprus experienced a foreign coup, an invasion by mainland Turkey and a civil war. After a failed coup d'état by the Greek military Junta who attempted to force a union with Cyprus's Greek-Cypriot community, Turkey invaded in order to defend the Turkish-Cypriot minority. During the war, atrocities were suffered by both Greek and Turkish-Cypriots who were forced out of their homes to become refugees. It is recorded that about 200,000 Greek-Cypriots left their homes to resettle in the south with around 700 remaining in northern Cyprus. In *The Making of Modern Cyprus: From Obscurity to Statehood* (1990), Panteli argues that by 'any international standards, the volume of refugees proportional to the ethnic population was enormous – some 40%'.⁷ The number of refugees in the Turkish-Cypriot community amounted to about 44,039 which given the population of the community is considered correspondingly high.⁸ Recent figures on missing persons document that there are 1508 missing Greek-Cypriots and 493 Turkish-Cypriots, giving a percentage of 24% Turkish-Cypriot and 25% Greek-Cypriot persons who have been identified.⁹

The island's division and the separation of the ethnic communities saw the concentration of Turkish-Cypriots in the north of the island with the setting up of a Turkish Republic of Northern Cyprus. This effectively continues to function as an unofficial republic without international recognition, administered by the mainland Turkish government as a satellite state. In 2014, four decades after these events, Cyprus remains a divided country in spite of countless initiatives by leaders of both

communities to negotiate a peace settlement which will also work towards the island's re-unification. Writing nearly two decades after 1974 and in the context of Berlin's divisions, Panteli observes how the green line which divides the capital and the entire island is 'reminiscent' of the Berlin Wall.¹⁰ As we will examine, the island's divided spaces emerge as a highly prevalent theme in shaping the imagination of filmmakers in the Greek-Cypriot community who arrived on the scene in the 1990s.

Ideology, Nationalism, Conflict

The events which unfolded in the summer of 1974 extend back to ethnic hostility created by diverging nationalist ideologies amongst the Greek and Turkish-Cypriot population, which contributed to the island's complex transition towards modernity. After a long period of British colonialism (1878-1960), Cyprus was given its independence just as many former colonies were also granted theirs from the British Empire. For some Greek-Cypriots who belonged to the anti-colonial movement through the organisation known as the National Organisation of Cypriot Fighters (E.O.K.A.), this was an opportunity to create a form of pan-Cypriot nationalism embracing the island's two ethnic groups.

Nonetheless, Cyprus's independence only served to appease other Greek-Cypriots who sought a longer term political goal known as '*Enosis*' (union), expressing the desire for the Greek-Cypriot community to unite with mainland Greece with whom they shared a cultural history and the Greek Orthodox religion. Strong *Enosis* sentiments in Cyprus intrinsically excluded the Turkish-Cypriot community who mobilised in the late 1950s through a movement known as the Turkish Defence Organisation (T.M.T.), summoning the assistance of mainland Turkey. By 1958 any hopes for a Cypriot identity gave way to polarised nationalisms, ethnic difference and violence. Nicosia was the location for inter-communal confrontation between Greek and Turkish-Cypriots in 1958 and by 1963 further violent incidents created separate Turkish-Cypriot neighbourhoods which effectively became enclaves. March 1964 saw the arrival of the United Nations forces in the capital (U.N.F.I.C.Y.P.), the city's formal division and the inhabitants' separation.¹¹ The term 'green line' is one which refers to the line on the map of Nicosia drawn by the diplomat with a green pen who divided the capital.

U.N.F.I.C.Y.P. continues to have a presence along the 'green line', also referred to as the 'buffer zone'. The notion of a 'buffer', as many writers have commented, suggests the need to separate and distance the two ethnic communities in the event of further violence and conflict.¹² In April 2003 this border was lifted to enable the restricted movement of all Cypriots across the divide.

The Cyprus Problem¹³

What has emerged in the several decades since 1974 is an elongated crisis in Cyprus, centred on the anticipated solution of the political stalemate in the aftermath of territorial division. Themes which characterise the Cyprus problem embody many aspects of uncertainty. These include refugees waiting to return to homes they abandoned, individuals waiting for missing soldiers to return and not being certain if they are alive. In many instances, relatives and friends were uncertain if soldiers were taken to the enemy's camp as a prisoner. All these experiences are connected to the passage of time, such as the duration which unfolds when waiting for a loved one to return, and to aspects of physical space linked to the trauma of being dislocated from one's home. All these experiences are prominent in films which respond to the war from within the Greek-Cypriot community.

A groundswell of research has examined the history and politics of modern Cyprus, whilst anthropological studies have investigated the impact of the war on both the Turkish and Greek-Cypriot communities. There are many important studies to include, however the following give the reader some indication of the interdisciplinary approaches to the political problem of Cyprus. Peter Loizos investigates the repercussions for refugees in *The Heart Grown Bitter: A Chronicle of Cypriot War Refugees* (1981). Brendan O'Malley and Ian Craig study the events leading to war as part of the wider foreign policies of Britain and the USA in *The Cyprus Conspiracy: America, Espionage and the Turkish Invasion* (2001). Rebecca Bryant's *Imagining the Modern: The Cultures of Nationalism in Cyprus* (2004) studies the contribution of print media, literacy and the arrival of the British in Cyprus after 1878 to the rise of diverging Greek and Turkish-Cypriot nationalist ideologies. In *Divided Cyprus: Modernity, History and an Island in Conflict* (2006)

the authors take the theme of the island's division to examine its impact on society, education and culture in both ethnic communities.¹⁴

The aim of this study is to analyse the contribution of filmmakers' responses to our understanding of this historical moment and to the rise of a distinctive new cinema. It is an event I conceptualise through the intersecting forces of historical time with the island's geographical spaces, which I investigate through Gilles Deleuze's writing on cinema. However, I will first examine the national context of Cyprus with its complex themes of nationalism and identity because these are intimately connected to the time and spaces of Greek-Cypriot Cinema.

Imagining the 'Nation'

In *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (1991), Benedict Anderson observes that communities 'are to be distinguished, not by their falsity/genuineness, but by the style in which they are imagined'.¹⁵

Anderson's thesis is a compelling starting point for an exploration of the Greek-Cypriot national context which is instrumental in shaping Greek-Cypriot Cinema. Whilst Anderson's model is not concerned with the connections between national identity and cinema, his reference to the 'style' of imagining in relation to how a given community apprehends time as a collective entity offers invaluable insights into the complex character of nationalism during Cyprus's transition to modernity. These complexities reverberate in cinema of the post-1974 period. Anderson's thesis engages with facets of time and space as he describes a community where all members experience a sense of belonging based on a shared apprehension of time, and a shared bounded geographical territory.

For Anderson, the rise of national consciousness coincides with the spread of literacy and print media in the eighteenth century. He describes the transitions between old forms of representation found in religious communities to a secular order with changes in 'modes of apprehending the world, which more than anything else made it possible to "think" the nation'.¹⁶ Visual and aural representations which were found in the old sacred communities were replaced by less vertical and hierarchical forms of representation due to print media and literacy.¹⁷ As Laclau puts it in *Grounds of Comparison: Around the Work of Benedict Anderson* (2003) '[A] space of common representations has emerged', which was not formerly

possible in the previous hierarchical system.¹⁸ Anderson describes how in eighteenth century Europe, newspapers and the novel were the ‘technical means for “re-presenting” the *kind* of imagined community that is the nation’.¹⁹ He argues that with newspapers, ‘the single most important emblem... provides the essential connection – the steady onward clocking of homogeneous empty time’.²⁰ Anderson describes how the shared experience of time, in this case through the events which are reported in a daily newspaper, forge a sense of belonging for individuals in a community based on simultaneity, which created a shared experience of their social world. Anderson observes that ‘the obscure genesis of nationalism’ cannot fully be understood without scholars’ attempts to understand the notion of simultaneity, a term he borrows from Walter Benjamin:

What has come to take the place of the mediaeval conception of simultaneity-along-time is, to borrow again from Benjamin, an idea of “homogeneous, empty time,” in which simultaneity is, as it were, transverse, cross-time, marked not by prefiguring and fulfilment, but by temporal coincidence, and measured by clock and calendar.²¹

Anderson’s explication of simultaneity in newspapers is examined more extensively through the novel. He describes ‘the structure of the old-fashioned novel’ as well as contemporary novels with their ‘device for the presentation of simultaneity’. Even though the different characters in the world of the novel do not know or ever encounter each other, Anderson explains how they become ‘embedded in the mind of the omniscient readers’:

Only they, like God watch A telephoning C, B shopping, and D playing pool all *at once*. That all these acts are performed at the same clocked, calendrical time, but by actors who may be largely unaware of one another, shows the novelty of this imagined world conjured up by the author in his readers’ minds.²²

As a ‘style’ for imagining the nation, the qualities of the novel in Anderson’s explanation are intrinsically geared towards an experience of shared time. Jonathan Culler describes this simultaneity when he argues that the novel ‘evokes’ a community within, as well as address a community outside.²³ Anderson’s conceptualisation of time as both shared and public is a pre-requisite for a community to experience a sense of belonging, even if individuals do not encounter each other face-to-face. What matters is their sense of national identity, which in Anderson’s model is also mapped onto a shared geographical space.

When scrutinising the rise of nationalism in Cyprus in the early twentieth century, it is useful to consider Anderson’s model, because he gives emphasis to the importance of a shared experience of time which is public as much as a shared

geographical space, without which a community cannot construct a sense of belonging. In the national context of Cyprus, Anderson's study can be applied in order to examine the significance of new public spaces in post 1878 Cyprus, when it became a British colony. Britain took over the administration of the island from Turkey, bringing new administrative systems. The importance of 1878 is how it can be seen to correlate with Anderson's shift from a system of religious representation to a new secular world, where time became shared and simultaneous.

In *Imagining the Modern: The Cultures of Nationalism in Cyprus*, Bryant builds on Anderson's paradigm in her examination of Cyprus's modernity. She argues that whilst religious representation existed before 1878 amongst the two dominant populations, the Greek and Turkish-Cypriots, 1878 is important because colonialism created new political spaces in place of the religious affiliations held by each community.²⁴ Each community had to represent itself before the administration in the new political spaces made available by the colonial system, where political representation and identity superseded religious identity. This new development further coincided with the arrival of newspapers and a 'flurry of print activity in the Greek-speaking community', which was soon followed by the Turkish-Cypriot community. As new political spaces emerged for each community to represent themselves these also extended to public forums such as town and village cafés and squares where nationalist speeches by leaders in each community were disseminated.²⁵

Bryant's engagement with Anderson's work highlights its applicability to Cyprus when analysing the impact of new public and political spaces for emerging nationalism. In Anderson's paradigm, the increasing rates of literacy, the advent of print media and newspapers were pivotal in shaping the imagination of a new community where time was public and shared. As Bryant's review of Anderson's model examines, 1878 created both political and public spaces where nationalist representation was shaped through newspapers and debates. Literacy and print aided the sharing of political ideas in public spaces, shaping the nationalist imagination in the Greek and Turkish-Cypriot communities. For Anderson, the novel creates the literary space to imagine the nation.

In Cyprus, it was poetry rather than the novelistic structure which offered the creative space for the imagined community in the aftermath of 1974. We might argue that in similar ways to Anderson, poetry was shared because the themes and

language which expressed the war created a sense of simultaneity. Before we turn to the medium specificity of cinema to shape the national imagination, let us briefly evaluate how far poetry created a space for themes of the war to be represented and shared. As noted, in post-1974 literature in Cyprus, there were recurring thematic concerns such as those of the missing soldier, the experience of displacement and refugees' expectations to return home. Also, literary techniques were applied across different poems, such as the use of personification to give emphasis to themes of trauma and loss.

An example is found in the recurring reference to the mountain range Pendathaktylos, where personification is applied to describe the island's physical transformation. In the case of this mountain range, its military occupation by Turkish troops from mainland Turkey is described in poetry. Descriptions assign human emotions of suffering and trauma to convey how far the island's physical spaces are affected by the war.²⁶ However, the initial impetus to produce poetry which developed for two decades began to wane in the mid to late 1990s. Certainly, poetry and literature exploit the spatial-temporal structure distinctively, but the medium of cinema contains unique technical means to visualise spaces and time.

Cinema and 'style' of Imagining

Accordingly, in order to explore why cinema has emerged as the dominant 'style' of imagining in the Greek-Cypriot community, it is significant to highlight the technical and aesthetic qualities of cinema. In particular, there is an emphasis on cinema's intrinsic potential to represent many aspects of time and space. For example, historical time is relevant to the readings of individual films, and also to the interface between real time, and that which is constructed, contracted or expanded within filmic narratives. Real locations, such as the U.N border across the island, or the Pendathaktylos mountain range, are also depicted on the screen, capturing a rich authenticity which is vital to the films' cultural context. Cinematic representations produce meanings which are visualised through framing, editing and cinematography, all of which generate narrative, thematic and aesthetic significance. Such interaction between the world outside and the world created inside Greek-Cypriot Cinema determines to a considerable degree why Deleuze's cinema-focused writing is central to this study. As I argue further along, the idea of

the 'outside' fascinates Deleuze and constitutes an integral and complex dimension of his cinema work.

My readings of Greek-Cypriot Cinema and films propose that Deleuze's encounters with the concept of space are fluid, rather than fixed or rigid, generating multiple interpretations of the concept. On the other hand, I argue that Deleuze offers a more specific rendering of time as he explicitly privileges private time, rather than public time. These temporalities will be examined more closely in this Introduction. When Deleuze refers to space in a physical and material sense, such as when he describes the desolate spaces of European cities after World War Two he evokes powerful images of a physical environment which has been transformed by the horrors of war. Such passages are found in both cinema volumes. There is limited scope for debate here, as to how he uses the concept of space, when his descriptions of physical spaces dwell on the desolation of the post-war landscape, the destruction of buildings and habitations.

This conceptual strand, expressing the 'outside' in relation to a space which is real and physical or manufactured, underpins many of the arguments where he discusses the interaction between what is going on in the cinematic 'set', with what is outside of cinema.²⁷ This model proves invaluable when examining how the realities of the war in Cyprus are transposed onto the cinematic screen. Correspondingly, in a Deleuzian sense, the cinematic 'set' constitutes the 'inside' space, which is imaginary and can, in Deleuze's explanation, be distinguished from the reality of the world 'outside'. The reader will find passages in Chapter Four of this study, where I draw on references to the shattered spaces of post-war Europe as discussed by Deleuze, as a paradigm for the destruction of the physical environment in post-war Cyprus. In Deleuze's examples there are explicit connections between the fictional representation of abandoned or incomplete interiors and desolate exteriors in the films of Antonioni and Godard.²⁸ Deleuze uses these films to identify the connection between the outside landscape, and the shattered interiors. In so doing he is arguing that the cinematic 'set' is compelled to reflect the reality of the post-war landscape. Chapter Four pursues this idea in readings of Greek-Cypriot films, yielding entirely to Deleuze's definition of the 'outside' as that where real and physical spaces are located.

However, at other junctures in his analysis, his references to spaces generate far more abstract meanings. This tendency is particularly prominent where Deleuze

discusses the fictional or imaginary spaces within cinema belonging to a 'closed set'. The propensity to shift from descriptions of physical space, to more abstract meanings, coupled with allusions to the 'outside', the 'set' and the 'system' provokes further interest in Deleuze's encounters with spaces, their distinctiveness and their interconnections because he offers a flexible framework for inquiry.²⁹ As the thesis examines the representation of the 1974 war in Cyprus and its aftermath through the medium specificity of film, it engages with its visual qualities to capture complex meanings associated with different spaces, in addition to private and public time, examining what might be interpreted as the inside and the outside.

This venture also explores how cinema as the 'style' of imagining contains the technical capacity to depict the competing forces of private and collective memory. Deleuze's cinema-focused work contains the analytical and conceptual tools to explore facets of memory in relation to the various internal and external spaces where personal and social memory are respectively located, thereby attributing spatial qualities to our engagement with memory. In addition, a cinematic rendering of memory highlights its intimate links with the spaces of private and public time. Unlike the novel or forms of print media, cinematic spaces as opposed to lexical spaces give visual representation to memory, time and space, capturing their intricate and fluid meanings.

Sound is a vital cinematic element which contributes in complementary ways to the visual representation of time and space, suggesting their propensity to be examined as inside or outside. This Introduction does not expand further on the reasons why Deleuze's cinema work is central to the reading of Greek-Cypriot Cinema, as Chapter One offers a more sustained discussion. However, what follows is a closer exploration of particular concepts in Deleuze's cinema volumes associated with time and space. As these are recurring references throughout the thesis, it is my intention to examine how Deleuze uses them, noting as discussed above that he manoeuvres between different meanings. In so doing, I want to distinguish explicitly, how I interpret Deleuze's encounters with these concepts, before highlighting how I apply them in this study. These are: the notion of the 'outside', real and imaginary spaces and public and private time. Whilst I begin by exploring them separately, it will rapidly become apparent that they overlap and inter-relate. In so doing it is the connections which they afford, which prove most

compelling to our understanding of cinema as a mode of representation, and a ‘style’ of imagining. I begin with the notion of the ‘outside’.

Deleuze and the ‘appeal’ of the Outside

In *Cinema 2*, Deleuze makes an unexpected conceptual shift in his later chapters where he explores cinema in relation to thought: ‘But in what respect is it the question for the cinema; that is, a question that touches on its specificity, on its difference from other disciplines? [...] By what means does cinema approach this question of thought [...]’. The passage below, also from *Cinema 2* is equally illuminating:

As Bazin said, the cinematographic image contrasts with the theatrical image in that it goes from the outside to the inside, from the setting to the character, from nature to man (even if it begins from human action, it does so as if from outside, and even if it starts from a human face, it does so as if from a nature or a landscape).³⁰

Deleuze distinguishes between a cinematic image and a theatrical image by suggesting that cinema can accommodate an infiltration from ‘outside’, into the world of cinema. In so doing, he correlates the outside and the inside with notions of the real world and the fictional world respectively. I propose that the force of the ‘outside’ is such in Deleuze’s description, that he invests it with a transformative quality because it comes to bear on the ‘inside’ as it ‘goes from the outside to the inside’. As the reader progresses through the chapter ‘Thought and Cinema’ in *Cinema 2*, Deleuze makes explicit references to the French critic and writer, Maurice Blanchot, connecting his own ideas on thought, with those we discover in his other work on the French philosopher, Michel Foucault, entitled *Foucault*.³¹ Here, Deleuze also discusses Blanchot’s influence on Foucault’s writing. I propose that it is in his chapter on ‘Thought of the Outside’, in *Foucault*, rather than in his cinema writing where we discover Deleuze’s explicit connections between thought, cinema and the concept of the ‘outside’. Therefore, what can we understand by Deleuze’s concept of the outside? In *Foucault* Deleuze notes that:

In Foucault’s work the article on Nietzsche and the one on Blanchot join up, or rejoin. If seeing and speaking are forms of exteriority, thinking addresses itself to an outside that has no form. To think is to reach the non-stratified. Seeing is thinking, and speaking is thinking, but thinking occurs in the interstice, or the disjunction between seeing and speaking. This is Foucault’s second point of contact with Blanchot: thinking belongs to the outside in so far as the latter, an ‘abstract storm’, is swallowed by the interstice between seeing and speaking. The appeal to the outside is a constant theme in Foucault and signifies that thinking is not the innate exercise of a faculty, but must become thought.³²

I want to argue that this is a key passage in *Foucault* which expands in significance when it is interpreted alongside Deleuze's chapter on 'Thought in Cinema'. In particular, his observation that the 'appeal to the outside' is a running 'theme' in Foucault's work is, in my view equally valid to our appreciation of Deleuze's cinema writing. Firstly, he argues in his latter passages in *Cinema 2*, that 'thought' becomes cinema's very purpose through its attempts to be present or visible in the image. In so doing, thought is in a sense 'outside' the image, whilst it remains persistent in its efforts to gain a presence, or visibility. Secondly, the idea of 'thought' existing on the margins of the cinematic image suggests its power to bring about a transformation.³³ I will address the idea of cinema's ability to be transformative in greater detail in Chapter One. However, a further significant conceptual strand is found in the passage below, where Deleuze explores the applicability of Blanchot's literary ideas to cinema:

Between Heidegger and Artaud, Maurice Blanchot was able to give the fundamental question of what makes us think, what forces us to think, back to Artaud: what forces us to think is 'the inpower [impouvoir] of thought', the figure of nothingness, the inexistence of a whole which could be thought. What Blanchot diagnoses everywhere in literature is particularly clear in cinema: on the one hand the presence of an unthinkable in thought, which would be both its source and barrier; on the other hand the presence to infinity of another thinker in the thinker, who shatters every monologue of a thinking self.³⁴

Focusing more closely on how this abstract notion of the 'outside', found in both *Foucault* and *Cinema 2*, has a direct bearing on Deleuze's ideas of cinematic representation, I want to propose that it operates at two levels of meaning. In one sense, 'Thought of the Outside' arguably acquires its abstract meanings when it appears in *Foucault*, even though Deleuze is linking the concept to themes of power and forces which are real. However, when Deleuze uses 'Thought of the Outside' in *Cinema 2*, we might say that it takes on a more concrete or tangible meaning as it contributes to his descriptions of modern cinema. Like sound, thought which is also invisible is regarded by Deleuze as transformative, precisely because it lingers both inside and outside the image.

Deleuze is interested in identifying a representative space for both sound and thought in modern cinema where the image is shattered, and has separated sound and visuals. In Chapters Four and Six I explore the extent to which the notion of the 'outside' becomes a resonant thread in Deleuze's cinema volumes, as sound is dislocated from its position inside the image, and re-located to a space outside; separating the collaboration between sound and visuals. In *Cinema 2*, there are

frequent references to the ‘interstices’ and limits of the image, where inside and outside spaces are expressed as ‘two sides of the same limit’, enabling the spectator to move easily ‘from one to the other’.³⁵ Deleuze offers references to the distinct but at once interconnection between the outside and the inside as for example when he refers to thought being ‘born’ from an ‘outside’ which is more ‘distant than any external world’. This thought finds its way into an equally distant ‘internal world’ which is ‘inside’.³⁶ Consistent with this idea is the notion of the ‘barrier’ which is referred to in the above passage, a term I interpret as referring to the connections between the inside and the outside. Therefore, thought and sound find themselves potentially inside and outside, a position which is necessary if they are to bring about change ‘inside’, from their position of being outside.

If we are to view the mutuality of the inside and the outside then in my interpretation of Deleuze’s use of the outside, we must examine the relationship between abstract and concrete descriptions of the outside. As we veer into this terrain, Deleuze appears to be making subtle shifts in his use of the outside, alternating between the abstract and the concrete or material. How might we interpret these conceptual manoeuvres? Are these slippages which obscure Deleuze’s arguments concerning real and fictional spaces? I want to make a case that whilst Deleuze may be fascinated by the connection between the abstract and the material, the tone of his exploration remains inquisitive and explorative, rather than definitive, or closed.

In Chapter six I examine real and imaginary spaces in both Deleuze’s cinema work and Foucault’s writing, as I engage explicitly with ‘Thought of the Outside’. By putting Deleuze into conversation with Foucault I explore how the ‘Thought of the Outside’ works at many levels in my reading of *Kalabush* (Adonis Florides, 2003). One of the most compelling challenges presented in this chapter is the opportunity to examine whether Foucault’s idea of utopias and heterotopias as imaginary and real spaces can shed further light on how Deleuze finds their correlative within his cinema-focused work. If Foucault’s concept of ‘other spaces’ distinguishes between the imaginary space of the utopia, and the real social space which is the heterotopia, can these be examined in Deleuze’s cinema studies, as the fictional and real spaces?

In Chapter Six, my references to Deleuze’s real and imaginary spaces explore their meanings through a Foucaultian lens. I make a case that the

screenplay for *Kalabush* emerges from the director's ability to see Greek-Cypriot life from a new perspective, from the outside, so to speak, drawing on his travels to Andalusia. His thoughts on identity and belonging, in relation to the social spaces in his own community, are woven into a filmic construction of heterotopias, at the heart of which is a narrative which explores how migrants arrive to Cyprus. The very notion of not belonging poses questions of being outside. Florides visualises this predicament through lighting, framing and sound.

However, I also pursue the more abstract associations of 'Thought of the Outside' by arguing that there are meanings associated with the 'outside' which remain out of our field of understanding if we approach the abstract and the material as entirely unconnected entities. As Chapter Six examines in turn, the notion of 'inside/ outside', 'seeing from the outside' and 'sounds of the outside' it is apparent that concepts such as belonging, power, forces and identity which are inextricably linked to themes of visibility and invisibility are real not abstract experiences. These concepts have an abstract and intangible quality, but their power and repercussions which are real, are acknowledged in Florides's film. Reading how the director constructs heterotopias on the screen becomes a venture into the shifting interplay of meanings associated with the real and the abstract, film theory and film practice, as the limits or parameters of the abstract and the concrete interact and coalesce. If they can function together, then we are compelled to view how the 'outside' assumes its operative meanings in conjunction with the inside.

In accord with the above argument, it is integral to my reading of this film to examine how the concept of the outside operates within the overall significance of the film's themes of confinement. I explore Deleuze's interpretation of the inside and outside as they are linked intimately to Foucault's writing on prison, madness and social confinement, where many important connections surface around the theme of the 'outside'. Deleuze emphasises that in Foucault's writing, imprisonment is a form of incarceration which must render the inmates as visible to the community outside, if it is to function effectively as means of power. In the language of *Cinema 2*, we come to see the outside as the point where it meets the barrier of the inside, so these spaces become two sides of the same 'limit'. Thereby, I argue that Deleuze's use of the outside is not inconsistent. Conversely, if we read his passages on the outside in *Cinema 2*, alongside his writing in *Foucault* we are in

a position to engage with what Deleuze identifies as the mutuality between the real and the physical space; the inside and the outside.

By adopting this line of inquiry, we begin to see that the ‘outside’ operates meaningfully when it is viewed more flexibly, particularly when we transpose Deleuze’s insights in *Foucault*, back to his cinema work. For example, in a passage from *Cinema 2*, Deleuze refers to Jean-Louis Schefer’s book where there is a discussion about cinema’s connection to the world outside: ‘He (Schefer) adds that the condition of cinema has only one equivalent, not imaginary participation but the rain when you leave the auditorium; not dream, but the blackness and insomnia’.³⁷ Arguably, the ‘appeal of the outside’ for Deleuze as it appears in Schefer’s passage, intertwines the experience of the imaginary inside cinema, with the real. The spell of this fictional world appears to be inevitably broken when spectators walk outside the cinema, into the rain. My understanding of this passage, alongside the other interpretations I have offered of Deleuze’s encounters with the ‘outside’ suggests the fragility between the magical, imaginary world which is presented in cinema and the physical realities in the world outside.

Therefore, notwithstanding the fascination of the ‘outside’ through its essentially Foucaultian influences, I argue that there is a different ‘appeal’ of the outside for Deleuze which we encounter in *Cinema 1*, where the tenuous links between the imaginary and the real are central to his exposition of cinema as a system which generates meaning. This dimension also advances my exploration of Greek-Cypriot Cinema. In *Cinema 1*, Deleuze’s references to the ‘outside’ emerge through his focus on the relationship between cinema as a system of representation, and the world outside. Whilst I develop this argument in Chapter One, there are some important points to address here. In an early passage in *Cinema 1*, Deleuze pursues an abstract discussion about the world as an ‘open’ system which is whole, rather than closed. He moves, on to a description of the ‘set’ by which we infer the cinematic ‘set’ and argues that it is both ‘closed’ and ‘open’. It is through these passages where Deleuze discusses the ‘finest thread’ which links the ‘closed set’, with the ‘universe’.³⁸

My interpretation of these intricate ideas focuses on Deleuze’s position on cinema as a mode of representation, as he pursues the notion of the outside to discuss the connections between cinema and outside reality. Even though he appears to venture into some ambiguous territory as he states that the set is ‘closed’,

arguing for the self-containment of cinema as a mode of representation, Deleuze is nevertheless not prepared to close-off cinema's relation to the 'whole' that is the world outside. He argues that even if it is relatively sealed as a 'system', by which I interpret a system for creating meaning, the 'set is never absolutely closed' from its connections to the outside. Deleuze argues that it is never 'content' to 'eliminate' its 'relation with the outside'.³⁹

My interpretation of how we might encounter, borrow and revise Deleuze's notion of the 'outside' in relation to his cinema work, identifies how we often venture into highly abstract conceptual terrain. However, these strands are equally counterbalanced across his two volumes, to offer interpretations of the 'outside', when the concrete and material come into contact, overlap and merge with the abstractness of the outside. The essentially Foucaultian idea of 'Thought of Outside' appeals to Deleuze's cinematic analysis because it accommodates his view that cinema, whilst a partially closed space for generating the imaginary, should respond to the influence of the real, which is found 'outside'. Such a view is consistent with his hostility towards any system being closed, because this forfeits the potential for change, and for the new to emerge.

Thus, we further discover in *Cinema 1* relevant passages which complement his exposition of the 'finest' or 'tenuous' thread linking cinema, with the 'outside'. Even inside the fictional world of the cinematic 'set', Deleuze superimposes another layer of inside and outside, where he discusses the function of the 'out-of-field', as a space which is referenced as being outside of the 'set'.⁴⁰ Engaging with cinema as an open system which is fictional forms an important trajectory for exploring how the events of the war (as an event from outside) influenced Greek-Cypriot Cinema. As this discussion of the 'outside' has made extensive references to notions of the real and the fictional, I will now engage further with Deleuze's references to real and imaginary spaces.

Real and Imaginary Spaces

The real and the imaginary are explicitly referenced by Deleuze and they form an underlying strand which resonates across his cinema work. In my interpretation, real and imaginary spaces assume different meanings at different points of his exploration, whilst these adjustments take the form of subtle calibrations rather than

contradictory conceptual moves. Deleuze attempts to discern how these spaces are distinct and also how far they fuse into a play of creative interdependence. In an early passage in *Cinema 2* he cites Barthélemy Amengual on Fellini and his films, noting how: ‘The real becomes spectacle or spectacular, and fascinates for being the real thing...The everyday is identified with the spectacular[...]Fellini achieves the deliberate confusion of the real and the spectacle [...]’.⁴¹ Here, I correlate the reference to the ‘spectacle’ and the ‘spectacular’ with the term ‘imaginary’ and link both with the cinema’s fictional spaces. Whilst Deleuze identifies Fellini’s intention to fuse the real with the imaginary, he forms different conclusions on the real and the imaginary when he examines Noël Burch’s use of spaces. Deleuze notes a confusion or inconsistency in Burch’s references to ‘concrete’ or ‘imaginary’ spaces and goes on to offer his perceived differences between the closed and open cinematic ‘set’ (which I have already examined).⁴²

Hence, the distinctions which I have identified in my previous discussion between the imaginary world ‘inside’ cinema, with the world ‘outside’ connect in a Deleuzian mode, and form a central part in this thesis. In my understanding, Deleuze appears to use the terms real and imaginary interchangeably with inside and outside spaces. Consequently, I propose that the closed cinematic ‘set’ constitutes the space of the ‘imaginary’ in Deleuze’s cinema volumes, a fictional space which is only partially self-contained. In his exposition, he asserts unequivocally, as has already been examined above, that this imaginary space must interact with the real world. Correspondingly, real spaces are located outside of the cinematic space. The interaction between the real and the imaginary is a vital force in the cinema volumes, offering Deleuze’s philosophical view of how cinema’s connections to the world outside, sustain its relevance, vitality and on-going creativity.

My study of Greek-Cypriot Cinema concurs fully with these descriptions and shifts in meaning of real and imaginary spaces. In Chapter One I explore how the concept of real spaces translates to the cultural context of Greek-Cypriot Cinema. For example the transformation of the island’s real spaces through war and conflict infiltrates the imaginary spaces of the films. In Chapter Three, I explicitly engage with the notion of real and imaginary spaces to examine the film *Akamas*. *Akamas* is both a real physical space in Cyprus, and when used as the film’s title also an imaginary time and space. This film exemplifies the extent to which the real

events which took place in Cyprus during the colonial period form the basis of the imaginary events, thus transposing what we might term the outside, to the inside spaces of the cinematic set. When the real and the imaginary are thus entwined, they highlight Deleuze's observation in an early passage from *Cinema 2*, that often we do not know the difference between these two spaces: 'it is as if the real and the imaginary were running after each other, as if each was being reflected in the other around a point of indiscernibility'. I view this overlap as a point of creativity which Deleuze celebrates. Similarly, the idea of these spaces coalescing surfaces in a later chapter of *Cinema 2* where Deleuze refers to the 'indiscernibility of the real and the imaginary'.⁴³ *Akamas* the film and 'Akamas' the place deliberately obscures the boundaries of the real and imaginary and as I will examine in Chapter Three suggests the possibilities of the fictional to transform our perception of real events, time and spaces.

I have already highlighted how real and imaginary spaces are central to our reading of *Kalabush* in Chapter Six in my discussion of the 'outside' and with specific reference to heterotopias. Exploring these as 'other' spaces, Chapter Six gives emphasis to the idea that as spaces of exclusion and confinement, heterotopias may be undesirable elements of a given society, but they are nonetheless very real; such as those unwanted spaces found in moments of historical transition in European history: the leper colonies, the prisons, asylums and poor houses.⁴⁴ These spaces exist, in a relation of marginality to the dominant spaces of the community.

In Chapter Seven I engage with real and imaginary spaces, but the emphasis changes as does the interpretation of these concepts. Firstly, I borrow these concepts when I discuss filmic and profilmic spaces, switching from imaginary to filmic, and real to profilmic as I examine the interplay between these spaces in my readings of selected films. Key features of my analysis centre on the extent to which profilmic spaces such as the U.N border are reflected in Greek-Cypriot films to suggest a new political horizon. My intention is to explore how far real spaces/profilmic spaces infiltrate into the space of the imaginary. Conversely I scrutinise how the filmic space can imagine a new reality, and thus impact on the real spaces, outside. Can the imaginary union of the two ethnic communities for example, become a new reality, if it is played out in the filmic space? In the light of this connection between the filmic and profilmic I consider the extent to which their

separateness and their indiscernibility correspond with Deleuze's real and imaginary spaces fusing together.

Secondly, I put Deleuze into conversation with Russian novelist and literary critic M.M Bakhtin, exploring how their ideas on real and imaginary spaces converge and detract. Whereas these spaces are distinct and essentially interconnected for Deleuze, I point out that for Bakhtin in his exposition of literature's representation of space-time, the space of the fictional and the real world are separate and should never be confused. In Chapter Seven I propose that the real and imaginary spaces are seen to interact in a more flexible and mutual way when viewed through Deleuze's rather than Bakhtin's interpretation.

Public and Private Time

Deleuze does not use the concepts 'public' and 'private time', and yet, his cinema work centres on the distinctions he draws between these two temporalities, which he develops through the movement-image and the time-image. Therefore, whilst the notion of 'private time' is one which I adopt, I do so entirely in a Deleuzian sense, where time and memory gain significance when they are considered as interchangeable. It would seem that Deleuze's pursuit of this particular rendering of time is exclusive, given that he draws overwhelmingly on the work of French philosopher, Henri Bergson, whose influence underpins his exploration of movement and space in *Cinema 1* and *Cinema 2*.⁴⁵ Furthermore, Deleuze's observations, drawn from his earlier study of Bergson's philosophy of time and memory entitled *Bergsonism* form a prominent strand in *Cinema 2* where these concepts find their cinematic form in the time-image and recollection-image.⁴⁶

I pursue a Bergsonian interpretation of time because it reveals the intrinsic connections between memory and spaces which prove significant to the Greek-Cypriot context. However, I want to make it clear that Deleuze overlooks or is disinterested in any possible limitations which may exist in Bergson's interpretation of memory and time. This study has not explored alternative philosophies, whilst it privileges Bergson's interpretation of time and memory because it is one which opens up their complexities and connections with spaces, notions of reality and the outside. Therefore, Deleuze's Bergsonian bias proves effective for a close reading of my selected films, where recollection and time-images visualise the forces of

public and private time, emphasising the medium-specificity of cinema. I expand further on private and public time in subsequent chapters, however I will indicate how the overall shape of this thesis is concerned with these temporalities.

Part One examines how public time can be understood within the national context of Greek-Cypriot Cinema, examining Anderson's model of the nation's time. The characteristics of public time define it as external and instrumental in shaping a shared apprehension of outside reality. Public time can be viewed as valuable to a nation-building project such as in the case of Greek-Cypriot Cinema, which I examine in Chapter Two through a state funded cinema, whilst its tendencies to look for homogeneity put difference and diversity at risk. When I examine public time, I do so through its connections with external space such as the bounded geographical territory as much as the narrative space, such as in Anderson's schema, where national identity requires a shared space for collective remembering.

Homi K. Bhabha's counter-arguments which isolate an alternative temporality further my interpretation of both public and private time and form a conduit between Anderson's homogeneous time and the private time which I move on to in Part Two.⁴⁷ Increasingly, the reader will discover how my arguments in Chapters Two and Three scrutinise the corrosive and coercive features of public time in the context of an innovative national cinema because of its rigid regime of a shared national time and space.

Why is public time, not the correct time for Deleuze? Without explicitly referring to public time, there are passages in *Cinema 2* where he manifests his hostility to external time. He argues that to fully grasp an event, it is important to unravel the layers of history which conceal struggles, political and otherwise, because there is a time which is 'revealed inside the event'.⁴⁸ By excavating hidden histories and experiences, Deleuze suggests that hidden time conceals truths which are omitted from the agenda of public time. Bhabha's discussion of the nation's internal time thus finds its cinematic representation in Deleuze's treatment of the image. Through these interpretations, the meaning of private time becomes associated with Deleuze's hidden layers, increasingly affording time an interior quality, connected to space, such as when he describes the space of 'internal relations'.⁴⁹ I find these connections and conflicts between external spaces and hidden time increasingly applicable to the representations of time and memory in

the films I explore in Chapters Four and Five, where I equate private time, with subjective memory.

By distinction, public time which is represented in the official histories of Cyprus's nationalist struggles and the series of events leading up to 1974, eclipses individual experiences which lay buried or invisible within the nation's narrative. Deleuze's descriptions of hidden time are powerful particularly when he describes its spatial qualities. Whilst public time follows a continuous linear mode of narration which pushes time forward, such as in the case of Anderson's 'onward clocking', private time is liberated from such constrictions because it is non-chronological.⁵⁰ Private time offers the creative possibilities of the new which can be unveiled through alternative narrative modes. When private time is cinematically represented through the recollection-image, the past and the present are visualised as co-existent temporalities, rather than a series of successive events. Deleuze's time-image halts the trajectory of public time and excavates internal spaces where alternative versions of the past are reclaimed. Private time is located here. I argue that through the generation of filmmakers who dominated the scene in Cyprus post-1994, the landscape of Greek-Cypriot Cinema represents their subjective memories, recouping a time and reality which are elided in official accounts of the war.

In Deleuzian terms, in order to fully grasp external reality, we must reconceptualise the forces of outside time and re-appropriate them. This idea that time and reality must be internalised and re-located to the space of subjective, rather collective memory is an important conceptual vehicle in Part Two where I explore the films of the post-1994 generation. Private time becomes a driving concept to examine how their childhood memories of the war contributed in profound ways to their representations of history and truth as viable omissions from the nation's collective memories and public time. In other ways, such re-appropriation suggests how events from outside can be manipulated in the inside spaces of the imaginary and fictional. Furthermore, private time is conflated through its Bergsonian rendering, converging subjective memory with the authenticity of personal experience and truth. This interior time which fuses into the space of subjective, rather collective memory precipitates an inevitable coalescence between the real and the imaginary. As private time is cinematically visualised in the time and recollection-image, filmmakers offer alternative truths of history, opening up the creative potentialities of the real, in cinema's imaginary spaces.

What possibilities can Deleuze's Bergsonian time offer the cinematic image? What are the logical outcomes of a philosophy where subjective memory is emphasised as a viable alternative to collective memory? How can this model of truth and reality operate in the external spaces we all inhabit? Private time can, if we pursue it fully direct us towards an experience of the world which alienates the individual. This predicament lingers within the recollection and time-images I explore in Chapter Four and Five, and it appears as particularly acute in *Buffer Zone* and *Hellmets*. My reading of *Hellmets* gives emphasis to the objects which form a bridge between external physical spaces and internal memories and time. *Hellmets*'s exploration of memory in relation to personal objects represents what I interpret as the possibilities and blind spots of Deleuze's Bergsonian philosophy.

However, Deleuze's conclusions on time and memory in *Cinema 2* prove consistent with his Bergsonian bias contributing to my exploration of public and private time in Greek-Cypriot Cinema. He asserts that we 'move in a Being-memory, a world-memory.' This constitutes a 'pre-existence in general, which our recollections presuppose'.⁵¹ However, private time complicates ways in which the past can be accessed collectively. In spite of the compelling recollection-images which represent an interior space, many of the films explored in this study pose questions about the individual and collective experience. In Chapter Two I identify the tensions within contemporary Greek-Cypriot society between a collective understanding of the past and individual memories which access the past differently.

I pursue this theme by focusing on Deleuze's response to Alain Resnais's *Hiroshima Mon Amour*, where he identifies 'the paradox of a memory world for two people, or a memory for several'. In this film there are 'two characters, but each has his or her own memory which is foreign to the other. There is no longer anything in common at all.'⁵² *Hiroshima Mon Amour* suggests a modern post-Second World War world which distances individuals from a common space of history, as there are 'undecidable alternatives of sheets of past'. The authenticity suggested in private time manifests the creative possibilities of the recollection-image to pause time, so that different versions of the past can be accessed and constructed. Lia Lapithi Shukuroglou the multi-media artist exemplifies this practice. However, as Chapter Five diagnoses, the question of an infinite duration, located in the internal space of subjective memory is not viable for a modern

political cinema where collective identity prevails as an important issue.

Πουλιτε Αεροδρομιο/*Airport for Sale* (Simon Farmaks, 2007) engages with the tensions between collective experience as public time, and subjective memory. It would appear that *Hiroshima Mon Amour* offers a conceptual horizon to think through the challenges for Greek-Cypriot national cinema when constructing a national identity. The questions posed by public and private time centre on their respective possibilities and limitations and the very paradox of a memory world for several people. These conceptual facets to the study will emerge in individual chapters. I will now outline the overall shape of this study.

Shape

For the purpose of consistency when introducing Greek-Cypriot films, I will use the English version of a film's title. In cases where there is an original title in Greek, I will also cite this, whilst subsequent references in specific chapters to this film will be in English only. Also the film's director/s and release date will appear when I first introduce a film to the reader. The filmography which accompanies this study will provide further information on the films I have viewed.

This thesis is presented in three parts. Part One sets the contextual and conceptual horizons for reading Greek-Cypriot Cinema. Chapter One explains why a reading of Greek-Cypriot Cinema and the selected films are approached through the cinema studies of French philosopher Gilles Deleuze. Focusing on the prominent facets of real and imaginary time and space as influential concepts within the films, this chapter makes the case that Deleuze's cinema volumes, *Cinema 1: The Movement-Image* (2005) and *Cinema 2: The Time-Image* invite a reading which responds to the national context which shaped these films. In Chapter One, Deleuze's explanation of how cinema is created and reinvented in response to developments which take place in the outside world, leads us to examine how we might engage with the notion of real and cinematic, outside and inside spaces. In his argument, the Second World War was instrumental in forcing a new reality onto cinema, eventually inspiring a creative and even geographical shift for filmmaking. With the demise of Hollywood after 1945, new directions emerged in post-war European Cinema which responded to the post-war landscape.

Chapter Two approaches the complexities of conceptualising Greek-Cypriot Cinema within existing critical and theoretical frameworks, arguing that these complexities are linked to the island's turbulent modern history and associated themes of nationhood and identity. This chapter traces the rise of a state funded cinema intended on shaping national identity. Chapter Three takes the film *Akamas* (Panicos Chrysanthou, 2006) / Ακάμας as a case study to examine how time and space are fundamental to questions of the film's representation of national identity.⁵³ In the light of the film's censorship by the state which initially approved its funding, the chapter examines why the film's alternative versions of the past within its narrative time and space became the focus of the controversy surrounding it. *Akamas's* representation of recent Cypriot history re-negotiates national identity in relation to the island's geographical division, producing new images of national time. As a 'modern' and 'political' film in a Deleuzian sense, *Akamas* responds to the events of 1974 and sets out to exemplify the hidden layers of history and political struggles which Deleuze describes in *Cinema 2* as features of new and modern cinema. Through *Akamas*, the interplay of real and imaginary spaces within the film exemplify (if they do not resolve) Deleuze's complex encounters with real and cinematic spaces.

In Part Two, the ascendancy of new images visualising memory and time is the focus. Greek-Cypriot films create their own recollection-images which corroborate and reinvent the recollection-images Deleuze describes in *Cinema 2*. Chapter Four analyses the extent to which Deleuze's description of the recollection-image based on his interpretation of Bergson can conceptualise the prevalent link between the shattered post-war landscape in Cyprus and personal memories. Films are examined through Bergson's idea of past time and present time coexisting. As Chapter Four explores the impact of shattered physical spaces on cinematic narratives, it isolates the proliferation of narrative disunity and the undermining of continuity editing as defining characteristics of Greek-Cypriot recollection-images. This chapter also draws on the inventiveness of cinematic images which separate the function of sound and visuals to represent memory and time and also to visualise the conflict between subjective and collective memory.

Deleuze's idea of a whole image becoming fragmented into sound and visual images reflects his diagnosis of how the post-war landscape he evaluated was also shattered. Offering readings of several films, Chapter Four asks how far the

recollection-image can sustain the past alongside the present without foregoing new time. Chapter Four analyses the feature film *Under the Stars* (Christos Georgiou, 2001) / *Κατο απο τ' Αστρα*, and the following short films: *Buffer Zone* (Kypros Tofarides, 1996), *Her Violet Garden* (Irena Ioannides, 1997), *Espresso* (Adonis Florides and Theodoros Nicolaides, 1999) and *Hellmets* (Giorgos, 2009). It also explores a selection of experimental short films by the multi-media artist Lia Lapithi Shukuroglou (2006-2008).⁵⁴

Chapter Five examines the limitations of the recollection-image by exploring the time-image which is based on Bergson's concept of time as 'duration', a concept Deleuze utilises to highlight the 'paradox' of cinema as an art form, which relies on movement for its narrative purposes. The third time-image is characterised by the 'interval' of time which foregoes narrative continuity. In the Greek-Cypriot context this stifles cinematic movement, reflecting the stagnation of the political problem. Duration can re-trace and re-coup our lived time: memories of a loved one and experiences of 'home'. It can also search for alternative meanings in the past. However the debate in this chapter centres on the 'crisis' which is both inside cinema and reflected in the world outside. I describe the characteristics of a new 'crisis-image' as the time-image becomes a liability rather than an asset. Decay and atrophy prevent the movement of new time and the unity of divided spaces. This chapter explores *Airport for Sale* (Simon Farmakas, 2007), *Home, Sweet Hope* (Stella Karageorgi, 2007), *Grandmother's Hands* (Christos Georgiou, 1996) / *Τα Χερια Της Γιαγιας*, *Absent* (Simon Farmakas, 2009) and a photographic project by Lia Lapithi.⁵⁵

In Part Three, there is a paradigmatic shift from the cinema of time and stillness to the cinema of new spaces and movement. This trend is a direct response to two key events: the lifting of the U.N. border in Nicosia to allow all Cypriots some movement and also membership of the European Union by the Greek-Cypriot community. Chapter Six offers the reader an unexpected conceptual shift, as it apparently steers away from the focus on the recollection, time and new crisis-image. Although this switch takes the reader by surprise, it is intentional because it attempts to reflect the language and tenor of *Cinema 2* which the reader encounters mid-way. In these passages, the influence of Foucault's ideas in shaping Deleuze's cinema work, particularly his approach to real and imaginary spaces, and inside and

outside space is apparent. I make a case for putting Deleuze into conversation with Foucault in Chapter Six, because this offers further latitude to explore his descriptions of how the facets of space, such as the real and the imaginary connect and interact.

Chapter Six sets out to synthesise the creative practice of filmmaker Adonis Florides with the conceptual ideas he locates in Michel Foucault's 1967 essay entitled 'Of Other Spaces'. Foucault's essay, together with Florides's own writing on film and social spaces opens up the interpretation of Florides's feature film *Kalabush* (2003). Movement and mobility are examined through the experiences of new migrants in Cyprus whose presence dissolves the intensity of old time in post-war society. The mobile life of migrants creates economic movement and new social formations. Florides's creative practice in constructing other spaces which he terms 'heterotopias' on the screen, aligns a Deleuzian reading with Foucault's ideas about real and imaginary spaces. This chapter considers whether cinematic constructions of heterotopias as ideal and yet real spaces can imagine or even transform aspects of Greek-Cypriot society by creating movement inside cinema. The separation of sound and visual images, a feature Deleuze identifies in modern cinema, contributes to a reading of *Kalabush*.

Conversely, Chapter Seven describes how political movement and the creation of new spaces emerge as a result of trends within, rather than outside of Cyprus. This chapter re-connects with the arguments in Chapter Five exploring the 'crisis-image'. It centres on the changes brought about by the lifting of the U.N. border in 2003 and its impact on shaping new cinematic images. It traces the formation of new space-time images which I refer to as chronotopic-images, borrowing the notion of an artistic chronotope from Russian literary critic, M. M. Bakhtin. Bakhtin's analysis of the interplay between time and space in the literary forms he examines are determined in his view by outside time and space. I therefore put Deleuze's ideas on the links between the real and the imaginary into conversation with Bakhtin's as I refer to the work of scholars who have extended Bakhtin's chronotope to cinema.

The chapter draws the distinction between films which were made before and after the border was lifted, categorising them as 'pre' and 'post-border' productions. Alike Danezi-Knutsen's *Roads and Oranges* (1996) / Δρομοί και Πορτοκαλία is examined as an example of a film which reflects the

island's political situation before 2003, thereby creating a particular space-time image. Comparisons are drawn between this film and *Under the Stars*. The short film *Kaan & Mihalis* (Maria and Lefcos Clerides, 2007), *Visions of Europe: My Home on Tape* (Christos Georgiou, 2003) and *Sharing an Island /*

Το Νίστη που Μιράζετε are read as post-border films, as their space-time images are analysed. I consider how far these films represent new chronotopic-images, focusing on their anticipation of the island's spatial unity and their use of profilmic and filmic spaces. Deleuze's exploration of Bergson's thesis of movement is read in conjunction with the new spaces which are represented in post-2003 Greek-Cypriot films. Deleuze's interpretation of Bergson's ideas on movement and space illuminates the new cinematic and political landscape in Greek-Cypriot Cinema, its possibilities and complexities.

Scope

A considerable volume of films has informed this study including experimental work and documentaries as well as features and short films. Chapters Four and Five also discuss the photographic and art work of multi-media artist Lia Lapithi, given her explicit exploration of the themes of time, stillness, movement and space as facets of the political problem. My readings of films engage with the distinctive approaches of filmmakers in their use of diegetic and non-diegetic sound and their preferences for digital production technologies, or their use of 16 or 35 mm film as well as their choice of monochrome film. Lapithi's alternating explorations of the photographic image and the moving-image, analogue and digital technologies, demonstrates the relevance of medium specificity to investigations of time and space in this study. With filmmakers, it is their use of the technical and aesthetic qualities of time and space, intrinsic to the filmmaking process, which demonstrates how they extend the frontiers of cinematic practice. In so doing, they create images which give form and shape to the abstractness of time and space as concepts, visualising their interconnection and tensions.

Analysis of the individual films takes into consideration the fact that many readers may not be familiar with this national context, or may not have viewed any films by Greek-Cypriot filmmakers, by providing a brief synopsis. The earliest film included in this study is Christos Georgiou's short film *Grandmother's Hands*

whilst the most recently released work to be included is Danae Stylianou's documentary *Sharing an Island* (2011). Arguably, there is no endpoint to the study when it comes to selecting films which explicitly explore the historical moment and respond to the island's spatial transformations. Therefore it is important to note that other films which have been produced and released since 2011 have not been omitted on grounds of their filmic quality, but rather with the intention of consolidating the research and providing the reader with what constitutes work in progress, as Greek-Cypriot Cinema continues to evolve.

Research

Many challenges presented themselves during the course of this research and not least the importance of accessing films as primary sources. As individual films became available at intermittent points of the research, viewing them precipitated new conceptual and theoretical horizons. In this light, it is important to point out how far the thesis unfolded and took shape within the very parameters and peculiarities associated with a new national cinema which is relatively undiscovered, and where primary sources are made available in stages. At the same time, embarking on a project where primary sources had to be located directly from the filmmakers was an exciting venture centred on the immediate access to their creative insights on both their work and also on the culture of filmmaking in Cyprus.

Apart from Chrysanthou's *Akamas* which I was eventually able to purchase as a DVD in 2010, I have relied on the goodwill of the filmmakers who have made DVD copies of their work and posted them to me from Cyprus or Greece. This practice indicates that many films were not made commercially available on DVD after they had enjoyed their initial cinematic exhibition; usually at domestic and or foreign film festivals. Distribution companies are scarce in the Greek-Cypriot community in Cyprus. Since around 2010, it has been possible for filmmakers to upload their work on new distribution platforms such as YouTube and Vimeo, a trend which is indicative of our global digital culture, but also one which offers particular incentives to filmmakers from new and emerging national cinemas, where these channels form the only means of distribution with wide audience reach. Films which were produced before the arrival of digital consumption channels were

made available to me in the archive of the Press and Information Office of the Ministry of the Interior in Nicosia. The work of Lia Lapithi has been available online through the artist's own website.

Secondary material on the historical and political context has been considerable as have studies from the field of Social Anthropology. Theoretical studies of national cinema and the expanding work on new, emerging and small national cinemas have been invaluable reading in the absence of any theoretical or critical studies which engage directly with Greek-Cypriot films, directors or cinema. These are reviewed fully in Chapter Two. Often the most interesting secondary sources were those which filmmakers generated themselves, as for example Christos Georgiou's 'Production Notes' to *Under the Stars* and Adonis Florides's conference paper on 'Constructing Heterotopias in Film'. On-going communication via email and social networking sites with film directors, producers and screenwriters in Cyprus has been a reliable and vital source of research. This privileged access has offered a real sense of how filmmaking in the Greek-Cypriot community has developed and flourished since the early 1990s. Finally, opportunities to meet and converse with filmmakers during research periods in 2009, 2011 and briefly in 2014 have made it possible to convey the enthusiasm, innovation and on-going transformations of Greek-Cypriot Cinema and filmmaking to the reader. As Mette Hjort describes in *Lone Scherfig's Italian for Beginners*, there is often a strong disposition by filmmakers to share their insights with researchers.⁵⁶

Research Spaces

Finally, I will explain why this study is focused on Greek-Cypriot rather than Cypriot or Turkish-Cypriot Cinema. Given the island's turbulent history and current political climate, it is important to emphasise that this thesis does not adopt any political or ideological points of view. At the same time, the decision to explore filmmaking from within the Greek-Cypriot community is an attempt to delineate clear parameters to the research. Another factor is the need to recognise the extent to which nationalist ideologies and ethnic conflict have been unfortunate but instrumental aspects of the wider historical context which have shaped the filmic and cinematic imagination, such as the reality of the island's geographical

divisions. This study attempts to isolate and examine how particular nationalist ideologies within the Greek-Cypriot community entailed specific views about the island's history which influenced ideas about its territorial conflicts and its future political solutions. All these historical and political aspects prevail and spill over into the cultural life of this community.

In Chapter Two, where the infrastructure of filmmaking is discussed, it is pointed out that Turkish-Cypriot filmmakers who work within the terms of the recognised state of the Cyprus Republic are not excluded from consideration for film funding (even if the number of applications and rejections remains unaudited). It is the current state of the island's territorial divisions which have by default created two separate communities, in spite of accelerated initiatives since 2004 to form bi-communal collaborations. Other reasons which have influenced the focus of this study relate to my location as a researcher within various (imagined) communities and spaces, including that of the Greek-Cypriot community. It is challenging to ignore that my own ethnic origins are Greek-Cypriot, and my ability to speak Greek has enabled me to view films in their original language. Language permits a close cultural intimacy with the world in which the films were produced, blending in with cinematic aspects such as the use of real locations, *mise en scène* and sound, all of which create authenticity. I should add nonetheless that all films, whether viewed through online technologies or on DVD contain English subtitles. Access to the Greek language has been valuable when reading debates in newspapers and journals, and certainly when meeting with personnel at the film archive in Nicosia. It has also been an asset for the purposes of getting the most out of my stays during periods of research in Cyprus.

My location as a researcher within the various spaces of a cosmopolitan city like London situates me both inside and outside the community I have studied in Cyprus, often constructing conflicting notions of belonging. I may belong to the Greek-Cypriot community in Cyprus in a linguistic sense. However I do not belong in a cultural sense, because feelings of belonging are arguably shaped by sharing history, cultural roots and through the experiences of being rooted to a shared physical space. Thereby, whilst my family has roots and origins in the Greek-Cypriot community in Cyprus, their migration to London has removed us all from the type of imagined community which Anderson describes, which is one encapsulated through sharing history and real, habitable spaces. However, it is

hoped that this thesis has benefited from my occupation of many cultural spaces and influences, and not least those of the wider academic community. I will now turn to Chapter One to explore how we can apply Deleuze's cinema-focused writings to a conceptualisation of Greek-Cypriot Cinema. It is fitting to anticipate this venture by citing from the Translators' Introduction to *Cinema 2*: 'For Deleuze, the philosopher "works alongside" the cinema, producing a classification of its images and signs but reordering them for new purposes. What makes cinema of special interest is that, as with painting, it gives conceptual construction new dimensions [...]'.⁵⁷

Notes

¹ Gilles Deleuze wrote two volumes on cinema. These are: *Cinema 1: The Movement-Image*, trans. by Hugh Tomlinson and Barbara Habberjam, London and New York, Continuum, 2005 and *Cinema 2: The Time-Image*, trans. by Hugh Tomlinson and Robert Galeta, London: Continuum, 2008. Further references to these volumes in this Introduction will adopt the following abbreviations: *Cinema 1* and *Cinema 2* respectively.

² *Ακτῆ* (Waves) : *A Journal of Literature and Literary Criticism*, Vol.1, No. 2 (Spring 1990). This is published in Nicosia.

³ See *George Moleski: Selected Poems*, trans. by Lisa Socrates, Nicosia: Livathiotis, 1991.

⁴ In conversation with George Moleskis, during my research visits to Nicosia between 1990-1992.

⁵ Email communication with Adonis Florides on 7 December 2008. He is a screenwriter and filmmaker who lives and works in Limassol Cyprus.

⁶ Deleuze, *Cinema 2*, p.102.

⁷ Stavros Panteli, *The Making of Modern Cyprus: From Obscurity to Statehood*, London: Interworld Publications, 1990, p.234.

⁸ See UK Parliamentary Select Committee on Foreign Affairs, which met on 22 February 2005, deliberating on the number of Turkish-Cypriots remaining in Cyprus after 1974. <http://www.publications.parliament.uk/pa/cm200405/cmselect/cmcaff/113/113we33.htm> (visited 4 April 2011).

⁹ For information on the missing persons from both ethnic communities see the website for the Committee of Missing Persons. These statistics were last audited in September 2012. <http://www.cmpcyprus.org/media/attachments/QUICK%20STATISTICS/CMPIFigures and WP.pdf> (visited 4 April 2011).

¹⁰ Panteli, *The Making of Modern Cyprus*, p.266.

¹¹ This was the result of a U.N. Security Council resolution in response to the ethnic violence. Panteli, *The Making of Modern Cyprus*, p.206.

¹² See Anita Bakshi, 'Divided Memory and Architecture in Nicosia.' PRIO Cyprus Centre, 28 November 2008, pp.1-24 and Christos Hadjichristos, 'Nicosia: Its Space and its d-Visions.' *Architectural Designs*, Vol.76, No.3 (2006), pp.12-19.

¹³ This term refers to the longstanding political issues and conflict in Cyprus. It is used by political leaders and writers to describe the initial events of 1974 but as time has passed, the term is also used to express the protracted and complex facets of the political issue. A solution has not been negotiated which is satisfactory to both sides. The 'problem' of Cyprus is one which is multitudinous and since 1974 links to the displacement of persons on both sides, the case of 'missing persons' and the negotiation of settlements and compensation for the loss of homes and land. The term 'Cyprus Problem' is found on the official Ministry of the Interior website. <http://www.moi.gov.cy/moi/PIO/PIO.nsf/All/963E2793B5FE4DA5C22577F3002B2B41?OpenDocument> (visited 4 April 2011).

¹⁴ Peter Loizos, *The Heart Grown Bitter: A Chronicle of Cypriot War Refugees*, Cambridge: Cambridge University Press: 1981, Brendan O' Malley and Ian Craig, *The Cyprus Conspiracy: America, Espionage and the Turkish Invasion*, London and New York: I. B. Tauris, 2001, Rebecca Bryant, *Imagining the Modern: The Cultures of Nationalism in Cyprus*, London and New York: I.B Tauris, 2004, Yiannis Papadakis, Nicos Peristianis, and Gisela Welz (eds), *Divided Cyprus: Modernity, History and an Island in Conflict*, Bloomington and Indianapolis: Indiana University Press, 2006. I should like to thank Peter Loizos for attending the 'Cypriot Film Screenings' I organised as part of University College London's annual 'Festival of the Moving Image' on 9 November 2009. His contribution to the post-screening discussions was immensely insightful. I should also like to thank Yiannis Papadakis for being a panellist on the day.

¹⁵ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, London and New York: Verso, 1991, p.6.

¹⁶ Anderson, *Imagined Communities*, p.22.

¹⁷ Anderson, *Imagined Communities*, p.13.

¹⁸ Ernesto Laclau, 'On Imagined Communities', in Pheng Cheah and Jonathan Culler (eds), *Grounds of Comparison: Around the Work of Benedict Anderson*, London: Routledge, 2003, pp.21-29, p.25.

¹⁹ Anderson, *Imagined Communities*, p.25.

²⁰ Anderson, *Imagined Communities*, p.33.

²¹ Anderson, *Imagined Communities*, p.24. Anderson is citing from Walter Benjamin's *Illuminations*, London, Fontana: 1973, p.265.

²² Anderson, *Imagined Communities*, pp.25-26.

²³ Jonathan Culler, 'Anderson and the Novel', in *Grounds of Comparison*, pp.29-53, p.38.

²⁴ Rebecca Bryant, *Imagining the Modern: The Cultures of Nationalism in Cyprus*, London: I. B. Tauris, 2004, p.23.

²⁵ Bryant, *Imagining the Modern*, p.32.

²⁶ For example, see Claire Angelides, *Pentadaktylos My Son/ Πενταδάκτυλος ο Γιός μου*, Nicosia, Imprinta: 1994 and Kyriacos Charalambides, *Metahistory*, Athens, Agra: 1995. In this collection, Charalambides includes his poem 'Ardana', referring to the small town in the mountain range.

²⁷ *Cinema 1*, pp. 18-19.

²⁸ Deleuze, *Cinema 1*, p. 122 and p.124

-
- ²⁹ Deleuze, *Cinema 1*, pp.18-19.
- ³⁰ Deleuze, *Cinema 2*, p. 162 and p. 156.
- ³¹ Gilles Deleuze, *Foucault*, trans. and (ed) by, Seán Hands, London: Continuum, 2006.
- ³² Deleuze, *Foucault*, p.72.
- ³³ Deleuze, *Cinema 2*, p. 163.
- ³⁴ Deleuze, *Cinema 2*, p.162.
- ³⁵ Deleuze, *Cinema 2*, p.266.
- ³⁶ Deleuze, *Cinema 2*, p. 266.
- ³⁷ Deleuze, *Cinema 2*, p.163.
- ³⁸ Deleuze, *Cinema 1*, pp.10-11.
- ³⁹ Deleuze, *Cinema 1*, pp.18-19.
- ⁴⁰ Deleuze, *Cinema 1*, p.18.
- ⁴¹ Deleuze, *Cinema 2*, p. 5.
- ⁴² Deleuze, *Cinema 1*, p. 18.
- ⁴³ Deleuze, *Cinema 2*, p.7 and p. 67.
- ⁴⁴ See Michel Foucault's essay 'Of Other Spaces (1967), Heterotopias', pp.1-9. This essay was the basis for a publication by Foucault in October 1984 in the French journal *Architecture /Mouvement/ Continuité*. The article was called 'Des Espace Autres'. See <http://web.mit.edu/allanmc/www/foucault1>. (visited April 4 2014) and also his earlier study *Madness and Civilization: A History of Insanity in the Age of Reason*, trans. by Richard Howard, London and New York: Routledge, 2004.
- ⁴⁵ See Henri Bergson, *Matter and Memory* trans. by Nancy Margaret Paul and W. Scott Palmer, London: Macmillan, 1911.
- ⁴⁶ Gilles Deleuze, *Bergsonism*, trans. by Hugh Tomlinson and Barbara Habberjam, London and New York: Zone Books: 1991.
- ⁴⁷ Homi K. Bhabha, *The Location of Culture*, London: Routledge, 1994, p. 212
- ⁴⁸ Deleuze, *Cinema 2*, p. 97.
- ⁴⁹ Deleuze, *Cinema 2*, p. 21.
- ⁵⁰ Anderson, *Imagined Communities*, p. 33.
- ⁵¹ Deleuze, *Cinema 2*, p. 95.
- ⁵² Deleuze, *Cinema 2*, pp.112-114.
- ⁵³ The original title for the film *Akamas* was in Greek and the actors' dialogue is predominantly Greek. Turkish is also used where it fits in with the characters and narrative. The DVD version gives the viewer options to watch the film in English, Greek or Turkish.

⁵⁴ Further references to this artist will be to Lapithi.

⁵⁵ It is interesting that *Airport for Sale* is listed as *Polite Aerodromio* on imdb. This is a transliteration from Greek to English of the title 'Airport for Sale'. It is not cited in the original Greek, which would be *Πολιτε Αεροδρομιο*.

⁵⁶ Mette Hjort, *Lone Scherfig's Italian for Beginners*, Seattle: University of Washington Press and Copenhagen: Museum Tusulanum Press, 2010.

⁵⁷ Hugh Tomlinson and Robert Galeta, 'Translators' Introduction', *Cinema 2*, p.xv. There is reference here to painting, which relates to Deleuze's work, *Francis Bacon: Logique de las Sensation*, 2 volumes, Paris: Edition de La Différence, 1981.

Part One: Nation, History, Identity

CHAPTER 1

Reading Greek-Cypriot Cinema: Deleuze and New Cinema



Figure 1.1 Young Luka with his mother in the opening sequence

(Source: *Under the Stars*, Christos Georgiou, Cyprus, 2001)

Introduction

It is foolish to talk about the death of the cinema because cinema is still at the beginning of its investigations: making visible these relationships of time which can only appear in a creation of the image[...]Yes, if cinema does not die a violent death, it retains the power of a beginning.

Gilles Deleuze *Cinema 2: The Time-Image*¹

In *Under the Stars* (2001), Christos Georgiou creates an establishing sequence which locates the spectator in another time and place to that of his narrative unfolding in real time. A boy recollects that he and his mother are swimming in the sea at night. A few days later his world is shattered by war. Yianna Americanou's *Eleni's Olives* (2004) captures a young girl watching her mother in bewilderment as she hastily packs their belongings so they can leave before their village is invaded, whilst in *Buffer Zone*, a young man suffers from post-war trauma as the sound of sirens haunt him in his sleep. *Absent*, depicts a soldier's last moments on the battlefield. He lights a cigarette before he is shot in the head by the enemy.

The minute hand on the big wall clock in Nicosia International Airport moves one last time before it stops. Time is in freeze frame. This event is captured in *Airport for Sale* where Nicosia Airport resembles an abandoned warehouse, a space inhabited only by time. It is Cyprus in the summer of 1974 and the developments in these films frame a moment of historical time which indelibly

transforms the physical and creative landscape. A time which is captured and re-captured in post-1974 Greek-Cypriot Cinema as it continues to unfold as a new and distinctive national cinema.

This chapter highlights how a reading of the films in this thesis explores their layers of complexity by engaging with time and space as driving concepts. It identifies why Gilles Deleuze's cinema-focused work unpacks these complexities whilst it manoeuvres between his descriptions of real and imaginary time and space. As the Introduction has examined, Deleuze often tests the boundaries between the real and the imaginary. In this study, these are conceptualised within their national context. My discussion will explore the concepts of time and space to suggest their material and physical importance when giving form and shape to the real world outside of cinema. It will also give emphasis to their intrinsic qualities within the imaginative and fictitious world created in cinema.

Emerging Cinema

Greek-Cypriot Cinema has emerged in recent years within regional and international film festival spaces, sometimes on their fringes and at others it has featured more prominently. This trend together with the proliferation of domestic film festivals in Cyprus since the early 1990s has not had a commensurate impact in profiling Greek-Cypriot Cinema within academic forums.² It remains absent from scholarly investigation in spite of the expanding research in Film Studies departments on World, European and New Wave cinemas, the increasing focus on film as the cultural product of a national cinema and on-going inquiry into the film and cinema of small nations.³ Many aspects of Greek-Cypriot filmmaking suggest that it is a suitable case for further exploration as a small nation cinema. Of particular interest to this study is Deleuze's conceptualisation of political spaces found in modern cinema which I engage with in Chapters Two and Three.

Several reasons determine why this study explores the work of Gilles Deleuze, a French philosopher rather than a film scholar. The two volumes on cinema which I draw on extensively, *Cinema 1, l'Image-Mouvement* (1983) (*Cinema 1: The Movement-Image*) and *Cinema 2, l'Image-Temps* (1985) (*Cinema 2: The Time-Image*) were completed later in his career. Deleuze has also co-authored studies on literature, philosophy and psychoanalysis with Felix Guattari.⁴

Deleuze's philosophical work includes studies of Francis Bacon, Baruch Spinoza, Friedrich Nietzsche and Henri Bergson, whose influence is highly prevalent across the cinema books. Furthermore, Deleuze's study of his contemporary Michel Foucault in a work entitled *Foucault* was published shortly after he completed *Cinema 2*. In my Introduction I was particularly interested in forming the close connections between Deleuze's ideas on spaces in *Foucault* and the ways in which he transposes them to *Cinema 2* where notions of the real and imaginary, the inside and outside are revisited and re-examined.⁵

In this chapter, I want to make a case for approaching Greek-Cypriot Cinema through Deleuze's cinema concepts by emphasising the extent to which he brings many ideas from other disciplines. These enrich and expand his analysis of how cinema inherently utilises time, space, memory and movement which are not exclusively cinematic concepts. As we read his cinema work closely we encounter an original conceptualisation of cinema as a form of representation which is defined through its interaction with the real world. This feature of Deleuze's wider philosophy is crucial to the unpacking of the cultural and contextually specific aspects of Greek-Cypriot Cinema, reinforcing the medium's uniqueness over literary responses to the war, which was examined in my Introduction. Laura U. Marks's view regarding the scope offered by Deleuze to examine intercultural cinema in her study is one which I support in this thesis. Marks argues that '[O]ne of the most appealing aspects of Deleuze's two books on cinema is their open-ended quality'. She goes on to add that these 'writings on cinema may be brought productively to works of which he was not aware or that did not exist at the time of his writing'.⁶

As David Martin-Jones explains in *Deleuze and World Cinemas* (2011) '[...] Deleuze's ideas can be refined, adapted and developed in relation to films Deleuze did not examine, films that are viewed as products of specific historical, cultural, aesthetic and industrial contexts'.⁷ Martin-Jones's attention to contextual factors is a relevant horizon for the films in this study which are explored within their national contexts. In so doing I attempt to evaluate their richness and diversity as cultural products. Certainly the films which form the basis for my readings emerged in the mid-1990s, long after Deleuze had written his cinema books. However, I want to launch the Deleuzian focus which is central to my encounter

with Greek-Cypriot Cinema by concurring fully with Marks when she states that Deleuze's work extends 'productively' to other films and cinemas.

It is intended that this study can be situated within the expanding scholarship of world cinemas. In *Deleuze and Film* (2012), William Brown and Martin-Jones identify the rise of a 'fresh-faced and vigorous "fourth generation"' of scholars where Deleuze's writing becomes an analytical and critical tool for discovering 'cinema worldwide' beyond America and Europe.⁸ Brown and Martin-Jones explain that the purpose of their edition is not to say 'yes' to some cinemas and 'no' to others. In the light of these comments, it is hoped in this study that the disparity between the volume of Greek-Cypriot film production which has visibility within film festival spaces and by contrast its academic invisibility can be narrowed. Accordingly, the present reading responds to the developing scholarly engagement within Deleuze Studies to embrace new cinemas which contributes to 'new ways of thinking' about cinema.⁹

Martin-Jones's *Deleuze, Cinema and National Identity: Narrative Time in National Contexts* (2006) offers this thesis a crucial starting point. His study gives emphasis to the importance of national context for many 'undiscovered cinemas'.¹⁰ Martin-Jones examines the construction of national identity in cinema through Deleuze's 'philosophy of time,' analysing what he describes as 'aberrant time schemes' in various national cinemas.¹¹ His argument centres on the significance of a historical crisis which impacts on how national narratives are cinematically re-written:

During times of historical transformation, films often appear that experiment formally with narrative time. The various European new waves of the 1960s and 1970s, for instance, can be interpreted not only as comments on the state of their respective national cinemas, but also on the changing postwar conditions each nation experienced. A jumbled, fragmented, multiplied or reversed film narrative then, can be interpreted as an expression of the difficulty of narrating national identity at a time of historical crisis or transformation.¹²

Martin-Jones analyses how Deleuze's 'categories of the time- and movement-image' remain an 'untheorised dimension' in the context of national cinemas.¹³ This study analyses how Deleuze's description of two images in *Cinema 2*, the time-image and the recollection-image are useful categories for exploring Greek-Cypriot films. I will return to these images. Here it is noteworthy to highlight how Martin-Jones's case studies centre on how national narratives are re-written when time and historical transformations disrupt linear narrative movement. However, his

study does not venture into a discussion of how historical events impact on the transformation of real spaces.

This thesis explores the commensurate repercussions of the war in 1974 on space, as much as time. It examines how the transformation of physical spaces compels filmmakers to visualise new spaces in relation to both time and history, tracing their innovation and experimentation as they frame the shattered spaces of the divided island. This trend suggests how we might encounter the interaction and often what Deleuze describes as the ‘indiscernibility’ between real and imaginary spaces.¹⁴ The ascendancy of cinematic time is examined in the case studies cited by Martin-Jones where narratives are re-written to represent adjustments in national time, exemplifying the subordination of real and imaginary spaces to time. In the context of Greek-Cypriot Cinema, I make the case that the emergence of real time is a dominant theme I examine through Deleuze’s work, but ultimately the complexities of this national context suggest a mutuality and interconnection between time and space.

Accordingly, whilst the colonisation of spaces by time proves to be a prevalent theme in the earlier stages of *Cinema 2*, and one which contributes to my argument, I will be scrutinising how the separation of time and space becomes an interlude in Greek-Cypriot Cinema. This precedes consistent attempts by some filmmakers to bring history into harmony with the island’s spatial transformations. In so doing, this inquiry attempts to identify and negotiate the extent to which space as a category is equally responsible for the transformations in the cinematic image, as time proves to be.

Another quality of Deleuze’s work which influences my reading of Greek-Cypriot Cinema and films is the wide impact it is continuing to have on the visual arts and digital media in relation to time as a category. In *Gilles Deleuze’s Time Machine* (1997), published two years after Deleuze’s death, D.N. Rodowick observes how little work had been undertaken in what he terms ‘Anglophone’ Film Studies to evaluate the influence of Deleuze’s ideas and the possibilities they present for further exploration of the medium.¹⁵ Nonetheless, since the time of Rodowick’s writing there has been an accelerated interest in Deleuze’s analysis of cinema and the media more widely. Many studies explore the impetus of digital technology on the production and consumption of visual culture.¹⁶ As Rodowick observes, digital cinema, and the implications of digital technologies on the

representation of time and our experience of it through film, continue to fascinate scholars as they interrogate the medium. Deleuze's insights identify the infinite qualities of the cinematic image to pose questions about our experiences of time as a shared experience, such as the time which I describe in this Introduction as 'public', as well as private time which I define in distinction to public time. This feature of his cinema work proves invaluable to a reading of how Greek-Cypriot films visualise the problem of time, aesthetically, philosophically and technically, as I examine in Chapters Four and Five. In these chapters, my exploration of time and the image focuses on the decision of some filmmakers to utilise analogue rather than digital production methods, as an aesthetic attempt to capture the material traces of time. Other filmmakers are seen to embark on a philosophical excursion with time, by utilising digital technologies. These ideas are analysed in the readings of films found in Chapter Five.

Deleuze and New Cinema

Deleuze's *Cinema 1* and *Cinema 2* identify pivotal moments in the rise of new film styles and movements, displaying an impressive breadth and scope of his exploration, and suggesting how far his approach remains open to innovation and change in cinema. This indicates the flexibility of his analysis when engaging critically with emerging cinemas such as those implied through his frequent reference to 'modern' and 'political' cinema.¹⁷ In the context of Greek-Cypriot Cinema, the idea of the 'new' is interesting and requires further scrutiny. When Deleuze was diagnosing the state of filmmaking at the time of the major studios in Hollywood, in the 1920s, the notion of the 'new' was consistent with his view that changes were required to the linear action based narratives, which were prevalent.¹⁸ Deleuze also discusses the impetus behind the French New Wave in the late 1950s, where he identifies change within the tradition of French filmmaking. In the absence of an established tradition of filmmaking comparable to France or even post Second World War Italy, I use the idea of 'new' cinema to describe how Greek-Cypriot Cinema is 'undiscovered', much in the way in which Brown and Martin-Jones use the term.¹⁹

Deleuze's comprehensive scrutiny includes a review of the Silent Era, as well as the ascendancy of Hollywood during the golden age, the demise of the

studio system post-Second World War, and as has been noted, the factors which gave rise to Italian Neorealism and the French New Wave. When examining the reasons behind the rise of new styles and movements, Deleuze's approach is not limited to conventional trends within cinema but rather he defines the beginnings of new cinematic practices within a wider landscape of social, political and historical influences. We might say that he opens up the spaces for engagement with modern and political cinema within the canon of Film Studies. In *Cinema 2* he states: 'However close its relations with classical cinema, modern cinema asks the question: what are the new forces at work in the image, and the new signs invading the screen?'²⁰ These insights extend the validity of how Deleuze's cinema based writings offer analytical and theoretical scope to examine Greek-Cypriot filmmaking. It is relevant to ask the questions Deleuze poses in relation to the 'new forces at work in the image', and the 'new signs invading the screen [?]'.²¹ Thereby, the idea of the 'new' in this research points to the rise of a cinema which is unknown widely to spectators and film scholars, which has emerged as a tradition more recently, and a cinema which creates images and signs in response to wider forces and factors outside of cinema. In this context, the notion of the 'outside' refers specifically to the political forces and historical events which have infiltrated the fictional spaces, inside cinema. These images are also defined as 'new' in the sense that they emerge from within a culturally specific context.

In terms of film auteurs, *Cinema 1* and *Cinema 2* offer wide-ranging commentary drawing on the films of Carl Dreyer, Sergei Eisenstein, Yasujiro Ozu, Orson Welles, Jean Luc Godard, Alain Resnais and Alfred Hitchcock in addition to the critical work of C.S. Peirce, André Bazin, Andrei Tarkovsky and Noël Burch. Also, there are distinct and overlapping themes which can be read across the two cinema books to facilitate an individual and collective interpretation. Therefore whilst the two volumes can be explored chronologically, it is also possible to commence with *Cinema 2* and then to work back to *Cinema 1*. Although Deleuze creates an analytical trajectory for his reader to move on from *Cinema 1*, to the new developments he examines in *Cinema 2* as direct consequences, he also acknowledges that the workings of both the image and cinema are more sophisticated and complex. For example, in *Cinema 2* Deleuze explains that:

We can choose between emphasising the continuity of cinema as a whole, or emphasising the difference between the classical and the modern. It took the modern cinema to re-read

the whole of cinema as already made up of aberrant movements and false continuity shots. The direct time-image is the phantom which has always haunted the cinema.²²

Cinema 1 has a historical and geographical specificity as it concentrates ostensibly on pre-Second World War cinema in the classical or golden era of Hollywood, whilst the paradigmatic shift which characterises *Cinema 2* re-locates the analysis to post-war Europe and European Cinema. These books are also distinguished conceptually. *Cinema 1*, which examines the ‘movement-image’ does so within the context of action based linear narratives and emphasises a masquerading of time in deference to the continuity of the moving image. Such movement through the spaces and temporalities of film relies on the protagonists’ immediate motor sensory reactions to events. Conversely, it is the war which shatters this action.

In *Cinema 2*, Deleuze shifts his focus from Bergson’s philosophy of space and movement to his ideas on memory.²³ As he describes the distinctions between the movement-images of *Cinema 1* and the new images in *Cinema 2*, it is his emphasis on how time is represented in post-war cinema which is important. Deleuze points out that time passes impersonally in the movement-image. By contrast, in post-war cinema time is appropriated from public spaces so that it is internalised to become ‘private’ in the ways I describe it in the Introduction. This tendency brings the two new images which are central to *Cinema 2* into view: the recollection-image and the time-image.²⁴ Time-images break with narrative continuity as time emerges directly within the image.

This study engages with the images Deleuze explores in *Cinema 2*. Although filmmaking began around the 1950s in Cyprus, this was the endeavour of individuals who worked independently and productions were sporadic and limited for three decades. Accordingly, I want to make a case that the acceleration of filmmaking in response to the war which emerged in the 1990s coincides with the trends for modern and political cinema which Deleuze describes, displaying a tendency to experiment with narrative form, sound and visuals. As Greek-Cypriot films formulated their own time and recollection-images, these attempted to negotiate the flow and movement of real time, mirroring the fortunes of the political problem.

What is also compelling about Deleuze’s critique is his uncompromising study of cinema’s possibilities and limitations. This takes the form of a robust dissection of the components of the image, the discipline of the shot and the

connections between cinematography and real time and spaces. We might say that his approach extends beyond a cultural or historical evaluation of cinema as he engages closely with the language of film itself. In *Cinema 2* Deleuze points out that it is necessary to ‘carry out a recapitulation of the images and signs in the cinema at this point’.²⁵ Consistent with this approach is his exploration of cinema’s relationship to photography in order to re-evaluate the representation of time. In so doing, he confronts the contradictory tensions between movement and time and links these to the choice of shot and the camera’s position. Furthermore, as indicated in the passage below from *Cinema 1*, Deleuze teases out the relationship between the type of shot and the creation of movement, whilst he also links both to cinematic space in his evaluation of early cinema, such as that produced in Hollywood in the 1920s:

The spatial and fixed shot tended to produce a pure movement-image, a tendency which imperceptibly came to be acted out [*passait à l’act*] by the mobilisation of the camera in space, or by montage in time of mobile or simply fixed shots. [...]The word ‘shot’ can be reserved for fixed spatial determinations, slices of space or distances in relation to the camera.²⁶

Deleuze’s technical appreciation of the shot, in its relation to the capture of time and movement is an important feature of his approach which I apply to my reading of selected Greek-Cypriot films. For instance, the proliferation of the long shot with its duration of time is a distinctive practice in Greek-Cypriot films, exploited with the aim of capturing both the palpability and elusiveness of time. Deleuze’s technical focus on the elements within the frame and the reiterative use of particular shots constitutes an important avenue into Greek-Cypriot films which avoids diluting their individuality in favour of conceptualising them collectively as the products of a political cinema. This analytical approach, with its emphasis on cinematic technique, reinforces ways in which Greek-Cypriot films generate new insights into the medium’s potential to construct meanings about the world around us. This also suggests that a Deleuzian reading entails the strategic shift from the outside spaces where real events take place with their collective impact, to inside imaginary spaces where the inventive processes encourage new cinema to unfold.

In *Cinema 1*, Deleuze returns to the genealogy of cinema to question its origins because this leads back to the complexity of time and movement in the cinematic image: ‘When we think about the pre-history of cinema, we always end up confused, because we do not know where its technological lineage begins, or

how to define this lineage'.²⁷ As he goes on to explore the photographic antecedents to cinema, he invites his reader to revisit important themes in relation to the capture of time in the stilled photographic and the moving image.²⁸ Does cinema develop and extend what the photographic image set out to realise or does its precipitation of movement and flux corrupt the representation of the discrete moment of time? Photography's triumph lies in its capacity to freeze the moment, therefore how far can cinema replicate this experience of time without undermining the very premise of its own existence as an art form? At the same time Deleuze's engagement with cinema, which looks at what preceded it, also looks beyond, as he anticipates the rise of new images in the 'electronic image, that is, the tele and video image' which would 'transform cinema,' 'replace it' or 'mark its death'.²⁹ From the standpoint of the late 1980s, Deleuze acknowledges the implications of digital technology for the new image in the changing landscape of film production, thereby accenting cinema's continual transformations.

New Images

Accordingly, a Deleuzian reading highlights the evolution of the cinematic image by foregrounding its capacity for innovation. Deleuze consistently anticipates new images. Early in *Cinema 2* he refers to 'the new image that is coming into being'.³⁰ This new image in his analysis will emerge from a new cinematic movement which will reject the clichés of classical cinema which have long dominated. In his paradigm, the cinematic image responds to changes and transitions. Transmutations within cinema are provoked by changes in the world outside and by reacting to outside reality cinematic images can be re-vitalised. In doing so, cinema sustains its connection to the real world. In *Cinema 1* Deleuze discusses the external factors which have 'shaken the action-image'. These are 'social, economic, political, moral', reflected through:

[...]the unsteadiness of the American Dream in all its aspects, the new consciousness of minorities, the rise and inflation of images both in the external world and in people's minds, the influence on the cinema of the new modes of narrative with which literature had experimented, the crisis of Hollywood]....]³¹

The 'crisis' which exposed the limitation of movement-image was in his view evident before the war, but Deleuze believes it had its full effect 'after the war'.³² With the increasing poverty of the movement-image exemplified in what he refers

to as Hollywood's 'old genres', Deleuze is receptive to the new directions which cinema takes after the war and in *Cinema 1* he identifies a 'new kind of image' which is 'born' 'outside of Hollywood'.³³ He notes that: 'It was first of all in Italy that the great crisis of the action-image took place. The timing is something like: around 1948, Italy; about 1958 France; about 1968, Germany'.³⁴ Notably, these dates refer to the new movements in each country: the rise of Italian Neorealism, the French New Wave and New German Cinema. In the light of this model, I want to make a case that Greek-Cypriot Cinema can be seen to follow Deleuze's paradigm. It would take longer for Cyprus to galvanise its national cinema. As it made the transition to modernity it still contended with themes of nationhood and identity which impeded and also fuelled the creativity of emerging filmmakers. These aspects of its development situate Greek-Cypriot Cinema within the paradigm for new directions in European Cinema which were emerging since the Second World War.

As the final passages of *Cinema 1* and the beginning of *Cinema 2* chime in their expectation of new images, Deleuze's model indicates that at times of crises, cinema reacts by re-conceptualising what the image can produce, what it is composed of and how these internal components interact. One of his most interesting forecasts relates to the role of sound where he points out that sound 'must itself become image instead of being a component of the visual image'.³⁵ In so doing, Deleuze compels the reader to re-examine a new collaboration and dynamic between visual and sound images in modern cinema with its increasing tendency to fragment narrative conventions. Can sound and visual images function productively when they operate separately? Does modern and political cinema assign an autonomous function for sound and is this commensurate to that which the visual image enjoys?

What Deleuze suggests when he identifies this development may appear radical or even contradictory to the historical evolution of cinema, given his proposal for a cinema where sound is re-located to a space outside of the visual image. This feature is in his view, reminiscent of early silent films. Also, he is prepared to strip the cinematic image of all its familiar components with the intention of re-thinking what the cinematic image is capable of. Where he interrogates the complacency of Hollywood, he asserts that post-war European cinema was in a position to re-define the medium. In *Cinema 1* he states that it was

‘as if the cinema had to begin again from zero, questioning afresh all the accepted facts of the American tradition’.³⁶

Certainly, Greek-Cypriot films demonstrate an independent and prominent role for sound when representing the complex layers of time and memory. In Chapter Four, my reading brings into focus the role of sound for filmmakers when visualising complex ideas in connection to real spaces and individual memories, correlating individual memory with what I define in my Introduction as private time. Without a national tradition of filmmaking to emulate or revise, these films suggest how Greek-Cypriot Cinema has (to borrow from Deleuze’s words) ‘begin...from zero’, creating and defining the potential of the cinematic image. Post-war cinema in Cyprus contains the ‘power of a beginning’.³⁷ Notwithstanding, a Deleuzian engagement with cinema suggests also that it is in a perpetual process of transformation. As he forms a link between the old and the new image located respectively in Hollywood and Europe at the end of *Cinema 1* he points out that: ‘The new image would therefore not be a bringing to completion of the cinema, but a mutation of it’.³⁸ Dissolving the boundaries between a theory and practice of cinema is also integral to cinema’s propensity for change.

Cinema as ‘conceptual practice’

At the end of *Cinema 2* Deleuze sets out to clarify the question of theory in relation to change in cinema:

The usefulness of theoretical books on cinema has long been called into question ...A theory of cinema is not ‘about’ cinema, but about the concepts corresponding to other practices, the practice of concepts in general having no privilege over others, any more than one object has over others. It is at the level of interference of many practices that many things happen, beings, images, concepts, all the kinds of events. The theory of cinema does not bear on the cinema, but on the concepts of the cinema, which are no less practical, effective or existent than cinema itself [...] we must no longer ask ourselves, “What is cinema?” but “What is philosophy?” Cinema itself is a new practice of images and signs, whose theory philosophy must produce as conceptual practice.³⁹

Deleuze identifies the ‘many things’ which unfold as ‘practices’ which blend with concepts. A conceptual approach to cinema, he argues, does not diminish its practical aspects, but is seen to fuse creativity with theory. The outcome is a ‘conceptual practice’. His view that we can learn about the dynamic between theory, concepts and the creative aspects of filmmaking by examining what filmmakers say, gives scope to the insights I have drawn from extensive dialogues

with filmmakers in Cyprus and gives these findings an analytical space. Deleuze states: 'The great cinema authors are like the great painters or the great musicians: it is they who talk best about what they do. But in talking, they become something else, they become philosophers or theoreticians'.⁴⁰ The primary material I have collected cannot be found in studies or theoretical work. However, it can be viewed as exemplary 'conceptual practice'; that is to say a synthesis of the films themselves and filmmakers' reflections and commentaries which precipitate analytical engagement with the films. As Rodowick notes: 'For Deleuze, cinema ranks amongst the most significant arts because it gives material form to varieties of movement, time and change that philosophy may, in its turn, formulate as concepts and interpret as values'.⁴¹

How exactly do 'all kinds of events' which happen and are reflected in the image define a particular role for cinema? How does cinema negotiate the interface between real and imaginary spaces? Deleuze assigns cinema a moral responsibility so it can never be entirely shut off from the real world. In *Cinema 1*, in his analysis of the shot and framing, he points to the function of cinematic framing as one which is intrinsically determines the relationship between real and imaginary spaces. It is worth revisiting the following passage which I referred to in the Introduction when focusing on Deleuze's different references to the 'outside':

A closed system is never absolutely closed; but on the one hand connected in space to other systems by a more or less 'fine' thread, and on the other hand it is integrated or reintegrated into a whole which transmits a duration to it along this thread.⁴²

Even if cinema is preoccupied with its internal creative spaces it is never completely or 'absolutely closed' because it ultimately reintegrates back into the flow of real life outside. Deleuze argues that cinema is '...not content to reinforce the closure of the frame or to eliminate the relation with the outside'.⁴³ Ultimately, even if the thread he describes in *Cinema 1* between outside and inside is fragile, a precipitating external event such as a war compels cinema to be inventive by creating new meanings and 'signs'. In my Introduction, I also drew attention to passages in *Cinema 2* where he discusses cinema in the context of 'inside' and 'outside'. Increasingly, in this volume, Deleuze interprets the notion of 'inside' and 'outside' spaces to diagnose the separate function of sound and the visual image. Also, at other junctures in *Cinema 2* the Foucaultian influences take over and the 'outside' refers more particularly to the transformative force of thought, which

emerges from the spaces outside of cinema.⁴⁴ In this context the ‘outside’ contains a moral and transformative force. As I turn to the real spaces and historical time which shape this cinema I want to highlight how a Deleuzian reading in the chapters which follow traces the interplay between the material and real with the imaginary and creative, the outside and the inside.

Real Spaces

The ordeals were many
and they followed inexorably one after another
stifling our movements.⁴⁵

Cyprus is the third largest island in the Mediterranean Sea with a total area of 9,250 sq. kilometres. The island’s length reaching Cape Andreas in the north is 233 kilometres and its greatest breadth is nearly 98 kilometres. It is located on the Eastern basin of the Mediterranean, south of Turkey which is 75 kilometres to its north. Neighbouring countries to the east include Syria and Lebanon (105 and 108 kilometres respectively). Israel is 200 kilometres to the south-east and Egypt 380 kilometres to the south. Greece lies to the west about 800 kilometres away.⁴⁶ Territorially and culturally Cyprus is situated between Western Asia, the Middle East and Southern Europe. With its full membership to the European Union in 2004, we might say that it is increasingly influenced both culturally and politically through this affiliation.

After 1974 the island’s real spaces were transformed through the politics of conflict and division. Loizos’s work on the migration of both communities conveys the human dimension to the political problem and this becomes invaluable to our navigation of the films in this study:

Yet another public drama, which had most serious implications for Greek-Cypriots generally, and for their refugees in particular, was the gradual migration of the Turkish Cypriots to the north. They went for varied reasons: after the mass graves had been uncovered, some believed that they would be safer with the Turkish Army standing between them and the still-armed E.O.K.A B zealots... Furthermore those who were reluctant to move north were almost certainly subject to threats from Turkish-Cypriot nationalists, and told that they would be regarded as traitors to the national cause and breakers of ethnic solidarity if they did not move. The migration did not take place over night. It was a slow process, occurring throughout the early months of 1975. The Turks, after all, were about to become refugees in the same sense as were the Greeks of Argaki [...].⁴⁷

Real spaces for both sides comprised the natural landscape and built-up spaces: people's homes and property, land which they cultivated and familiar landmarks and monuments which shaped the islanders' experiences of place and belonging, such as places of religious worship. As refugees they were coerced to abandon their home, form connections to new spaces, and in the case of many to live in makeshift accommodation in the form of refugee camps. There are suburbs around Nicosia and Larnaca in the south of the island where Greek-Cypriot refugees settled and these new spaces are captured in many films.⁴⁸ Their eviction and flight is a recurring narrative in many films together with dreams and hopes for a return home. Exile and return resonate in films such as *The Last Homecoming* (Corinna Avramidou, 2008) / Ο Τελευταίος Γυρισμός and *Home Sweet Hope*. I will now explore these themes in the light of Deleuze's engagement with the concept of space and the idea of deterritorialisation.

Deterritorialisation

The notion of deterritorialisation adds another conceptual layer to Deleuze's interest in real spaces, in spite of the fact that he does not engage explicitly with the concept of physical territorialisation or deterritorialisation in his cinema work. In my interpretation of Deleuze's conceptual approach to the cinema volumes, his use of deterritorialisation moves subtly between what I have identified as real and imaginary spaces. It is highly noteworthy that he and Guattari examine these terms in their collaborative work. In *Anti-Oedipus: Capitalism and Schizophrenia* [1972] (2009), Deleuze and Guattari engage with territorialisation and deterritorialisation within the context of political economy and state power, identifying the control and distribution of wealth by the state which leads them on to definitions of a people's subordination:

In a word, money- the circulation of money – is the means for rendering the debt infinite. And that is what is concealed in the two acts of the State: the residence or territoriality of the State inaugurates the great movement of deterritorialisation that subordinates all the primitive filiations to the despotic machine (the agrarian problem); the abolition of debts or their accountable transformation initiates the duty of an interminable service to the State that subordinates all the primitive alliances to itself (the problem of debts).⁴⁹

In this work, Deleuze and Guattari explain territorialisation and deterritorialisation in relation to state power. In this scenario they focus on the power of 'despotic' practices to carry out injustices which are suffered by subjects of the state through

an economic enslavement which subordinates them into a position of infinite debt. In a different context, when Ian Buchanan describes the process of deterritorialisation in relation to Deleuze and spaces, he extends it to an analysis of people's physical experience of being evicted from land they are connected to as he captures the nomadic consequences of people's forced flight; amplifying the emptiness of the land and the perpetual mobility of those exiled, hoping to return home.⁵⁰ I want to argue that in both Deleuze and Guattari's use and also through Buchanan's, deterritorialisation expressly defines experiences which are shaped in physical spaces, which correlate with the spaces Deleuze describes as real, in *Cinema 2*.⁵¹ Certainly this interpretation of deterritorialisation is meaningfully traced in Greek-Cypriot films post-1974. Reflecting on Buchanan's encounter with the terms and linking them back to their original application in Deleuze and Guattari's work it is possible to connect all these ideas which centre on forms of control and power. Thereby, the terms territorialisation and deterritorialisation begin to form connections with notions of territory and habitable spaces which can be detected in some of Deleuze's key passages in the cinema volumes. These interpretations also extend to the Greek-Cypriot refugees.

When Martin-Jones uses the terms 'territorialisation', 'deterritorialisation' and 're-territorialisation', he connects them directly with the imaginary spaces inside cinema through an analysis of national cinema, identity and narrative time. He employs the term 'deterritorialisation' to describe a 'displacement of narrative into multiple labyrinthine versions'. Deterritorialisation suggests 'the unruly presence of a strong time-image'.⁵² Martin-Jones discusses how territorialisation represents the linear construction of time in film narratives, where there is a 'constraining of a narrative into one linear timeline'.⁵³ With the precipitation of a crisis or historical event, there is an interruption to the flow of narrative. Martin-Jones uses Deleuze's category of the time-image to describe how this disrupts existing narratives, thereby rejecting the continuous movement as the official narrative. From this perspective, deterritorialisation of filmic narratives by time-images suggests their capacity to resist the force or power of a constraining storyline in favour of alternatives. Martin-Jones's work suggests the applicability of 'deterritorialisation' as a concept to discussions of narrative space and time, whilst as he observes 'Deleuze never explains' deterritorialisation or reterritorialisation in his cinema work.⁵⁴

In his paradigmatic shift in *Cinema 2*, Deleuze does not explicitly approach his analysis of post-war spaces and their emptiness to define a physical deterritorialisation, in spite of his earlier explorations of the concept. However I want to make a case in favour of Deleuze's more flexible engagement with the term. In an early passage in *Cinema 1* he states: 'This is because in the final analysis the screen, as the frame of frames, gives a common standard of measurement to things which do not have one- long shots of countryside and close-ups of the face...In all senses the frame ensures a deterritorialisation of the image'.⁵⁵ Here there are echoes of both a real and an imaginary or cinematic deterritorialisation, defined through the emptiness of the cinematic set.

As examined in the Introduction, this study gives emphasis to the interplay between 'the real and the imaginary', which Deleuze gives considerable emphasis to.⁵⁶ We might add that the image's deterritorialisation within an imaginary space represents a wider more profound condition of real deterritorialisation. As the space of the set is subordinated in favour of time's presence, I want to argue that Deleuze makes an important, yet subtle exchange in how he uses the term deterritorialisation, which finds cinematic expression in *Cinema 1*. In the citation above referring to the 'deterritorialisation of the image', it is in the space of the cinematic image, and through the process of framing, where Deleuze forcefully expresses how the presence of time (as with the long shots he describes), shifts the balance of power within the imaginary space. Nonetheless, the emphasis of time's domination, and the undermining of fictional or cinematic space within the frame is aptly made, compelling us to engage fully with the implications of such a cinematic, rather than physical or real process of deterritorialisation.

This oscillation between references to real or imaginary spaces and their colonisation operates in Greek-Cypriot films, suggesting how the notion of deterritorialisation opens up the context specificity of this cinema. The notion of real deterritorialisation, extends to the forces of military power which occupy the island's geographical spaces, as for example the Pendathaktylos mountain range. Here, the Turkish troops have carved out the message '[S]o happy to be a Turk' in the mountain. Real deterritorialisation can also specifically refer to experiences of displacement from a physical space, with associated disempowerment.



Figure 1.2 'Stamp wallpaper' depicting war refugees
 (Source: Lia Lapithi Shukuroglou's website www.lialapithi.com 2008)

In view of this feature, I want to close this section by pointing out how far the island's military occupation begins to define a physical deterritorialisation which is integral to our encounter with space; and this magnifies why deterritorialisation is a driving concept. As the experimental and video artist Lapithi points out, 'Cyprus has been described as one of the most militarised countries in the world, 19 soldiers per squared kilometer' [sic].⁵⁷ This militarisation includes the presence of United Nations Peace Keeping Forces on the island as well as the presence of Turkish soldiers in the northern territories who have been sent there by Turkey. Such a heavy presence of the military expresses how deterritorialisation in its Deleuzian sense actively defines the islanders' powerlessness in the face of foreign occupation.

Engaging with the implications of such physical deterritorialisation magnifies the aspects of Cyprus's political conflict which shape the landscape of a modern and political cinema, and indicate how the real and the imaginary intersect. Therefore, whilst I intend to engage with the shifting uses of real and imaginary deterritorialisation which are evident in Deleuze's approach, I do not lose sight of the traumatic experiences of loss and abandonment which the refugees of Cyprus endured, and continue to endure.



Figure 1.3 Panorama of Pentadaktylos, photo printed on plexiglass, 150x2000cm
 (Source: Lapithi's website www.lapithi.com)

Divided and Disconnected Spaces

After a period of intense fighting the UN intervene and draw a Green Line through the middle of Cyprus, separating the Turkish and Greek territories. Thousands of refugees are relocated, and killed. The Green Line slices through homes, villages and the heart of the capital Nicosia.⁵⁸



Figure 1.4 The U.N Buffer Zone dividing Nicosia city stating the forbidden area is the ‘dead zone’

(Source: http://en.wikipedia.org/wiki/United_Nations_Buffer_Zone_in_Cyprus)

Spatial division is another prominent feature in the real and imaginary landscape. Drawing a green line down the middle of the capital Nicosia in 1964 and separating the Greek and Turkish-Cypriot communities in 1974 when the entire island was divided has sustained in very forceful ways what it means for these communities to have divided and uninhabited spaces. The buffer zone emerges as a powerful and recurring visual metaphor in many films, through which filmmakers explore themes of memory, dislocation and the representation of time. I will return to a more expanded analysis of the buffer zone in Chapter Seven. It is an area of 346 kilometres which runs along the green line for 180.5 kilometres, with an approximate 10,000 people living in villages or working on farms around the zone.⁵⁹ Barb wire fences which sustain the division between the island’s Greek and Turkish-Cypriot population are captured forcefully in many films, such as *Buffer Zone* (1996), *Parallel Lives* (Marinos Kartikkis) and *Espresso* (1999), linking mobility or immobility with the physical geography of the island.

Anyone who has travelled across the island before and after 1974 becomes aware of the physical transformation in the landscape. In the early 1990s I inadvertently entered a forbidden zone on the southern side of the buffer whilst travelling through a popular suburb of Nicosia known as Ahlanja, where the green

line intersects between the south and north of the capital. My memories of this experience centre on the vast and uninhabited landscape which stretched out on the other side of the U.N. barrier, together with an overwhelming sense of desolation. These sentiments, more than any prospect of imminent danger, prevailed. The abandoned and divided spaces in post-war Cyprus are historically removed from the Europe Deleuze describes in his cinema work, but there are some important points of comparison. Deleuze observes the spaces of post Second World War European cities, shattered by bombs, and in the passage below highlights the many disconnected spaces:

[...] after the war, a proliferation of such spaces could be seen both in film sets [decors] and in exteriors, under various influences. The first, independent of the cinema, was the post-war situation with its towns demolished or being reconstructed, its waste grounds, its shanty towns, and even in places where the war had not penetrated, its undifferentiated urban tissue, its vast unused places, docks, warehouses, heaps of girders and scrap iron.⁶⁰

He identifies the intimate connection between a shattered landscape and its infiltration into the 'film sets [decors]'. Deleuze's paradigmatic shift from *Cinema 1* to *Cinema 2* which breaks with the movement-image entails a new relationship between real time and real spaces. Through a radical reversal, time 'increasingly appears for itself'.⁶¹ Why did this shift take place after the Second World War, and not before or after? In the Introduction to *Pure Immanence*, John Rajchman describes how Deleuze's philosophy 'imagined the art of cinema' in the 'circumstances of uncertainty following World War II'. This sentiment is reflected in *Cinema 2* where Deleuze states:

Why is the Second World War taken as a break? The fact is that, in Europe, the post-war period has greatly increased the situations which we no longer know how to react to, in spaces which we no longer know how to describe. These were 'any spaces whatever', deserted but inhabited, disused warehouses, waste grounds, cities in the course of demolition or reconstruction [...]. Situations could be extremes, or, on the contrary, those of everyday banality, or both at once [...].⁶²

In this key passage which bridges his thesis from the cinema of movement to a cinema of inaction and time, Deleuze brings historical time and physical spaces into focus, examining their inextricable link. The slowing down of narrative time which heralds the 'break' between movement-images and subsequent time-images precipitates the post-war conditions where the physical environment becomes 'deserted but inhabited' creating the milieu for uncertainty. Accordingly, in post-war European Cinema, characters' immobility reflects their perplexity in a world where nothing is seen to be certain or stable. Inaction is the result of the shattering

of motor-sensory responses where characters are no longer motivated to respond to situations in the familiar spaces they usually inhabited. Sensory reaction, which is found in the action-images of Hollywood narratives before the war, expresses the movement of male protagonists whose essential role is to connect the threads of the narrative as they move from shot to shot and frame to frame continuously.

In the passage below, Deleuze synthesises key features from both cinema volumes as he comments on Rossellini's films. Here the 'sensory-motor-schema' of 'old cinema' has succumbed to the presence of time 'in the pure state':

Hence Rossellini's great trilogy, *Europe 51*, *Stromboli*, *Germany Year 0*: a child in the destroyed city, a foreign woman on an island, a bourgeois woman who starts to 'see' what is around her. Situations could be extremes, or, on the contrary, those of everyday banality, or both at once: what tends to collapse, or at least to lose its position, is the sensory-motor schema which constituted the action-image of the old cinema. And thanks to this loosening of the sensory-motor linkage, it is time, 'a little time in the pure state' which rises up to the surface of the screen.⁶³

When we examine these instances from *Cinema 2* it is possible to detect Deleuze's meandering journey from the very solid destruction of post-war spaces to the disintegration of a cinematic narrative which creatively manifests the impact of a character's weakening sensory motor actions, as time emerges to occupy cinematic space. Deleuze captures a certain detachment between man and his surroundings, and believes that our 'belief in the world' can be restored again, through cinema.⁶⁴

These conditions which apply to the post-war landscape in Europe apply to the context of 1974. In the case of Cyprus, it is the refugees' flight and displacement coupled with the divided and uninhabitable spaces on the island which define its physical spaces as 'disconnected'. Upon reflection, this notion expresses my experiences of the geographical space when I was walking in Ahlanja in the 1990s.

The Greek-Cypriot refugees' eviction and re-location focuses our attention on another fact of disconnection. In diary entries by Greek-Cypriot refugees, there is compelling testimony of how the trauma of leaving their homes overwhelms them into a state of inaction and helplessness:

15 August

Refugees in Trikoukkia. Thursday, today. We woke up in Trikoukkia because we had taken refuge from the Turks. The kids' noise woke us... We sat here and sat there until noon...

17 September

We do not forget our hopes, and our only hope is in you, my God. We are waiting, waiting. That blessed day will sometime come and we are all waiting for it.

Below is an account by a man called Dionysios, a farmer from the village of Argaki:

Just after we fled from the village I got sick [...]
I said to myself in that first week, we'll soon be back in our village. I said to the family in August, 'By November 1st we'll be back.' When November 8th had passed I said to them, 'We'll go soon. By Easter we'll be back!'[...]. Then Easter came, and I still have the hope that we will. I do not lose hope.⁶⁵

In filmic representations of these experiences, narrative continuity is dislocated and the irrational cut is exploited to visualise refugees' displacement and hopelessness, as they experience what Deleuze describes in a different context as an 'interminable waiting' when time begins to unfold.⁶⁶

Time and the historical event

'We are plunged into time, rather than crossing space'.⁶⁷

In the verse below from a poem about the war, the poet captures the experience of dislocation for refugees as one which brings a new encounter with time:

Occupied land, refugeedom, missing persons, dead
Words written like lead upon my soul,
Words like stone upon my tongue
I have no other weapon with which to fight
up against this perspective of time.⁶⁸

In my communication with the filmmaker Adonis Florides I wanted to explore how far Deleuze's analysis of the post-war shift extends to post-war cinema in Cyprus and how it continues to conceptualise time. I shared a paper I had prepared on Deleuze's cinema books and the Greek-Cypriot context with Florides. His response is below:

I feel that somehow 1974 meant the end of innocence for Cypriots, in a similar way that WWII meant the end of innocence for modernism. Much of the post war film, art and literature deals with the trauma of the war and the betrayed values of modernism. In a similar way post-1974 film in Cyprus deal with the chaos of a much smaller conflict, - but chaotic enough - brought to the country [sic].

...

For many years after 1974 almost all radio and TV "Cypriot sketches" dealt with issues related to the events of the war and its aftermath. Refugees, "Den Xechno", victimisation of the self etc. That meant a shift in the thematology of the typical "pastoral" themes of pre-war entertainment, approaching the events of 1974 in a way that reflected the strong nationalist feelings of Greek Cypriots. Even many of the films of the early post-1974 period were reflecting these values and were not time images. It was only in recent years that filmmakers begun to move away from that approach, through a transition from movement to time images as you point out [sic].⁶⁹

Florides identifies 1974 as a defining moment for the island's politics, art, literature and film. In his estimation the war brought an end to innocence, producing time-images which facilitated reflection rather than movement. What is also interesting is Florides's focus on how the 'chaos' of the war is viewed as a transformative force, echoing the Deleuzian notion of the fragile or 'tenuous thread' which forces the outside world into a new relationship with cinema. It is noteworthy to cite D.N. Rodowick who observes that 'time is the Event defined as the ever-recurring possibility for the creation of the new'.⁷⁰

In Cyprus after 1974, the events surrounding this history unfold in the public space of shared grief, despair, ritual and commemoration. They also dwell in the private spaces of subjective memory and time and are reflected in many works including *Roads and Oranges*, *Absent*, *Her Violet Garden*, *Under the Stars* and *Grade IV: I Do not Forget / Δεν Ξεχνω* (Lia Lapithi, 2007). At a political level, aspirations for any form of Greek-Cypriot or Cypriot nationalism, as distinct from an *Enosis* solution as discussed in the Introduction, reached their climax in the summer of 1974. Therefore, the territorial divisions which prevailed foreshadowed and arrested imminent initiatives for the island's future.

Conclusion

'Only retrospectively do we recognise the emergence of the new'.⁷¹

A reading of the intricate and intertwining formations between real and imaginary time and space through Deleuze's cinema studies offers a visual and conceptual horizon for Greek-Cypriot films and cinema. Rejecting cliché and pastoral idyll alike, Greek-Cypriot Cinema can, in Deleuzian terms, retain 'the power of a beginning'.⁷² Whilst Greek-Cypriot films shadow Deleuze's paradigm when producing their own recollection and time-images, two new images emerge within Greek-Cypriot Cinema. These images reflect this cinema's own conceptual practice and impetus to innovate. As an extension of the time-image, filmmakers create what I refer to as crisis-images. In so doing, they exploit the Deleuzian time-image with its excessive and persistent manifestation of time. The second new image is the chronotopic-image as it sets out to bring a new dynamic between time and spaces after 2003, adjusting our understanding of the real and the imaginary, as

filmic and profilmic spaces are examined. Before I explore these images in ensuing chapters, the next two chapters examine the national context of Greek-Cypriot Cinema exploring the relationship between cinema and ‘nation,’ and both of these categories to time and space.

Notes

¹ Gilles Deleuze, *Cinema 2: The Time-Image*, trans. by Hugh Tomlinson and Robert Galeta, London: Continuum, 2008, p.xiii.

² In December 2006 and 2007 a ‘Cypriot Film Festival’ was hosted in London. This was organised by Greek and Turkish-Cypriot members of these communities. The film programme included films by Greek and Turkish-Cypriot filmmakers. In Cyprus, the official annual film festival is funded by the Ministry of Education through its Cultural Service. This is called ‘Cyprus Film Days’. It usually takes place every spring. The Cyprus International Film Festival was inaugurated in 2005. This attracts film entries from many other countries. Other film festivals where films from Cyprus are showcased are the Los Angeles Film Festival and the Thessaloniki Film Festival.

³ See Mette Hjort and Scott MacKenzie (eds), *Cinema and Nation*, London and New York: Routledge, 2005. Also Mette Hjort and Duncan Petrie (eds), *The Cinema of Small Nations*, Bloomington and Indianapolis: Indiana University Press, 2007.

⁴ Subsequent references to Deleuze’s cinema volumes will be to the following English editions: *Cinema 1: The Movement-Image*, trans. by Hugh Tomlinson and Barbara Habberjam, London and New York: Continuum, 2005 and *Cinema 2: The Time-Image*, trans. by Hugh Tomlinson and Robert Galeta, London: Continuum, 2008. Subsequent references to these works will be abbreviated as follows: *Cinema 1* and *Cinema 2*.

⁵ Gilles Deleuze, *Foucault*, trans. and (ed) by, Seán Hands, London: Continuum, 2006.

⁶ Laura U. Marks, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*, Durham and London: Duke University Press, 2000, p.26.

⁷ David Martin-Jones, *Deleuze and World Cinemas*, London: Continuum, 2011, p.1.

⁸ David Martin-Jones and William Brown (eds), *Deleuze and Film*, Edinburgh: Edinburgh University Press, 2012, p.3. Reference to the generation of Deleuze scholars comes from Dudley Andrew’s work ‘La reception américaine’, in F. Dosse and J-M Frodon (eds), *Gilles Deleuze et les images*, Paris: Cahiers du Cinéma, pp.145-62.

⁹ Martin-Jones and Brown (eds), *Deleuze and Film*, p.1 and p.15. See also *Deleuze and World Cinemas*, David Martin-Jones, London: Continuum, 2011, pp.1-2.

¹⁰ Martin-Jones and Brown (eds), *Deleuze and Film*, p.16.

¹¹ David Martin-Jones, *Deleuze Cinema and National Identity: Narrative Time in National Contexts*, Edinburgh: Edinburgh University Press, 2006, p.1 and p.3. Interestingly, in *Cinema 2*, Deleuze uses the term ‘aberrant’ to describe the complexity of the movement-image which contained ‘aberrant movements’.

¹² Martin-Jones, *Deleuze, Cinema and National Identity*, p.1.

¹³ Martin-Jones, *Deleuze, Cinema and National Identity*, p.1.

-
- ¹⁴ Deleuze, *Cinema 2*, p.7.
- ¹⁵ D. N. Rodowick, *Gilles Deleuze's Time Machine*, Durham and London: Duke University Press, 1997, p.x.
- ¹⁶ See D. N. Rodowick (ed), *Afterimages of Gilles's Film Philosophy*, Minneapolis and London: University of Minnesota Press, 2010. Also see Damian Sutton and David Martin-Jones, *Deleuze: Reframed*, London: I.B.Tauris, 2008.
- ¹⁷ Deleuze, *Cinema 2*, pp.209-10.
- ¹⁸ Deleuze, *Cinema 1*, pp.210-11.
- ¹⁹ Brown and Martin-Jones (eds), *Deleuze and Film*, p.16.
- ²⁰ Deleuze, *Cinema 2*, p.260.
- ²¹ Deleuze, *Cinema 2*, p.260.
- ²² Deleuze, *Cinema 2*, pp.39-40.
- ²³ Henri Bergson, *Matter and Memory*, trans.by Nancy Margaret Paul and W. Scott Palmer, Meneola, New York: Dover Publications Inc., 2004.
- ²⁴ Deleuze, *Cinema 1*, p.2.
- ²⁵ Deleuze, *Cinema 2*, p.24.
- ²⁶ Deleuze, *Cinema 1*, p.26.
- ²⁷ Deleuze, *Cinema 1*, p.5.
- ²⁸ Deleuze, *Cinema 1*, p.25.
- ²⁹ Deleuze, *Cinema 2*, p.254.
- ³⁰ Deleuze, *Cinema 2*, p.6.
- ³¹ Deleuze, *Cinema 1*, p.210.
- ³² Deleuze, *Cinema 1*, p.210.
- ³³ Deleuze, *Cinema 1*, p.210 and p.211.
- ³⁴ Deleuze, *Cinema 1*, p.215.
- ³⁵ Deleuze, *Cinema 2*, p.267.
- ³⁶ Deleuze, *Cinema 1*, p.216.
- ³⁷ Deleuze, *Cinema 2*, p.xiii.
- ³⁸ Deleuze, *Cinema 1*, p.219.
- ³⁹ Deleuze, *Cinema 2*, pp.268-9.
- ⁴⁰ Deleuze, *Cinema 2*, pp.268-9.

-
- ⁴¹ D. N. Rodowick, *Deleuze's Time Machine*, p.140.
- ⁴² Deleuze, *Cinema 1*, p.18. In his notes, Deleuze adds that 'Bergson developed all these points in *Creative Evolution*, Chap.1. on the "tenuous thread" c.f p.11'. Henri Bergson, *Creative Evolution*, trans. by Arthur Mitchell, New York: Dover Publications, 1998. *L'Evolution Creatrice* was first published in 1907.
- ⁴³ Deleuze, *Cinema 1*, p.19.
- ⁴⁴ Deleuze, *Cinema 2*, pp.266-67.
- ⁴⁵ 'The Perspective of Time' in *George Moleski: Selected Poems*, trans. by Lisa Socrates, Nicosia: Livadiotis Press, 1991, pp.36-37.
- ⁴⁶ See Stavros Pantelis, *The Making of Modern Cyprus: From Obscurity to Statehood*, London: Interworld Publications, 1990, p.14.
- ⁴⁷ Peter Loizos, *The Heart Grown Bitter: A Chronicle of Cypriot War Refugees*, Cambridge: Cambridge University Press, 1981, pp.116-7. The reference to the organisation 'E.O.K.A. B' refers to the formation of the earlier anti-colonial movement E.O.K.A. which was around in the 1950s. In 1974 E.O.K.A B who were not happy with the island's independence and who also wanted union with Greece, led the coup in Cyprus.
- ⁴⁸ In Irena Ioannides's short film *Her Violet Garden* (Cyprus and Canada, 1997) a family who is torn apart by the war is taken to a refugee camp.
- ⁴⁹ Gilles Deleuze and Felix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, London: Continuum, 2009, p.215.
- ⁵⁰ Ian Buchanan and Gregg Lambert (eds), *Deleuze and space*, Edinburgh: Edinburgh University Press, 2005, p.17.
- ⁵¹ Deleuze, *Cinema 2*, p.7 and p.67.
- ⁵² Martin-Jones, *Deleuze, Cinema and National Identity*, p.4.
- ⁵³ Martin- Jones, *Deleuze, Cinema and National Identity*, p.4.
- ⁵⁴ Martin-Jones, *Deleuze, Cinema and National Identity*, p.4.
- ⁵⁵ Deleuze, *Cinema 1*, p.16.
- ⁵⁶ Deleuze, *Cinema 2*, p.7.
- ⁵⁷ See Lia Lapithi Shukuroglou on the theme of the island's military occupation. Her short experimental video *Should I Stay or Should I Go?* (Cyprus, 2005) explores this. It can be accessed on the artist's website www.lialapithi.com. (visited 22 February 2009).
- ⁵⁸ Christos Georgiou, "Production Notes" to *Under the Stars*, p.6. <http://www.fame.uk.com/films-completed/under-the-stars/>(visited 20 February 2009).
- ⁵⁹ Official website for the United Nations Peace Keeping Forces: 'The Buffer Zone' <http://www.unficyp.org/ngcontext.cfm?aid=1592> (visited 20 February 2009).
- ⁶⁰ Deleuze, *Cinema 1*, p.124.

-
- ⁶¹ Deleuze, *Cinema 2*, p.xi.
- ⁶² Deleuze, *Cinema 2*, p.xi.
- ⁶³ Deleuze, *Cinema 2*, pp.xi-xii.
- ⁶⁴ Deleuze, *Cinema 2*, pp.176-177.
- ⁶⁵ Loizos, *The Heart Grown Bitter*, p.122.This account is narrated to the author. It is not a diary entry.
- ⁶⁶ Deleuze, *Cinema 1*, p.124.
- ⁶⁷ Deleuze, *Cinema 2*, p.xii.
- ⁶⁸ ‘The Perspective of Time’ in *George Moleski: Selected Poems*, pp. 36-37. In my translation of this poem I had to search for a word which conveyed the experience of living as a refugee. In the original Greek, there is one word, whereas in the translation I have used the word ‘refugeedom’, which appears as strange as there is no English equivalent.
- ⁶⁹ Communication via email December 7, 2008.His reference to ‘Den Xecho’ is a transliteration of the notion of ‘I do not forget’; the slogan Lia Lapithi addresses in her short video of the same title. The title of the paper I presented as part of a series of Graduate Seminars at University College London on 17 November 2008 was: ‘Deleuze, Time and Cypriot national cinema: Space, narrative and the sound image in Lia Lapithi Shukuroglou’.
- ⁷⁰ D.N Rodowick, *Afterimages of Gilles Deleuze’s Film Philosophy*, Minneapolis: University of Minnesota Press, 2010, p.xiii.
- ⁷¹ Rodowick, *The Afterimages of Gilles Deleuze*, p.xiii.
- ⁷² Deleuze, *Cinema2*, p.xiii.

CHAPTER 2

Conceptualising Greek-Cypriot Cinema

‘History is inseparable from the earth [*terre*], struggle is underground [*sous terre*], and, if we want to grasp an event, we must not show, we must not pass along the event, but plunge into it, go through all the geological layers that are its internal history [...]’.¹

Introduction

This chapter addresses the neglect of cinema from Cyprus from any Film Studies debates and navigates through various conceptual territories in search of an analytical space from which discussion can begin. In so doing it explores cinema and film practice within their national context, through a Deleuzian lens. The intention is to offer Greek-Cypriot Cinema visibility within the wider academic community, by examining the gulf between what has been developing at a creative level for nearly four decades since 1974 and by marked contrast the invisibility within analytical frameworks of individual films and directors from Cyprus. As the range of its moving-image work continues to reflect the transformation of the island’s physical spaces these responses shape an emerging and distinctive cinema which is complex and contradictory. This chapter uses the conceptual tools in Deleuze’s two volumes on cinema which were discussed in Chapter One to engage with these complexities.

In the cinema books, Deleuze’s language consistently focuses his readers’ attention on facets of space and time. In the citation above from *Cinema 2* he adopts metaphors which increasingly define the tenor of *Cinema 2*. He refers to the ‘earth’ and ‘underground’ suggesting that history can be interpreted in many ways because it is layered and often hidden. Arguably, his description of history is one which lends it both spatial and temporal characteristics. It is noteworthy that in *Foucault*, Deleuze uses conceptual language with prevalent spatial metaphors, such as in his chapter entitled ‘From the Archive to the Diagram’ containing sections on ‘A New Archivist’ and ‘A New Cartographer’.² Deleuze’s spatial and temporal language brings a new focus to our understanding of how history can be represented through the visual means of cinema, giving emphasis to its narrative purposes. His terminology gives history a perspective and depth, which is complemented by the medium of the cinematic image and its inherent qualities to convey themes of movement, space and time. Both the telling of history and the construction of

cinematic narratives unfold within spatial and temporal structures, representing the tensions between stillness and continuity.

There are overlapping aspects to explore in this chapter. The first situates film production and cinema from Cyprus within the expanding debates in Film Studies, offering a review of the available literature on cinema and nation, and evaluating how these studies extend to the present context. Another aim is to provide an overview of the infrastructure for film and cinema within the Greek-Cypriot community, noting sources of state support and avenues of funding from the cultural centre. This identifies the connections between cinema and a nation-building project. In so doing, I propose we synthesise a conceptual and theoretical understanding of Greek-Cypriot national cinema by fusing these insights, with those centred on the working practices of filmmakers.

Aims

In this chapter, I take a Deleuzian reading of time and space, as explored extensively in the Introduction, and use my interpretation of these concepts to form a comparative analysis with Benedict Anderson's seminal work *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Anderson's model, which centres on the intrinsic links between national identity to themes of territory and time contributes to the distinctions I have expressed, between public and private time.³ In the light of Martin-Jones's pioneering work on Deleuze's cinema based work and national cinemas, I want to sustain the focus in this chapter on the significance of national context to the rise of Greek-Cypriot Cinema.⁴ Martin-Jones observes how 'the most useful crossover between Deleuze's work on time and our understanding of the construction of national identity occurs through Homi K. Bhabha's work, and in particular his ideas in response to Benedict Anderson's now famous *Imagined Communities* (1983)'.⁵ As noted in my Introduction, I am giving as much attention to space, as to time in my analysis of Greek-Cypriot national cinema. In Chapter Three however, I explore Bhabha's 'response' to Anderson's work when I examine a film case study and in so doing, consider his counter reading of Anderson's model on the nation's time which is applicable to the national context of Cyprus and its cinema.

Accordingly, I want to argue that Deleuze's reference to the 'struggles' which are 'underground' can suggest ways of counter-balancing Anderson's description of the nation as a homogeneous community. In *Cinema 2*, Deleuze examines how film narratives are constructed in relation to time and also to collective and individual memory. Both time and memory are inherently important to an analysis of how national cinemas embody the past and represent competing versions of the nations' history and identity. My Deleuzian reading focuses on the contested notions of both nation and identity within Greek-Cypriot Cinema. Also, Deleuze's description of cinema as a 'conceptual practice' effectively extends to Greek-Cypriot Cinema.⁶ This is attributed to the fact that giving this cinema visibility must not become a venture which conceals the complexities and contradictory tensions contained within its history. The diversity of filmmaking practice which reflects stylistic, thematic and ideological heterogeneity rather than homogeneity is a prominent quality which characterises the distinctiveness of this emerging cinema.⁷ The aims of this chapter are to identify, engage and conceptualise these complexities.

Cinema and nation

My humble opinion is that there is an "emerging Cypriot cinema" struggling to balance between it's[sic] multiple identities, as does Cypriot society at large [...]What we had as far was personal[sic] cinematography by Cypriot film-makers. No school or group or scene [sic].⁸

During the early stages of my research in February 2007 I contacted Stavros Papageorgiou, a film producer based in Nicosia with a production company known as Tetraktys Films Ltd.⁹ Papageorgiou produces short films, features and documentary films, and he is established within the Greek-Cypriot community in Cyprus.¹⁰ In his communication, he stated that he did not believe there was a 'film industry' in this community, whilst he conceded that there had been a marked increase in audiovisual production over the last three decades. As a practitioner from inside this community, Papageorgiou described a steady flow of moving-image culture down on the ground with various support from the national centre. Papageorgiou provided contact details for the Media Desk in Cyprus. The significance of the Media Desk is that it is a branch of the European Union's Media programme in Cyprus which works from within the Press and Information Office of the Ministry of the Interior. In 2004 the Media Desk Cyprus produced the first

publication to audit audiovisual trends in the Greek-Cypriot community entitled *Professional Guide: Cyprus Audiovisual Industry*.¹¹ This edition also included a range of personnel who worked in an area of the industry, with contact details. I made direct contact with many filmmakers. The publication also contained a comprehensive list of films which had been produced in Cyprus since the 1960s.

One name which stood out in the filmography was that of Michael Cacoyiannis. Cacoyiannis has directed many films, such as the critically acclaimed *Zorba the Greek* (1964), featuring the international actors Alan Bates and Anthony Quinn. Cacoyiannis is not recognised as a Greek-Cypriot director who makes films about Cyprus. In spite of his own national origins as a Greek-Cypriot, his films are mostly based on the culture, traditions and myths of mainland Greece as exemplified in his two films, *Trojan Women* and *Iphigenia*.¹² It is important to note that Cacoyiannis has written and directed a documentary film about Cyprus, centred on the immediate aftermath of the war in 1974. However, this is the only film which explores themes concerning the island's history and nationalist ideologies. Apart from this one production, Cacoyiannis has established his filmmaking career outside of Cyprus, and within the context of an international film making industry. Whilst he might arguably be a familiar name with cinephiles, it is not because he is associated with a national cinema in Cyprus, or because he has produced or circulated films as national cultural artefacts of Cyprus, or the Greek-Cypriot community. Also, it is noteworthy that the film which brought him acclaim, *Zorba the Greek*, was a film adaptation of a novel by the Greek author, Nikos Kazantzakis.¹³ The case of Michael Cacoyiannis is interesting within the aims of this chapter, because it highlights many of the challenges when attempting to establish some clear theoretical, analytical and conceptual parameters to Greek-Cypriot Cinema as a new, emerging and distinct national cinema.

Further research at this stage provided a fragmented picture of film production and cinema in Cyprus. With hindsight I reflected that I was trying to connect the references to films and directors with a national cinema that belonged to Cyprus. Once I examined the period after 1974 the exponential rise in film production correlated with the volume of titles representing themes of the war. There may not have been an organised 'film industry' as argued by Papageorgiou, or what Florides has termed in the citation above a 'school, group or scene' but from my location as outside researcher I was curious to explore the trend for

filmmaking since 1974 and to examine whether it marked the beginning of a national cinema.

It is noteworthy to further consider the opinions of other filmmakers and practitioners. My communication with Adonis Florides, a screenwriter, producer and director not only focused on practical and financial aspects of film production in the Greek-Cypriot community but his outlook had been shaped by similar questions to my own.¹⁴ Florides's email communication showed an awareness of the issues of nation and identity in relation to cinema, suggesting the challenge of analysing the national cinema of, or from, Cyprus, which Papageorgiou did not express. Florides highlighted from the point of creative practice, how some theoretical aspects of cinema, such as analyses of themes of national identity and language are interlinked with the practical and creative experiences of filmmaking, distribution and exhibition. We might analyse the significance of this overlap between film practice and film theory by using the term which Deleuze uses in *Cinema 2* when he refers to cinema as a 'conceptual practice'.¹⁵

In the scenario below, Florides related his own attempts to find a distributor in Cyprus, in order to release his début feature *Kalabush* (2003). Whilst his film received financial support from the Greek-Cypriot community, the absence of film distribution companies on this small island compelled him to locate a mainland Greek distributor known as Hyperion Films. *Kalabush* was labelled a Greek cultural product by the Ministry of Culture in Greece in a necessary process to qualify Hyperion Films for a tax subsidy:

I went through a nightmare with *Kalabush*. It was 80% financed by Greek and Cypriot sources, the other 20% being Eurimages, it had 90% Greek and Cypriot cast and crew- in fact it was the first ever Cypriot film shot using almost entirely Cypriot crew members, it was all shot in Cyprus, but somehow they came to the conclusion that the Greek dialogue in the film was less than 51%. In fact they decided that the Greek dialogue in the film was only 49%. [...] Anyway at the end of the day I had a deal with them and I had to add a stupid voice over-absolutely non sense indeed – during the opening and closing titles so that the amount of Greek dialogue was increased [sic].¹⁶

Subsequently, *Kalabush* was showcased at the prestigious film festival in Thessaloniki in northern Greece as a 'Greek' not 'Cypriot' or 'Greek-Cypriot' film, therefore denying this film a national or cultural space at a film festival from which it could represent Cyprus as a national cinema. Florides's experiences when distributing and exhibiting his début film bring themes of national identity and national cinema into focus and link them intimately with the practical business of

filmmaking. In 2009, Florides had informed me that his new screenplay entitled *Rosemary* was approved by the Cyprus Cinema Advisory Committee (C.C.A.C.) and he was waiting to learn the outcome of his application to this body for what he termed ‘production development funding’.¹⁷ Funding had also been secured from the South Eastern European Film Network for film development, whilst a co-producer had come on board in Greece. At the time of writing (five years on) *Rosemary* has not made it to production, and I have not pursued my intermittent inquiries on these developments with Florides. It is interesting to speculate within the parameters of this chapter that funding was either not forthcoming from the C.C.A.C. for production development, or that the difficulties of finding a distributor prevented the director from pursuing the project. I will come back to aspects of film distribution in a section examining the Cyprus’s small island status.

Communication at the same time with the multi-media artist and experimental video maker Lia Lapithi offered further insights on the extent to which post-war recovery in Cyprus impacted on the arts and culture.¹⁸ Lapithi’s regret regarding the very limited support for their development by Greek-Cypriot governments in the immediate post-war years, acknowledges that substantial state funding went into an intense reconstruction programme in the south of the island. New homes were built, public buildings constructed and the infrastructure radically up-dated. As Lapithi has argued, the economic success story was realised by forfeiting public expenditure on the arts:

Note that after the war all the energy of the govt was put into rebuilding the economy and therefore the arts suffered for years, and even more video art/film...and perhaps only recently when Cyprus is in EU that Cypriot artist/filmmakers are getting some international coverage... [sic].¹⁹

Students of all creative and art disciplines were compelled to study at higher education institutions abroad.²⁰ One of the interesting points Lapithi puts forward, is how there was no sense of a canon or tradition in the creative arts in Cyprus, in the way that would facilitate the emergence of a national cinema through the styles and movements which are passed on, revised, rejected and reinvented in a national tradition of filmmaking. Yianna Americanou, a screenwriter and filmmaker who edited the first guide to the audiovisual industry in Cyprus has commented on what she terms Cyprus’s ‘late start’ to filmmaking:

The cinematographic production [sic]in a small country like Cyprus had the inevitable late start and a rather slow development in its early years. Cyprus has had a turbulent past both politically and historically. When other countries at the turn of the last century were

experimenting for the amount of five francs the wonders and the magic [sic] of the first cinema screening in a small Parisian café, Cyprus was fighting for its freedom [...].²¹

For example, if we take the case of French Cinema to briefly consider how a national cinema is periodically transformed from within, we can turn to Godard and Truffaut. These filmmakers rejected the existing style of filmmaking in post Second World War France, as they set about re-defining the tradition of national cinema in 1959, precipitating the French New Wave. The difference between France and Cyprus however, is that an established national cinema already existed in France.

State Cinema and the Cyprus Cinema Advisory Committee

In Cyprus, just two decades after the war, the Greek-Cypriot government took decisive steps to support the arts and to recognise the value of supporting its emerging film industry when it established the C.C.A.C. in 1974. There followed an in-depth study of cinema in Cyprus, commissioned by the Ministerial Committee commissioned in order to identify how legislation could follow to financially boost film development.²² As I examine its role, we might consider the specific ways in which this new institution contributes to the formation of a national cinema. To what extent has it shaped and defined Greek-Cypriot Cinema? A Deleuzian reading of Greek-Cypriot film and cinema gives emphasis to the complex layers of Cyprus's history and political struggles, which are represented and contradicted on the screen. How does the remit of the C.C.A.C. respond to the challenges of forming a national cinema, with its complex politics and history?

When the C.C.A.C. was set up in 1994, it was with the aim of boosting audiovisual culture. The procedure continues to be that filmmakers submit film scripts to a committee and these are either approved or rejected. A sum of money is decided on in cases where projects are agreed, but the C.C.A.C. invariably has not funded the entire production costs of films but has allocated a specified amount to the overall budget. Establishing the C.C.A.C. was an important cultural and financial development which offered a framework for film production in Cyprus, a system which operates to this day, two decades later. The various roles of the C.C.A.C. combine the approval of new projects with financial support. This is offered in pre-production funds for script development and workshops as well as the partial funding of production costs.

Cyprus was a member of the Council of Europe prior to its full European Union membership in 2004. Entry to the E.U. in May 2004 was granted only to the Cyprus Republic (which is effectively the southern half of the island where the Greek-Cypriot community resides) because, as has been noted in the Introduction, the northern half of Cyprus is not internationally recognised as a state. Since 1989 the Greek-Cypriot community has participated in the Eurimages Fund of the European Union which qualifies Greek-Cypriot filmmakers for consideration of funding under the 'co-productions' initiative. Full membership of the European Union for the Greek-Cypriot community has given this community's filmmaking an additional financial enhancement. The Greek-Cypriot community is also a participating member of the Media Plus Programme which it originally joined for a term of four years in 2001. Having contributed 240,000 Euros in 2003, this entitled its filmmakers access to any initiatives through the Nicosia base of the Media Desk. For example, a screenwriters' workshop was organised by the Media Plus Programme in Berlin in 2004 which the filmmaker and screenwriter Elias Demetriou attended. Here, he received support and feedback on his screenplay for *Fish n' Chips*. This was subsequently produced in 2011.²³ Since full membership in 2004, the Greek-Cypriot community's overall contribution to the Union's budget also allocates an amount for the Media Plus Programme.²⁴

Establishing the C.C.A.C. was a response to the increase in film production, recognising that film and cinema could play a vital part in a nation-building project. Before its inauguration there were two decades of steady film production, but without any state support. The first wave of Greek-Cypriot responses to the war came in the 1970s, including films by George Filis who released *Cyprus Betrayal*, and Costas Demetriou who made *Order to Kill Makarios* and *For Whom Should it Rain?* A decade later, Michalis Papas produced *Tomorrow's Warrior*, Andreas Pantzis made *The Rape of Aphrodite* and Yiannis Ioannou *Troubled Winds*. In the 1990s and after the C.C.A.C. was established, Aliki Danezi-Knutsen represented a younger generation of filmmakers who continued to focus on the experiences of the war and conflict. Her début film financed by the C.C.A.C., *Roads and Oranges*, was made in 1997, and Christos Georgiou's *Under the Stars* was released in 2001.

National Cinema: Contradictions and Complexities

It is important to note some of the inherent complications of the C.C.A.C. as an organisation in relation to funding state cinema, which indicate why the present study can isolate and analyse the cinematic production from within the Greek-Cypriot community. Whilst the C.C.A.C. does not set out to exclusively fund and support the development of Greek-Cypriot filmmakers within the Greek-Cypriot community, the post-war divide of the island has left the Turkish-Cypriot community outside of the legitimate terms of the state of Cyprus as set out in the 1960 constitution. The Greek-Cypriot community in the south of the island operates within the legal structures of the state but since 1974 the forced re-location of the Turkish-Cypriot population to the north has excluded them from this framework of government, as they are governed directly by Turkey.

During its first ten years the C.C.A.C. financially supported 70 films, and all of these were by filmmakers within the Greek-Cypriot community.²⁵ It has not been possible to find evidence of applications by Turkish-Cypriot filmmakers to the C.C.A.C. and therefore to identify whether these were rejected. It is reasonable to assume that the question of funding for Turkish-Cypriots by the Cyprus state via the C.C.A.C. is topical in the light of the political realities. It is an anomaly in the structure of the system which Greek-Cypriot filmmakers are aware of. In his email communication in December 2008 Florides informed me that ‘new regulations are being prepared which will have provisions for films made by Turkish- Cypriots and/or in the Turkish language, since it is one of the official languages of the Republic of Cyprus.’ Florides’s observation is significant to our understanding of national cinema. On the one hand, Turkish-Cypriots are physically and legislatively outside of the C.C.A.C.’s remit, but on the other, they remain citizens of Cyprus. Also, the constitution of 1960 granting the island its independence made Greek and Turkish its official language. This aspect of language fuels the complexity of delineating clear theoretical boundaries to an analysis of national cinema in Cyprus. My recent attempts in the spring of 2014 to ascertain whether these changes have materialised indicate that they have not been rolled out.

Also, the observations of contemporary Greek-Cypriot filmmaker Simon Farmakas on this theme of Turkish-Cypriot participation sheds further light on this

theme. In 2012 when I emailed him to be up-dated on developments in filmmaking in the Greek-Cypriot community, he suggested I:

[...] get in touch with Elena Christodoulidou to try and get a detailed explanation of what is regarded by the Ministry of Education and Culture as a CYPRIOT film. And how Turkish-Cypriot filmmakers are included, or, maybe, excluded from the selection process [sic].²⁶

Farmakas's emphasis on the word 'Cypriot' is a reference to the ambivalent and inconsistent use of this concept in reference to national cinema. Elena Christodoulidou was the President of the C.C.A.C. at the time, and remains so in June 2014. Farmakas points to an important aspect relating to Turkish-Cypriot filmmakers. His comment suggests that inclusion or exclusion is ultimately down to the readiness of the Ministry of Education and Culture (where the C.C.A.C. is housed) to permit Turkish-Cypriot filmmakers to go through the whole application process. In this way, Turkish-Cypriot filmmakers can apply for creative support in the form of script development workshops or financial support for new productions. Another facet to the question of participation and inclusion arose during a meeting in the Greek-Cypriot community of the Directors' Guild. This is a professional organisation for filmmakers to join, the benefits of which are master-classes, seminars and workshops on aspects such as raising funds, forms of crowdfunding and script writing. Farmakas writes:

As a member of the board of the Director's [sic] guild in Cyprus, a question came up in one of our recent meetings on whether to accept applications for membership from directors living on the occupied side. Needless to say that we couldn't come up with the right answer.²⁷

As this chapter attempts to focus on the rise of Greek-Cypriot Cinema, the question of how this differs from a 'Cypriot' cinema becomes more urgent. For example, in his address to the audience on the opening night of the '5th Cyprus Short Film & Documentary Festival' held in Limassol in May 2009 and supported by the C.C.A.C. the Minister for Education and Culture at the time Mr. Andreas Demetriou refers to 'the young people who are the future of Cyprus Cinema [sic]'. In his original address in Greek, the term 'Cyprus' as used in the citation above is in fact 'Cypriot'.²⁸ Therefore, Demetriou is referring to 'Cypriot Cinema'. We might question how 'Cypriot Cinema' is imagined in this context. Given the absence of funding for Turkish-Cypriot films and filmmakers, the term is not a reference to

their inclusion. Entries to the '5th Cyprus Short Film & Documentary Festival' were predominantly from the Greek-Cypriot community.

However, it is noteworthy that this festival did include entries by Turkish-Cypriot filmmakers. This might be viewed as an attempt to demonstrate that the legitimate government of the Republic of Cyprus recognises all Cypriots who wish to participate according to the terms of the recognised state of Cyprus, although there is no official document to outline what form such participation might take. The film festival entries included the short film *Peace at War* by young Turkish-Cypriot filmmakers Omer Yetkinel and Talat Gokdemri and *Happy End* by Safak Guzoglu, Filiz Bilen and Bugra Gulsoy.²⁹ Of further interest to debates about the wider inclusion of filmmakers and films within the remit of what was formally established as a Greek-Cypriot national cinema in 1994, is the programme accompanying the '5th Cyprus Short Film & Documentary Festival', which is published in three languages: English, Modern Greek and also Turkish.

Analysing these various trends, I believe the contradictions which often surface around notions of national identity and Turkish-Cypriot inclusion within the Greek-Cypriot community, might be contained within two factors. The first relates to the important distinction between the official government of the Republic of Cyprus, which is in the south where the Greek-Cypriot community is located, and on the other hand, the expressions of national identity which are not necessarily consistent with notions of state governance. This means that a filmmaker who is by origins Greek and who resides in the south of the island can legitimately apply for film funding to the C.C.A.C. but at the same time, she/he may express their national identity as 'Cypriot'. Conversely, this brings complications for a filmmaker who is compelled to reside in the north of the island because they are Turkish-Cypriot. If they regard themselves as 'Cypriot' why can they not also apply to the C.C.A.C.? This gap or inconsistency has been debated as indicated above, both from the view of Turkish-Cypriot participation to professional organisations and also with regard to support and funding. The second factor to examine is the collaboration between Greek and Turkish-Cypriot filmmakers and how far such creative practices have a wider impact on changing perceptions of national identity and cinema, as well as official policies and funding structures.

Diomedes Koufteros who is Greek-Cypriot, entered his documentary short film entitled *Shushu* (Cyprus, 2009) in the 2009 short film and documentary film

festival in Limassol. This portrays the life of Ozkan, a Turkish-Cypriot man who works as a drag queen. Koufteros's film project might be seen as part of a new willingness amongst a younger generation of filmmakers to go beyond themes of political identity. *Shushu* represents an attempt to examine how identity might be shaped outside of explicit nationalist parameters. I have cited this work because I also want to argue that it indicates Kouftero's disposition to pursue a film project which involves trust and collaboration between him and his subject, in this case Ozkan the Turkish-Cypriot. Such a venture might also be seen to represent the readiness of a younger generation of filmmakers to look outside of the Greek-Cypriot community for an understanding of the 'Cyprus problem'.³⁰

Furthermore, the continued efforts of some Greek-Cypriot filmmakers to co-produce and co-direct with Turkish-Cypriots has been a distinct trend since 2003 where the term 'Cypriot' is used to indicate the absence of hostility, based on nationalist Greek and Turkish ideologies. Notable collaborations include Panicos Chrysanthou from within the Greek-Cypriot community with Dervis Zaim who is Turkish-Cypriot.³¹ Also the documentary *Sharing an Island* (2011) by Danae Stylianou constitutes an important contribution to ways in which film and cinema are actively shaping and redefining the politics of division.³² Here the actors/participants are Greek and Turkish-Cypriots, coming together for the purpose of making the documentary. This project is centred on examining what it means to be a 'Cypriot' in contemporary Cyprus, as the actors/participants set out to learn about each other's history, culture and religion. I will come back to a reading of *Sharing an Island* in Chapter Seven.

It is useful to further explore the term 'Cypriot' because it is used in contradictory ways. In the publication by the Cyprus Media Desk the term 'Cypriot cinema' is used without ethnic specification, yet it is evident that all developments and films which are noted in this publication refer to the Greek-Cypriot community. Another contradiction within the context of Greek-Cypriot state cinema exists in the organisational structure of the C.C.A.C. From the outset it was made up of government officials, representatives from the private sector including film producers, directors and other individuals from the cinema sector all of whom were appointed by the Council of Ministers from within the Greek-Cypriot community. The C.C.A.C.'s remit is to recommend film projects which are 'submitted by Cypriot Producers/Directors for funding to a Ministerial Committee; in the

categories of short film, feature film and documentary for its approval' (my emphasis).³³

How independent is the C.C.A.C. in making film funding decisions? During its first eight years, between 1994-2002 its proceedings were chaired by the Director of the Press and Information Office (P.I.O.) of the Ministry of the Interior. In the post-war years, the P.I.O. was actively involved in producing official government literature on aspects of the war including the cultural plundering in the north of Cyprus, investigations into the missing persons and reports on the inter-communal dialogues. It is certainly an area for further inquiry as to how far the decisions to fund or not to fund particular film projects during this eight year period were influenced by the P.I.O.'s Director and the Ministry of the Interior's broader cultural, ideological and political remit.

State Cinema and Nation-Building

In 2002 the C.C.A.A. was transferred to the Cultural Service of the Ministry of Education. By moving the responsibility of film over to the Cultural Service of the Ministry of Education and Culture, film and cinema were being relocated into an existing cultural agenda with responsibility for all national cultural and artistic development. This might be seen as a gesture which acknowledged the potential of film to play a central role in nation-building, and one which attempted to shape national identity through a national cinema from the centre. By placing cinema under the umbrella of a state system which determined educational and cultural policy, it is interesting to note whether the imaginary spaces of film narratives were influenced by official policies to construct and represent a cohesive and homogeneous national identity.

In this context, it is noteworthy to consider the artistic responses to the Ministry of Education's initiatives, by Lapithi. In particular, the short video *I do not Forget* (Cyprus, 2007) merits attention.³⁴ 'I do not Forget' is an ideological slogan which is learnt in rote fashion by all primary school children in the Greek-Cypriot community, as part of their history education. Pupils who attend primary school are given notebooks containing landmarks and monuments which are in the north of the island, on the front cover. The phrase 'I do not forget' refers to the importance of remembering and not forgetting that the island is divided and occupied by foreign

armies. However, the fullness of the irony emerges when, as the artist comments on her website where the video is posted, the generation which is asked to remember the past, is doing so second hand; as it is too young to have been born during the war.³⁵ I want to argue that this practice, with its implicit and explicit ideological character is embedded within the school day and the educational system and used to shape political and ideological views, as well as national identity. I will further examine how Lapithi's work reflects on themes of national history and identity in Chapters Four and Five.

Therefore, why with its active participation in European media programmes committed to developing audiovisual culture and with an established infrastructure for a national cinema in the form of the C.C.A.C. has cinema from Cyprus remained outside of film studies criticism and debate? How far can studies of small nation cinemas provide Greek-Cypriot Cinema with an analytical space from which it can gain further visibility within the film studies community?

Small Nation Cinema: 'This is a small country man!'³⁶

Several studies of national cinema have explored how 'smallness' can contribute to this debate.³⁷ In the case of Cyprus I want to argue that 'smallness' takes on specific meanings within the context of the island's geographical size and location, as well as its political and cultural status. From the perspective of film, 'smallness' is a perception which is experienced by some filmmakers from within the Greek-Cypriot community. In his feature film *Kalabush* Florides is able to channel his perspectives as a native through his two fictional characters who attempt to belong in Cyprus. In a pivotal scene he captures them in dialogue as they pace up and down a busy highway. It is a long-distance shot establishing both characters in the space of the frame and emphasising therein that whilst it is imperative for the audience to see them, they remain 'small' from a distance. When the camera zooms in, it highlights how these illegal immigrants are exasperated at the hostility shown to them by the Greek-Cypriots. Miro who is Romanian states 'this is a small country man' to which Mustafa who is Syrian responds 'big problem'. As the camera zooms in and out and alternates with the diegetic sound to create a repetitive rhythm, the audience hears in swift succession 'small country', 'big problem'.

Miro's perception that Cyprus is a 'small' country connects the island's geography with a sense of the natives' small-mindedness and to the limited opportunities open to him to survive economically. Miro's exasperation mixing his sentiments around opportunities with physical space can be useful in understanding how filmmakers (not least Florides himself) might respond to the limited scope to produce and distribute their work in comparison to working in a larger country. As was reported in a recent feature on filmmaking in Cyprus '[t]here are no distributors specialised in distribution of domestic films, and usually distribution of domestic films is not done through a distribution company'.³⁸

In *The Cinema of Small Nations* Hjort and Petrie engage with various criteria in defining the cinema of small nations. Drawing widely on other disciplines such as sociology and political science they note the 'absence of fully developed concepts of small nationhood in film studies' which has necessitated 'an engagement with the findings of other fields'.³⁹ Several case studies such as the cinema of Hong Kong, Taiwan, Tunisia and Cuba are examined. Whilst Hjort's and Petrie's edition does not feature Cyprus amongst the case studies, their itinerary of small nationhood is applicable.

Hjort and Petrie take population size as their initial criterion of smallness, referring to Mark Bray and Steve Packer's study *Education in Small States: Concepts, Challenges and Strategies* (1993).⁴⁰ According to Bray and Packer's findings a ceiling of 1.5 million is a cut-off point in determining smallness. As Hjort and Petrie point out, de-colonisation and the collapse of the former Soviet Union have created more 'small nations' today when compared to a few decades ago.⁴¹ The total population on the island of Cyprus consists of around 800,000, a figure well below 1.5 million and the Greek-Cypriot population totals around two thirds of this figure.⁴² This undoubtedly qualifies this community and cinema as being 'small'. Correspondingly, we might argue that this impacts on the size of the internal economy and its prosperity. The size of its population influences consumption patterns, and in turn it might deter future investment either domestic or foreign from financially backing film projects. In this light, it becomes more transparent why film distribution companies do not readily set up in Cyprus as the calculated return on their investments is deemed too risky. The difficulty of finding a distributor for a film in Cyprus is expressed by Florides, in relation to *Kalabush*:

We do not even have distributors and our commercial theatres buy their programmes from Greek distributors. The reason is obvious: the market is very small for a distributor to run a profitable business in Cyprus which includes: advertising, promotion, subtitling, printing copies, DVDs etc.⁴³

Certainly several filmmakers have pointed out that the problem for filmmaking in the Greek-Cypriot community since the 1990s is not the lack of funds for developing and producing a picture but the limited avenues for distributing their work and bringing in revenue on this work thereafter. For example, Christos Georgiou's feature film *Under the Stars* was released in 2001 receiving international critical acclaim. However it took a decade for the film director to get copies of his film out on DVD release and this eventually emerged on the back of another film released cinematically by Georgiou in 2009.⁴⁴ Whilst the southern economy has experienced a steady economic boom since 1974, film producers have been increasingly compelled to locate alternative avenues of finding their audiences which circumvent distribution, such as direct exposure at film festivals and then DVD release if possible or Facebook premieres, online platforms such as Vimeo, YouTube and direct streaming of their work.

The distribution of new films by Greek-Cypriots since 1974 in the cinema for the domestic market has not taken off in spite of the growing interest in film culture. The growth of multiplexes and small independent chains such as the Rialto and Pallas in Limassol and Nicosia respectively cater for the mainstream audience who wish to view Hollywood blockbusters. Cinema admission figures for 2012 were 09.9m. The number of cinema screens in the south of the island in 2012 were 30, with 21 offering digital screenings.⁴⁵ There is a steady rise in the interest for European and art house cinema which is evident in the successful impact of the annual 'Images and Views of Alternative Cinema' film festival which is the inspiration of the organisation known as Brave New Culture. This non-government initiative receives state sponsorship from the Cultural Services of the Ministry of Education as well as from the leading public service broadcaster RIK (Radio Institution of Cyprus).



Figure 2. 1 Marketing Campaign for the annual festival held in Cyprus: Cyprus Film Days 2014

(Source: www.cyprusfilmdays.com)

The programme of screenings at the ‘Images and Views of Alternative Cinema’ gives emphasis to experimental cinema, new waves, guerrilla and underground work and European movements and styles. For example when I attended in June 2009 there were dedicated screenings and talks around the films of Russian filmmaker Elem Klimov, Guy Debord and Joris Ivens. However, given the considerable economic revival of the Greek-Cypriot community since 1974 notions of smallness locked into aspects of economic success or perceived underdevelopment do not apply in the case of Cyprus. Full accession to the European Union in 2004 is a further indicator of the economic success and wealth of the Greek-Cypriot community.

On the other hand, smallness in terms of the island’s geographical position and its connection to wider strategic issues suggests distinct contextual factors which render it ‘small’. Cyprus is the third largest island in the Mediterranean with a total area of 9,250 kilometres sq.⁴⁶ This is compounded by the reality that a significant proportion of the island is under the occupation of foreign troops. For example, 37% of the island is under the occupation of Turkish troops sent from mainland Turkey. There are also N.A.T.O. troops for peacekeeping purposes, U.N. forces and British sovereign bases. The video artist Lapithi refers to the island’s heavy occupation by foreign troops as inducing a ‘territorial anxiety’ amongst its population in the south.⁴⁷ Also around 200,000 of the island’s Greek-Cypriot inhabitants were uprooted from their homes when they became refugees. Arguably, relinquishing their legitimate right to their home had a detrimental impact on their

sense of freedom and security.⁴⁸ These experiences linked to the war with all their ramifications on inhabitants' sense of well-being begin to express what it means to feel 'small'; emotions which are magnified if we further examine the island's location.

Much has been written about the strategic value of the island for the larger superpowers in their own military quests and foreign policy pursuits. In *The Cyprus Conspiracy: American Espionage and the Turkish Invasion* the authors argue that Cyprus held a strategic value for Great Britain throughout her empire building days as it was a useful stopping post *en route* to India.⁴⁹ In the aftermath of the Cold War and in the light of tensions in the Middle East Cyprus became a suitable location for British troops. Craig and O'Malley argue that 'for decades Britain and America at times collaborating, at other times vying with each other, rode roughshod over the aspirations of the majority of the Cypriots in pursuit of their own military interests'.⁵⁰ Hjort and Petrie have argued that it is important to view how 'the struggle for autonomy, the spheres of influence, and a balance of power' are 'crucial for any genuine understanding of the more general social and political frameworks for small-nation filmmaking'.⁵¹ This view is applicable to Cyprus.

As the island clamoured for independence from Britain after the Second World War it was her strategic location in the Mediterranean which made her invaluable to the colonial power who was reluctant to relinquish its hold. These geopolitical factors which suggest that the aspirations of the island's population were secondary to the military designs of politically influential powers such as Britain give currency to arguments about geographical size and location, which might produce feelings of powerlessness for the islanders. The size of its population, the physical smallness of the island and the geopolitical factors which have thwarted political autonomy and impacted on cultural status are combining factors which conceptualise our understanding of Greek-Cypriot Cinema as 'small'.

If the island were not partitioned or under heavy foreign military occupation it might encourage further investment into its burgeoning film industry both internally and from abroad. This development could be the way forward in constructing the kind of solid infrastructure which Papageorgiou identified as missing from what he ironically termed the 'so-called film industry'.⁵² With the C.C.A.C. as the main source of funding for new film projects rather than other investors, it becomes increasingly clearer how far emerging filmmaking might be

steered in a direction which conforms to the nation-building agenda. On the other hand, a far more vertically integrated industry with production and distribution channels can avoid films from the Greek-Cypriot community becoming cultural products of mainland Greece. In this context, it is worth noting how many filmmakers, particularly the generation of the 1990s emigrated from Cyprus in order to find work or to ensure they could distribute their work, particularly before the advent of digital distribution and consumption technologies. Some examples are Elias Demetriou, Christos Georgiou, Yiannis Economou and Alike Danezi-Knutsen.

Debates linking small nationhood with cinema production give emphasis to the recognition or lack of acclaim for small nations and to their profile within the global market of film production and distribution. As noted, the cultural politics of nationhood also impact significantly on the status of national cinema.

Conceptualising Greek-Cypriot Cinema within the parameters of a small nation sheds light on its struggles to gain both recognition and visibility whereas engaging with it as a minor rather than a major cinema contributes further to our understanding of its distinctive qualities.

Minor Cinema

‘I live in a politically charged environment here, its what I know, its my everyday life [sic].’⁵³

Deleuze brings some key ideas to his evaluation of ‘minor cinema’ in *Cinema 2* from his collaboration with Félix Guattari on Kafka and minor literature.⁵⁴ He points out that ‘[W]hat Kafka suggests for literature is even more valid for cinema, in as much as it brings collective conditions together through itself. And this is in fact the last characteristic of a modern political cinema’.⁵⁵ For Deleuze, ‘minor cinema’ is defined by the people’s collective need to ‘invent themselves, in shanty towns and camps, or in ghettos, in new conditions of struggle to which a necessarily political art must contribute’ (my emphasis).⁵⁶ He highlights the struggle, political or otherwise as a definitive quality which blurs the boundary between private and public matters:

There is a second big difference between classical and modern political cinema, which concerns the relationship between the political and the private. Kafka suggested that ‘major’ literatures always maintained a border between the political and the private, however mobile, whilst, in minor literature, the private affair was immediate political ... (in) modern political cinema, where no boundary survives to provide a minimum distance or evolution: the private affair emerges with the social-or political-immediate.⁵⁷

In many ways emerging Greek-Cypriot Cinema demonstrates why it is 'minor' rather than 'major', not least as Lapithi points out above because 'everyday life' in Cyprus brings an encounter with the realities of a 'charged' political situation. Greek-Cypriot Cinema frames the collective struggles of a nation making its passage to modernity where political and private spaces remain intertwined or opaque. In 'major' cinema as in 'major' literature, art and politics can be separated because political and historical struggles have already taken place and do not spill over into the artistic space. Art and politics are separate. However, there are many references in Deleuze's cinema work which compel the reader to view the moral responsibility of cinema in ways which define it as political rather than purely artistic. At the end of *Cinema 1*, Deleuze states: 'Far from being satisfied with a negative or parodic critical consciousness, the cinema is engaged in its highest reflection, and has constantly deepened and developed it'.⁵⁸ It is in this sense that the cinematic spaces are never entirely sealed or cut off from the outside world, because a thread remains, however 'fine', which links the political space with the imaginary spaces inside cinema.⁵⁹

Whilst the collective character of its struggles express how Greek-Cypriot Cinema is modern, political and 'minor' in the ways in which Deleuze defines these categories, in the final section below I attempt to conceptualise Greek-Cypriot Cinema as colonial or post-colonial. In so doing, I question why at the height of its national struggles in the 1950s against Britain Cyprus did not produce a minor cinema.

Colonial Cinema

Colonial and post-colonial cinema are analysed in Hjort and Petrie in the context of small nations where they identify the 'cultural and political value of the moving-image in nation building...particularly following independence from former colonial rule'.⁶⁰ We might add that Deleuze's description of a collective struggle is applicable to an understanding of colonial and post-colonial cinemas. How far do these categories extend to Cyprus? Writing in an article about a forthcoming 'Cypriot' film festival in Cyprus in 2009 the journalist Merobe Moses reflects on Cyprus's post-colonial status in 1960. She questions the origins of 'Cypriot cinema'

and engages with the complexity of the term ‘Cypriot’ which she uses in a different political and ideological sense in 2009, in comparison to how it might have been used in 1960 when Cyprus was granted its independence.⁶¹

Whilst Moses, who cites the publication *Cypriot Cinema* (1962-2005) by film historian Alex Kleanthous, takes his reference of 1962 as the starting point of early ‘Cypriot’ cinema, other accounts cite earlier forms of film production within the Greek-Cypriot community in the 1950s. Polys Georgakas, Ninos Fenek Mikellides and George Lanitis have been called the ‘pioneers’ of cinema in Cyprus, with Lanitis establishing Aphrodite Productions with George Stivaros.⁶² Although the year 1962 is notable for bringing the first documentary production, feature films emerged steadily during this decade. *Love Affairs and Heartbreaks / Agapes kai Kaimoi* was released in 1965 George Filis. Sources state that *The Last Kiss / To Telefteo Fili* and *1821 and Cyprus* were released by the same director ‘soon after’. In the 1969 George Katsouris and Costas Farmakas, under their production company Foto-Cine produced *Money the Clown* at the end of the 1969.⁶³ Moses’s article highlights the convergence of two events: Cyprus’s new republican status in 1960 and early forms of filmmaking. However, there is no evidence which links the two developments to suggest that Cyprus, in similar ways to other former colonies, attempted to shape her post-colonial identity through cinema.

By way of comparison, Martin McLoone, in his evaluation of the film industry in Ireland discusses how a culture ‘emerged from colonial domination only in the early twentieth century and which, during the following fifty years, invested so much political and cultural energy in defining its national difference’.⁶⁴ In the case study of Tunisia’s experience as a former French colony, Florence Martin describes the active attempts to forge a distinct national cinema in the period following Tunisia’s independence in 1956.⁶⁵ State funding and the setting up of centrally administered institutions used the audiovisual medium as a vehicle for developing a distinct national identity as a backlash to French colonialism. Martin identifies how the Cinematographical Expansion Company set up in 1964, launched state aided initiatives with the funding and regulation of film coming under the Ministry of Culture and Religion. The examples of Tunisia and Ireland are just two cases where early forms of national cinema were in the making as a backlash to colonialism. In Cyprus, in spite of gaining her independence in 1960, there were far

more unresolved and complex issues around national identity which prevented the rise of a national cinema in the form of a post-colonial movement.

As notions of national identity continued to shape the ideological outlook of the two ethnic communities in the years 1960-1974, Cyprus, unlike Tunisia and other former colonies, did not establish any centrally aided and funded institutions with the intention of shaping its post-colonial identity. If this had materialised, a 'Cypriot' national cinema post-1960 might have defined the nation as a homogeneous and territorially bounded community, in the way in which Benedict Anderson describes his 'imagined community'. Having examined key practical and structural aspects of filmmaking in the Greek-Cypriot community since 1974, I finally explore how a conceptual scrutiny can analyse some of the complex and contradictory trends which have hitherto been identified.

Conceptual Territory

The term 'Cyprus' directs us to a geographical space or territory, whereas there are layers of complexity connected with the term 'Cypriot' which exemplify how we might 'go through all the geological layers' of its 'internal history' to fully grasp its significance.⁶⁶ Mette Hjort and Scott MacKenzie set out to scrutinise the relationship between the complex mix of practices and relations which bind nations with cinema in their national contexts.⁶⁷ Their research marks an important development within Film Studies, examining the production and circulation of film culture within national parameters including state finance and support for cinema and the part played by governments in building and shaping aspects of national identity. Several case studies in Hjort's and MacKenzie's edition engage with Benedict Anderson's work *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. In my Introduction, I focused on the relevance of Anderson's work to an analysis of the national context of Cyprus. Of particular interest to this national context is Anderson's model of how nations imagine a sense of community and belonging. In this chapter I want to expand further on how Anderson's paradigm extends to an exploration of the relationship between national cinema and national identity, focusing on geographical territory and historical time. To what extent does the nation's identity depend on physical boundaries? What impact do historical events have in forging a national identity?

Philip Schlesinger's essay 'The Sociological Scope of National Cinema' underlines the importance of a national consciousness which has been shaped in the 'common space' of Anderson's 'calendrical time'.⁶⁸ Schlesinger's reference to both a shared geographical space, what he terms the 'national boundaries' and an apprehension of time as simultaneous and public is consistent with Anderson's exposition of the 'imagined community'.⁶⁹ This is comprised of individuals who may not meet face-to-face but who can experience a sense of belonging and in Anderson's description are willing to 'die for such limited imaginings'.⁷⁰ Schlesinger's argument contains some similarities with Andrew Higson's essay 'The Limiting Imagination of National Cinema', in so far as the nation is perceived in ways which links belonging and identity with a geographical space. Higson describes 'an imagined community with a secure and shared identity and sense of belonging' mapped on to a 'carefully demarcated geo-political space'.⁷¹

How far do Schlesinger's 'national boundaries' and Higson's 'shared identity' translate to the context of cinema in Cyprus? As the historical overview of Cyprus has suggested, the ideological and nationalist conflicts leading to war gave rise to territorial disputes. What distinguishes the case of Cyprus when examining national consciousness and a bounded living space is the way in which the 'common space' referred to by Schlesinger has shifted in Cyprus's recent history. It might be argued that in the decade following the Second World War, through to the mid 1950s, members of the Greek and Turkish-Cypriot communities imagined an independent Cyprus, anticipating a self-governing state with its bounded territory, and a nation of Cypriots without ethnic difference. If we imagine the kind of national cinema to grow from the 1950s onwards within this political climate, it may have emerged as 'Cypriot cinema', not Greek-Cypriot, or Turkish-Cypriot. Such a scenario suggests how national identity and cinema building are connected.

In Anderson's thesis, he traces the transition from the old religious communities and their systems of meaning, such as religious replicas, to the post-Enlightenment world of secular values. This marked a shift from the hierarchical vertically structured sacred communities in pre-Enlightenment Europe, to the rise of nation states, which in Anderson's view, explains how nations are both 'new' as well as 'historical'.⁷² Anderson's definition differs markedly from Ernst Gellner's. This is a point Anderson emphasises himself when he adds that Gellner was wrong to believe that nations could be expediently imagined, without necessarily being

imaginary.⁷³ Approaching the concept of ‘nation’ with a sense of its historical origins explains why the rise to modernity in Cyprus did not entirely conform to the pattern of nationalism described by Anderson, indicating how two ethnic communities competed for their own territory and also narrative space in the history of Cyprus. Belonging and imagining national identity become far more complex, even ambivalent in this context.

Bounded Space

Schlesinger’s reference to the public ‘calendrical time’ of the nation, which is a distinctive feature of Anderson’s work in defining a nation’s experience of both history and time, is an important one to extend to Cyprus. Why has Cyprus not produced a national cinema which is ‘Cypriot’, as the reflection of the population sharing the island’s geographical spaces? As discussed in the Introduction, the rise of E.O.K.A., the thwarted and unrealised ambitions for *Enosis* and the actions of TMT created two distinct nations whose contestation for a place in the history of Cyprus led to the communities’ division and to the island’s partition. Before the rise of E.O.K.A. and after the Second World War, the existence of mixed villages of Greek and Turkish-Cypriots who lived together, points to the reality of all Cypriots sharing the same geographical territory. Ethnic and religious difference was not in these cases an obstacle towards building a future on the island where all Cypriots could be autonomous from the British if they joined forces to overthrow the colonial system.

However, this picture of peaceful life in mixed villages is superseded by events and the political ambitions of ideological factions in both the Greek and Turkish-Cypriot community. E.O.K.A.’s exclusive Greek-Cypriot membership prevented the realisation of a Cypriot identity. If E.O.K.A. took on the character of an anti-colonial struggle, co-membership of Greeks and Turks would lead to an independent new nation for Greek and Turkish-Cypriots alike, irrespective of ethnic difference.⁷⁴ However, *Enosis* reflected the aspirations of Greek-Cypriots within the E.O.K.A. movement who wanted to overthrow colonial rule but who also held out for union with Greece. Given that the Greek term *Enosis* means ‘union’, the reference to culturally and politically uniting Greek-Cypriots in Cyprus with mainland Greece, indicates the extent to which this faction on the island refused to

inhabit the same 'political roof' and bounded geographical space with Turkish-Cypriots. Their preference remained for a cultural roof with Greece.⁷⁵

Schlesinger's analysis of the sociological formation of national cinema and Higson's notion of a nation forging an identity by being geographically 'bounded' are important ideas to consider in relation to Cyprus. The notion of a habitable space being 'bounded' is pivotal to our conceptual approach because of the intimate connections between real spaces and cinematic spaces. Consequently, when analysing aspects of national cinema in Cyprus, it might be argued that the rise of a distinct Greek-Cypriot Cinema since 1974 signals a rejection by some in each ethnic community of the possibility of sharing a 'common space' and a 'shared' Cypriot identity. Whilst this state of play fuels the challenges in conceptualising cinematic culture in Cyprus, the events leading to ideological struggles and the out and out war have created a distinct national cinema from within the Greek-Cypriot community. The experiences of war, the creation of new habitable and uninhabitable post-war spaces and the funding and cultural policies discussed earlier, have all re-conceptualised the notion of a bounded territory, and consequently have given rise to a cinema which has prominent narrative, thematic and cinematic styles centring on aspects of space and time.

A Counter-Reading of the Nation's Time and Space

Greek-Cypriot Cinema represents images of belonging and national identity, which are productively analysed through Anderson's imagined community. Therefore, I want to use time and space as concepts which are central to his model and to read them from a Deleuzian perspective. In so doing, the aim is to re-assess how these two concepts which are encapsulated in Anderson's study of national identity and nationalism extend to the present analysis of cinema. It is highly noteworthy that from the outset, Anderson points out that communities 'are to be distinguished, not by their falsity/ genuineness, but by the style in which they are imagined' since this opens up the encounter between Anderson's work on print culture and Deleuze's cinema work.⁷⁶ Both writers, from within their medium specific perspectives evaluate how we shape our experience of the real world through spatial and temporal structures. Whilst I acknowledge the different mediums which are distinctive to ways in which each writer develops his ideas, I want to emphasise that

the differences between Anderson and Deleuze's approach to time present meaningful points of comparison, without presently venturing too deeply into the medium specific aspects of space and time.

In Anderson's model, I want to focus on how time is constructed linearly and apprehended as public. This invests accounts of the nation's history with continuity, whilst at the same time it aspires to the idea of a whole community remembering the past collectively. Deleuze's reading of time diverges considerably from Anderson's, beginning with the crisis of history as an event, which introduces a break with linear time and with the continuity of history. Cinematically, the shift from movement to time-images represents this development and the jump or 'irrational cut' is the cinematic technique which effectively disrupts the 'series of time'.⁷⁷ A Deleuzian time-image is a visual manifestation of time breaking its contiguity as much as it represents the possibilities of returning to the past in perpetuity, to locate and narrate alternative versions.

This reading of time contends strongly with the view that history is imagined as flowing continuously, as Anderson's study exemplifies. Also, the recollection-image strongly distinguishes Deleuze's reading of the nation's time, from Anderson's, because of Deleuze's emphasis on time's duration which produces an image where recollection is subjective. Anderson's explanation of collective memory leaves no room for inner private time, which is a prerequisite for Deleuze's subjective memory, where 'sheets of past' exist.⁷⁸ Time for Deleuze is not successive but rather simultaneous. Shaped by his reading of Bergson, Deleuze's exposition of time accommodates the coexistence of the past alongside the present. I will follow this idea through more extensively in Chapters Three and Four, but in the context of identifying the 'style of imagining', it is important to note the extent to which time and memory can be visualised on the screen, thereby separating a sense of public or private time. In so doing the notion of two temporalities which is central to Deleuze's exposition of time, also becomes intrinsically embedded with aspects of space because time can be interior or exterior.

Also, it is the idea of the nation's bounded geographical space which sustains Anderson's thesis of a community whose belonging is defined through inhabiting a shared space. Anderson's model does not extend to the complex scenario represented by the politics of confrontation in Cyprus. In this context, the

competition for physical space manifests bi-communal division rather than belonging. From a Deleuzian lens, the shattering of spatial unity in post-war Europe is pivotal to how physical space is captured cinematically. As he points out when he examines Italian and French cinema, shots are broken open to disseminate homogeneity and make spaces 'non-totalisable'.⁷⁹ Post-1974 Greek-Cypriot Cinema becomes more innovative with the cinematic image because it is compelled to reflect the fragmentation rather than homogeneity of real spaces, as I discussed in Chapter One.

Conclusion

This chapter has explored the considerable challenges of examining a relatively unknown cinema. Being able to define what one means when they refer to a 'Greek-Cypriot'/cinema and to examine why it might differ from being a 'Cypriot' national cinema has formed part of this challenge. Existing studies theorising around national cinema, small nation cinemas and colonial and post-colonial cinemas present vital starting points, but none of these offer a definitive category which can be readily extended to the present case study. However, the usefulness of all these debates goes beyond offering a starting point. Greek-Cypriot Cinema since 1974 is, in many ways, the cinema of a small nation. However, it is not only defined through small nation cinema criteria. The work of the Ministry of Education and Culture through which the C.C.A.C. carries out its remit demonstrates how this cinema has been shaped by state policy from the centre, displaying many characteristics of the cinemas examined through the extant studies of national cinema.

Engaging with this extensive scholarship on other national cinemas in order to draw up comparisons has contributed to the process of highlighting the qualities and developments which make Greek-Cypriot Cinema distinctive. The intrinsic contradictions at official levels often manifested at the level of film practice, together with the conceptual complexities which have been examined, prevail. The island's history and culture, its political landscape and entrenched nationalist ideologies contribute to such complexities, but at the same time they offer an important lens on what might be expressed as 'Greek-Cypriot Cinema', as a national cinema.

In the process of writing this chapter throughout a period of five years, attempts have been made to document trends and to reflect changes. Accordingly, I have attempted to provide the reader with an up to date picture of Greek-Cypriot Cinema. One aspect which has been central to an understanding of this cinema has been the question of the inclusion of Turkish-Cypriot filmmakers. My research indicates that existing and planned policies by the C.C.A.C. in relation to the funding and support of films by Turkish-Cypriots, and or films in the Turkish language appears to be absent. In an interview with a journalist from the online journal, *Film New Europe*, about the future priorities of the C.C.A.C., its president Elena Christodoulidou identified the following areas as the concerns of her office:

[...]cinematographic production, education and professional training. Through the “Program for the Development of Cyprus Cinema” the Ministry finances international co-productions, high and low budget feature films, short films, documentaries, animation, experimental films, as well as the local distribution and circulation of Cypriot films in Cinema – Theatres. The Ministry of Education and Culture is also responsible for bilateral agreements and the promotion of Cyprus as a filmmaking destination location [sic].⁸⁰

In the next chapter, these debates about national identity and national cinema unfold onto the public and political spaces which Deleuze identifies as the spaces for new and modern cinema. I complete the present conceptual journey of Greek-Cypriot Cinema which is the focus of Part One of this thesis, by examining how the off-screen debates in response to the feature film *Akamas* amplify the importance of history to our understanding of this cinema’s real and imaginary time and space.

Notes

¹ Gilles Deleuze, *Cinema 2: The Movement Image*, trans. by Hugh Tomlinson and Robert Galeta, London: Continuum, 2008, p.244.

² Gilles Deleuze, *Foucault*, trans. and (ed). by Seán Hands, London: Continuum, 2006, p.v. An English translation first appeared in 1989.

³ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, London: Verso, 1991.

⁴ David Martin-Jones, *Deleuze, Cinema and National Identity: Narrative Time in National Contexts*, Edinburgh: Edinburgh University Press, 2006.

⁵ Martin-Jones, *Deleuze, Cinema and National Identity*, p.11. Homi K. Bhabha, *The Location of Culture*, London: Routledge, 1994, p.11.

⁶ Deleuze, *Cinema 2*, pp.268-269.

⁷ Deleuze, *Cinema 2*, p.269.

⁸ Email communication on 7 December 2008 with Adonis Florides, a filmmaker, screenwriter, producer and theatre director who lives and works in Limassol Cyprus.

⁹ I am indebted to Stavros Papageorgiou for taking time out from his production schedule in the spring of 2007, during his visit to London in May 2009 and my research trip to Nicosia in June 2009. He has provided useful contacts and insights about the audiovisual industry in the Greek-Cypriot community. For further details on his production projects please visit his website <http://www.tetraktys.tv/about-us.html> (visited 10 January 2013).

¹⁰ A recent report in the online journal *FilmNewEurope.com* described Tetraktys Films as the 'leading producer of documentary films' in Cyprus. <http://www.filmneweurope.com/country-profiles/52-cyprus/menu-id-226> (visited 30 June 2014).

¹¹ Yianna Americanou (ed), *Professional Guide: Cyprus Audiovisual Industry*, Nicosia: Cyprus Media Desk, 2004. A warm note of gratitude to the filmmaker Yianna Americanou who edited this publication and who was generous enough to send me a copy in the spring of 2008.

¹² Michael Cacoyiannis's *Zorba the Greek* (1964) stars Alan Bates and Anthony Quinn. *Iphigenia*, (Greece, 1977) and *Trojan Women*, (Greece, US and UK, 1971). This starred the British actress Vanessa Redgrave. Cacoyiannis's rendition of Anton Chechov's *The Cherry Orchard* was financed by the Cyprus Cinema Advisory Committee in 2000.

¹³ Nikos Kazantzakis (1883-1957). *Zorba the Greek* the novel was published in 1946.

¹⁴ Adonis Florides resides in Limassol Cyprus. I am indebted to him for sharing his views of 'Cypriot' film and cinema in Cyprus and for sending me his feature film *Kalabush* (Greece and Cyprus, 2003).

¹⁵ Deleuze, *Cinema 2*, pp.268-269.

¹⁶ Email communication with Adonis Florides 7 December 2008.

¹⁷ Email communication, 22 November 2009.

¹⁸ Lia Lapithi Shukuroglou is a multi-media artist and filmmaker who lives and works in Nicosia Cyprus. All her art and video-art is uploaded on her website <http://www.lialapithi.com>. Subsequent references to the artist will use her middle name, Lapithi (visited 12 January 2014).

¹⁹ Email communication with Lapithi during the period November 2008-December 2009. Her view of post-war Cyprus was conveyed in her first email communication on 18 November 2008.

²⁰ Email and face-face communication with filmmakers and also the President of the Cyprus Cinema Advisory Committee has informed me that many filmmakers have studied abroad. I would like to also thank Ioakim Mylonas, Elias Demetriou, Simon Farmakas and Stavros Papageorgiou.

²¹ Americanou (ed), *Professional Guide*, p.10.

²² Americanou (ed), *Professional Guide*, p.11 and p.12.

²³ A note of thanks to Stavros Papageorgiou for informing me of the pre-production themes relating to *Fish n' Chips* such as its attempts to find funding and its early gestation at the Berlin

Screenwriters' Workshop in February 2004. The film was released in 2011. It is cited on the International Movie Database as a film from Cyprus.

²⁴ Information on the Greek-Cypriot Community's participation in European Union's Media Plus Programme is taken from Americanou (ed), *Professional Guide: Cyprus Audiovisual Industry*, p.15 and p.17.

²⁵ Americanou (ed), *Professional Guide*, p.12.

²⁶ Email communication with Farmakas, 20 February 2012.

²⁷ Email communication with Farmakas, 20 February 2012.

²⁸ Andreas Demetriou, 'Address by the Minister of Education and Culture', in the '5th Cyprus Short Film & Documentary Festival', Ministry of Education and Culture, Cultural Services: Nicosia, 2009, p.5.

²⁹ I would like to thank the Cyprus Cinema Advisory Committee for inviting me to Cyprus as a guest speaker during the Festival of 'Images and Views of Alternative Cinema' in June 2009. This which gave me an opportunity to meet and speak to the organisers of the '5th Cyprus Short Film & Documentary Festival' which had just finished; having run from 25 -30 May 2009. In particular I would like to thank Elena Christodoulidou, the President of the C.C.A.C. and Yiannis Hadjiyiannos who organised both the Short Film & Documentary Festival and also the 'Images and Views of Alternative Cinema' festival. I had an opportunity to meet with Marceline Loridan -Ivens during this research visit to discuss Joris Ivens's work which was screened as part of the film festival.

³⁰ I would like to thank Diomedes Koufteros for sending me a DVD copy of his film *Shushu*. For a brief discussion of the 'Cyprus problem' see the Introduction, p.5.

³¹ See the official website for the film *Akamas* <http://www.akamas-film.com/index.shtml> (visited 11 January 2011).

³² Danae Stylianou, *Sharing an Island* (Cyprus, 2011).

³³ Americanou (ed), *Professional Guide*, p.11.

³⁴ Lapithi, 'Grade IV: I do Not Forget' 2007. See <https://www.lialapithi.com> (visited 12 January 2008).

³⁵ See 'Grade IV: I do Not Forget' at www.lialapithi.com (visited 3 January 2008).

³⁶ These words are spoken by the Romanian immigrant Miro, to his fellow immigrant and friend Mustapha, in Adonis Florides's film *Kalabush* (Cyprus, 2003).

³⁷ See Mette Hjort and Duncan Petrie (eds), *The Cinema of Small Nations*, Bloomington and Indianapolis: Indiana University Press, 2007.

³⁸ Julia Blaga, 'FNE Warsaw AV Summit Country Profile: Cyprus' *FilmNewEurope.Com* <http://www.filmneweurope.com/country-profiles/52-cyprus/menu-id-226>(visited 30 June 2014).

³⁹ Hjort and Petrie (eds), *The Cinema of Small Nations*, p.8.

⁴⁰ Hjort and Petrie cite Mark Bray and Steve Packer, *Education in Small Nations: Concepts, Challenges and Strategies*, Oxford: Pergamon, 1993, p.xxiii, in *The Cinema of Small Nations*, p.8.

⁴¹ Hjort and Petrie cite Bjorn G. Olafsson, *Small States in the Global System: Analysis and Illustrations from the Case of Ireland*, Aldershot: Ashgate, 1998, p.1 on the impact of 'de-

colonisation' on small nationhood and Packer and Bray (1993) on the collapse of the Soviet Union and the proliferation of new nations, pp.xxii-xxiv, in *The Cinema of Small Nations*, p.4.

⁴² Current figures for the population of Cyprus obtained from the Press and Information Office of the Ministry of the Interior for Cyprus's official website. (115,000 are Turkish settlers to the north, from mainland Turkey. There are also 66,000 immigrants from the European Union). <http://www.cyprus.gov.cy/portal/portal.nsf/AII/817E9279CoE4480C2257023002B858C?OpenDocument> (visited 4 January 2009).

⁴³ Florides, email communication, 7 December 2008.

⁴⁴ *Small Crimes* (Christos Georgiou, Greece, 2009).

⁴⁵ Blaga, <http://www.filmneweurope.com/country-profiles/52-cyprus/menu-id-226> (visited 30 June 2014).

⁴⁶ See Stavros Panteli, *The Making of Modern Cyprus: From Obscurity to Statehood*, London: Interworld Publications, 1990, p.234.

⁴⁷ See Lia Lapithi: 'The lack of caring for the environment reflects a kind of unstable "territorial anxiety" that a situation like the Cyprus problem can induce. It is a territorial anxiety involving a geographic, political, economic and social burden...'. See 'Do you Believe in Water?' <http://www.lialapithi.com/index.asp?section=books> (visited 12 January 2009).

⁴⁸ See Peter Loizos, *The Heart Grown Bitter: A Chronicle of Cypriot War Refugees*, Cambridge: Cambridge University Press, 1981. In this anthropological study, the author includes first-hand accounts of refugees' experiences from the Greek-Cypriot community.

⁴⁹ Craig, Ian and Brendan O'Malley, *The Cyprus Conspiracy: American Espionage and the Turkish Invasion*, London: I.B Tauris, 2001.

⁵⁰ Craig and O'Malley, *The Cyprus Conspiracy*, p.x.

⁵¹ Hjort and Petrie, *The Cinema of Small Nations*, p.6.

⁵² Email communication with Papageorgiou, 23 February 2007.

⁵³ Email communication with Lapithi, 28 March 2008.

⁵⁴ Gilles Deleuze and Félix Guattari, *Kafka: Towards a Definition of Minor Literature*, Minneapolis: University of Minnesota Press, 1986.

⁵⁵ Deleuze, *Cinema 2*, p.213.

⁵⁶ Deleuze, *Cinema 2*, p.209.

⁵⁷ Deleuze, *Cinema 2*, p.209-210.

⁵⁸ Deleuze, *Cinema 2*, pp.218-219.

⁵⁹ Deleuze, *Cinema 1*, pp.18-19.

⁶⁰ Hjort and Petrie (eds), *The Cinema of Small Nations*, p.15.

⁶¹ Merobe Moses 'At Last a Reaction' in *Politis*, (6 December 2009), p.2. <http://www.politis-news.com/cgi-bin/hweb?-A=913144&=articles> (visited 15 September 2013).

⁶² Americanou (ed), *Professional Guide*, p.10.

-
- ⁶³ Americanou (ed), *Professional Guide*, p10.
- ⁶⁴ Martin McLoone 'Ireland' in *The Cinema of Small Nations*, pp.60-67, p.61.
- ⁶⁵ Florence Martin, 'Tunisia' in *The Cinema of Small Nations*, pp.213-228.
- ⁶⁶ Deleuze, *Cinema 2*, p.244.
- ⁶⁷ Mette Hjort and Scott MacKenzie (eds), *Cinema and Nation*, London: Routledge, 2005.
- ⁶⁸ Philip Schlesinger 'The Sociological Scope of "National Cinema"' in *Cinema and Nation* pp.19-31, pp. 23. The reference to 'calendrical consciousness' made in Schlesinger's essay cites Anderson's point about the emergence of public time as 'calendrical' in *Imagined Communities*, p.33.
- ⁶⁹ Schlesinger, 'The Sociological Scope', p.26.
- ⁷⁰ Anderson, *Imagined Communities*, p.7.
- ⁷¹ Andrew Higson, 'The Limiting Imagination' in *Cinema and Nation*, pp. 63-74, p.64.
- ⁷² Anderson, *Imagined Communities*, p.11.
- ⁷³ 'Gellner is so anxious to show that nationalism masquerades under false pretences'. Anderson, *Imagined Communities*, p.6.
- ⁷⁴ Certainly the film *Akamas* by Panicos Chrysanthou examines the possibility of a Turkish-Cypriot joining EOKA in the movement's early days. This is explored in Chapter Three.
- ⁷⁵ '...let all nations have their political roofs...'. Ernest Gellner, *Nations and Nationalism*, Ithaca, New York: Cornell University Press, 1983, p.1.
- ⁷⁶ Anderson, *Imagined Communities*, p.6.
- ⁷⁷ Deleuze, *Cinema 2*, p.266 and p.150.
- ⁷⁸ Deleuze, *Cinema 2*, p.113.
- ⁷⁹ Deleuze, *Cinema 1*, p.124. *Cinema 2*, p.181.
- ⁸⁰ Iulia Blaga, 'FNE Warsaw AV Summit Country Profile: Cyprus', <http://www.filmneweurope.com/country-profiles/52-cyprus/menu-id-226> (visited 30 June 2014).

CHAPTER 3

Contesting the Nation's Narrative Space and Time The *Akamas* Controversy

In *Ludwig* very little history will be seen [...] In *Senso*, in contrast, history is present with the Italian movement, the famous battle and the abrupt elimination of Garibaldi's supporters; or in *The Damned*, with the rise of Hitler [...] But, present or out-of-field, history is never scenery.¹

Introduction

In August 2006 *Akamas* (Panicos Chrysanthou, Cyprus, 2006) was selected by the jury for a screening at the 'New Horizons' event of the 63rd Venice Film Festival.² This was the first time in the festival's history that a film from Cyprus was nominated. However, the Cyprus Cinema Advisory Committee (C.C.A.C.) asked the film's director not to attend, stating that a particular scene in the film depicting aspects of the 'nation's' history was problematic. The C.C.A.C. did not consider *Akamas* a suitable representative film from Cyprus to screen before an international audience because it re-created events from Cyprus's colonial history which contested official versions of this period. The C.C.A.C.'s stance magnifies the intimate relationship between cinema and national identity as examined in Chapter Two expressing its perceived value as a vehicle for nation-building by the state.

In their co-edition of a dedicated volume on film festivals, David Archibald and Mitchell Miller identify the importance of film festival spaces for what they describe as 'identity building'.³ It would seem that the protest against *Akamas*'s visibility at the Venice Film Festival expresses the C.C.A.C.'s resistance to the film's depiction of a particular national identity. This scenario offers an interesting point of departure for this chapter which expands the arguments presented in Chapter Two by focusing on a singular case study. Furthermore, this case study offers an opportunity to examine the relationship between state funded national cinema through the role played by the C.C.C.A. and the practical and creative realities of filmmaking within the Greek-Cypriot community. Accordingly, the themes of Part One, nation, history and identity are all encapsulated within the present chapter.

How did *Akamas* imagine the historical period it set out to re-write? In what ways did it construct an alternative national identity through its narrative and why was this version contentious? These questions suggest that *Akamas* is an important

case study because it generated strong reactions at the time of its anticipated release, revealing the complexities within Greek-Cypriot Cinema in relation to both the past and the present. In this case the film had opened up narrative spaces to interpret aspects of national history which contradicted the consensus view of the colonial struggles which took place in the 1950s.

***Akamas* as ‘modern political cinema’⁴**

How can a Deleuzian reading unfold the significance of the narrative spaces and historical time represented in *Akamas*? Deleuze’s conceptualisation of real and imaginative time and spaces offers the analytical tools to engage with the collective struggles of this cinema, the public spaces which categorise it as a ‘modern political cinema’ and the tensions between collective and individual remembering of the past.⁵ Deleuze’s application of time and space as driving concepts in his cinema volumes suggests that whilst he makes a clear distinction between the fictitious spaces in cinema and outside physical spaces, their interaction is of paramount importance to the creative process. In the Introduction I discussed the extent to which the ‘outside’ appeals to Deleuze, as much as he asserts that it appeals to Foucault. In the instance of *Akamas*, we are invited to explore how far the outside represents real political events which infiltrate the narrative. In so doing, the distinctions between outside and inside which correlate in Deleuze’s volumes as real and fictional interact and fuse together.

With this interpretation of the ‘outside’, I highlight in my discussion how the political and public spaces of minor and ‘modern political cinema’, examined in Chapter Two, are seen to blend and merge with the imaginative spaces of a film’s narrative. In this case, whilst the colonial struggle is the major focus in *Akamas* which amplifies the controversy, the hostility to the film emerges in response to the creative spaces which are constructed in the film’s narrative. Thus, through *Akamas* we are compelled to explore the complex relationship between real and imaginary spaces. It is particularly interesting in this case to trace the shifts within the film’s narrative spaces, between fictional events and the reconstruction within these imaginary spaces, of real historical events. In so doing, this case study, with its contextual specificities not only exemplifies Deleuze’s view regarding the ‘indiscernibility’ between real and imaginary spaces, but it poses interesting

questions about the transformative potential of the imaginary, so that the issue focuses on themes of truth. When we examine how far real spaces emerge from their location 'outside' the imaginary cinematic spaces we are able to view what Deleuze identifies as the power of thought to influence change, from outside. In the passage below from *Cinema 2* he indicates the extent to which the interaction between real and imaginary spaces requires a 'new logic':

We are no longer in an indiscernible distinction between the real and the imaginary, [...]. What is in play is no longer the real and the imaginary, but the true and the false. And just as the real and the imaginary become indiscernible in certain very specific conditions of the image, the true and the false now become undecidable or inextricable: the impossible proceeds from the possible, and the past is not necessarily true.⁶

Deleuze identifies the collective political struggle as a hallmark of minor cinema where private and political spaces are indistinguishable in comparison to major cinema.⁷ From a Deleuzian perspective negotiated through spatial and temporal references, *Akamas* exemplifies how the 'visual image...reveals the layers of history and political struggles on which it is built', if we define the colonial movement through the language of a collective struggle.⁸ However, whilst *Akamas* can be analysed as a 'modern political' film my reading argues that the public space of politics which both Kafka and Deleuze define as the space of shared collective struggles is both relevant and problematic in this context.⁹ As *Akamas* represents the collective struggle it also excavates new narrative layers which screen the nationalist struggle against British colonialism, bringing a repetition of history, variation and also difference. In so doing this film exemplifies the features of minor and political cinema but at the same time it invites us to re-assess the complexities of the public space where shared history and collective memory are located.

Accordingly, in my reading of the hostility to the film I also engage with Deleuze's interpretation of memory. *Cinema 2* contains substantial passages on the importance of thought and memory in post-war European cinema which are influenced by his reading of Henri Bergson's *Matter and Memory*.¹⁰ Also, Deleuze's earlier study of Bergson entitled *Bergsonism* which he published in 1966 demonstrates how far Deleuze works through some of the challenges of Bergson's ideas in an attempt to reconcile the differences between subjective and collective memory when the notion of real outside space is considered.¹¹ What I intend to extract from Deleuze which is applicable to the *Akamas* debate centres on the

intricate connection between a collective memory of the past with its possibility of a shared historical space as distinct from a subjective memory of the same period which produces different recollections; and consistent with this, an alternative time. Before I review the events and examine their importance I will briefly outline why Chrysanthou chose to call the film after a real space on the island of Cyprus.

Akamas, a Real Space

Akamas is the name of a peninsula in Paphos Cyprus, and the film was shot entirely on location. It is documented as a place of unique ecology covering about 230kilometres sq.¹² For Chrysanthou the real space was appropriate to his narrative because Akamas is often known as ‘The World of Cyprus’ and he wanted to make ‘a film about the people of Cyprus’.¹³ *Akamas* begins its narrative when Greek and Turkish-Cypriots lived peacefully without conflict, often in mixed villages, whilst acknowledging their religious and cultural differences. *Akamas* encapsulates three decades of history from 1945, through the rise of E.O.K.A., the strong support for *Enosis* and the formation of the TMT. It then comes up to date with Cyprus’s independence in 1960, bi-communal violence, the 1974 war and the island’s division.

These events are captured through the forbidden relationship between Omeris who is Turkish-Cypriot and Rhodou whom he marries in the face of severe opposition because she is Greek-Cypriot. When the war breaks out, they are unable to find a place where they can both live together so they settle in Akamas, living alone. Their forced isolation from both the Greek and Turkish-Cypriot community augments the reality of Akamas as a real space which is beautiful, heterogeneous, even ideal with its many life forms, but also a real space which separates its inhabitants from the wider community.



Figure 3.1 Omeris and Rhodou
(Source: *Akamas*, Panicos Chrysanthou, Greece/ Turkey 2006).

We might argue therefore that *Akamas* is also a space where the director imagines the population of Cyprus living together as Cypriots; without ethnic division or hostility. With this in mind the notion of a geographical space which is bounded and shared by the whole ‘nation’ is central to Chrysanthou’s creative imagination. Conversely, the story of exile in *Akamas* illuminates the off-screen controversies surrounding its imminent release in August 2006 as the film’s Turkish-Cypriot producer Dervis Zaim encountered vehement opposition. It seemed at the time that *Akamas*, a film which was selected at script development stage by the C.C.A.C., could not find a space within the domestic Greek-Cypriot community for exhibition. In view of these developments let us examine how *Akamas* started out in its early stages when it applied to the C.C.A.C. for funding, given that the C.C.A.C is responsible for promoting and financing state-cinema in the Greek-Cypriot community.

Akamas and State Cinema



Figure 3.2 Banner located on the official website for *Akamas*
(Source: www.akamas.com)

In 2005, Panicos Chrysanthou submitted his script for *Akamas* to a committee at the C.C.A.C. Having approved it at this stage, the film was allocated a 20% contribution to its total production budget giving it around 200,000 Euros.¹⁴ The film was successful in securing funding from Eurimages because it was a European co-production. The other co-producers were Creator C in Hungary and Marathon Filmcilik, a Turkish-Cypriot company.¹⁵

Problems emerged during the early stages of the film's production as Chrysanthou has pointed out in the aftermath of the full controversy. He stated that the C.C.A.C. caused considerable disruption to the production schedule by delaying payment of the agreed sums of money necessary for the production to proceed. Considerable difficulties emerged when key crew members were lost, shooting programmes disrupted and financial losses incurred when replacement work was necessary. Overall, Chrysanthou felt that the production schedule was set back for about a year.¹⁶ Also, according to Chrysanthou further delays emerged when the C.C.A.C. broke a contractual agreement. The terms of the contract stipulated that the C.C.A.C. was obligated to view the film within 20 days of being edited, and then to respond with comments before the final cut was produced. Chrysanthou has stated that the C.C.A.C. did not respond for 117 days.¹⁷ It was whilst he waited for the C.C.A.C. to view the completed production that the film was nominated for a screening in Venice. This compelled the director to ensure it was edited and ready with sub-titles for its international exhibition at the festival. Why did the C.C.A.C. approve the script for *Akamas*, agree to financially support it and then impede the film's production and exhibition? How far did the scene which created a controversy influence their decisions?

The Contested Scene

Akamas centres on the history of British colonialism in Cyprus, focusing in particular on the 1950s. This decade was important in forming strong anti-colonial feelings which led to the nationalist movement within the Greek-Cypriot community known as the National Organisation of Cypriot Fighters (E.O.K.A.). They declared their presence to the British on 1 April 1955 with a bombing campaign in the capital Nicosia. Their guerrilla war lasted until 1959. An evaluation of the various media debates indicates how far the negative reactions to the film's release centred on the depiction of E.O.K.A.'s political struggles and in particular how these were captured in one scene. The range of responses by opponents to the film can be summarised within the context of left and right wing ideologies which have prevailed in Cyprus since the early twentieth century. Those members of E.O.K.A. in the 1950s who had strong *Enosist* sentiments found themselves on the right of the political spectrum as their nationalism expressed an affinity with Greeks in mainland Greece. E.O.K.A. members whose politics focused on Cyprus's independence situated them on the left of politics.

In 1974, the attempted coup to force Cyprus into a union with Greece was led by mainland Greek support with the right wing faction in Cyprus who believed that Cyprus's independence had been unfinished business. In the aftermath of the failed *coup* and the war it has been argued that the divide between right and left wing followers intensified, particularly as the realisation that union with Greece would not materialise. Writing about this period, the historian Stavros Panteli observes:

The setting up of the Cyprus Republic meant, in theory at least, that a number of Greeks who had earlier led the struggle for enosis[sic] and a number of Turks who had successfully led the resistance to it would come together to collaborate in the running of the new state. Such co-operation was not easy in view of...the imposed rifts within the two communities which were not conducive to creating harmony or promoting the Cypriot consciousness.¹⁸

Within the Greek-Cypriot community, right wing sentiments prevailed with its followers believing they should express their Greek rather than their Greek-Cypriot or even Cypriot identity. It is highly noteworthy that opposition to the film came from the right wing whose hostility was directed at the film overall and in particular to events represented in one particular sequence. Whilst the scene is not lengthy, its far-reaching impact suggests the importance of the colonial struggles and E.O.K.A.'s role in the island's history.

In this scene, a member of E.O.K.A. enters a Greek Orthodox church in disguise during the Easter liturgy accusing a fellow Greek-Cypriot of being a ‘traitor’ against the anti-colonial struggle before shooting him. The C.C.A.C. reacted by asking the director to either edit this scene out or to re-locate it to a coffee shop. Chrysanthou told one journalistic source that:

They asked me to remove the scene and if I didn’t I would not get any more money.... They also sent me a letter saying that they don’t approve of the public showing of the film, which is basically saying ‘don’t show it’ [sic].¹⁹

The C.C.A.C. pointed out that the scene was blasphemous and argued that a member of E.O.K.A. would not have killed a man, even a traitor in a church. They added that members of E.O.K.A. were too respectful of the church to take their politics into this space, and therefore they were opposed to the film’s release on the grounds that it disrespected E.O.K.A.’s heroes. Constantine Markides of the *Cyprus Mail* reported that:

... the Education Ministry (,) has complained that Chrysanthou violated his contract By including a scene in which E.O.K.A. fighters kill a suspected traitor in a church, Despite a contractual agreement that the scene would instead take place in a coffee shop.²⁰

Chrysanthou argued that the C.C.A.C. had not even viewed this scene: ‘They didn’t even give me the chance to show them the scene. I am willing to make a compromise if this scene is bad for Cyprus. But they have to explain why they want to exclude it’.²¹ Chrysanthou pointed out that whilst he originally edited the scene in the church out of the film’s script, he later used it because the C.C.A.C. refused to discuss its inclusion with him. Accordingly, Chrysanthou and Dervis Zaim posted their response on the film’s official website:

We call upon directors, people of the cinema, people from art and culture, all those who believe in democratic principles and the freedom of expression, to come forth and support AKAMAS in the struggle against censorship and the attempt to curtail our freedom of expression.²²

Chrysanthou’s fear that censorship would prevail and deny him the creative space to express his point of view stemmed from the hostility of some factions within the Greek-Cypriot community, including right wing media, politicians and a group of E.O.K.A. veterans whose opinions dominated the media controversy. In an interview with a Turkish-Cypriot journalist, Chrysanthou points out:

Chrysanthou: But the problem is that, they (E.O.K.A. veterans) didn’t see the film and they want to burn the film. For me this is the most dangerous thing.
Uludag: Sampson’s son, the MP, he called for the film to be banned....²³

As the journalist observes it was Sotiris Sampson MP, also the proprietor of a right wing newspaper who spoke up strongly against the film in parliament. As the debate unfolded within the Greek-Cypriot community, it exemplified both the importance of the anti-colonial struggles to the ‘nation’s’ history as much as a particular version of these political struggles. As Chrysanthou’s film constructed a narrative space to re-examine this history, it was his representation of E.O.K.A. as a nationalist movement which fuelled strong opposition from E.O.K.A. veterans.

Heroes and Traitors

‘In the film I didn’t want to make it 100 per cent clear that he’s a traitor, but I don’t say he’s not a traitor’.²⁴

Akamas excavates Cyprus’s colonial history through its portrayal of E.O.K.A.’s ‘patriots’ and ‘traitors’. Chrysanthou’s narrative does not corroborate what official versions have documented about the part played by the E.O.K.A. movement, and not least the fighters who have been written into history as national ‘heroes’ and ‘patriots’.



Figure 3.3 A Greek-Cypriot member of E.O.K.A. preparing to hunt down his fellow ‘traitor’.
(Source: *Akamas: Panicos*, Chrysanthou, Greece/Turkey 2006)

One journalistic source which reports on the scene in the church points out that the debate is essentially about the way *Akamas* represents a ‘patriot’ of the struggles, as a ‘traitor’: ‘Killings of suspected collaborators by the E.O.K.A. fighters’ movement did occur, but remain to this day a taboo subject among a community which regards the guerrillas as independence heroes’.²⁵ The reference to ‘collaborators’ in this item refers to the incidents when E.O.K.A. fighters would identify members within the organisation whom they accused of collaborating with the British against E.O.K.A.’s goals, before killing them. Chrysanthou revealed that his revision of the nationalist struggles had intended to tackle the role of the E.O.K.A. movement by questioning how history has labelled some men ‘traitors’ and others ‘patriots’, and therefore he is exploring a theme in the ‘nation’s’ history which is a ‘taboo’. He states: ‘And on the other hand, did E.O.K.A. only kill traitors? Do I not have the right to make a film that said E.O.K.A. killed innocent people as well as traitors?’²⁶ As Chrysanthou argues, it remains his creative ‘right’ to make a film which examines the actions of the E.O.K.A. fighters. Whilst it would seem that the ‘heroes’ of the national struggle had a privileged space in the history of Cyprus, this struggle did not accommodate any re-writing which represented national ‘heroes’ as traitors.

Contested History

According to what was published in the papers, it seems to be a very serious issue with regards to [sic] the history of Cyprus. That is why we are asking the government to re-examine the scenario and re-evaluate the decision to subsidise it. Our problem is not the content of the film itself because everybody has the right to freedom of expression. If the recent publications rumours aren’t true, then there is no problem. I have registered a letter with the Educational Committee in Parliament asking them to discuss the subject so we can know exactly what is going on and from there onwards we’ll decided on what to do and how to handle the matter.²⁷

In the above speech to the Greek-Cypriot parliament in May 2005 Sotiris Sampson MP refers to the C.C.A.C.’s intentions to fund *Akamas*. The timing of this parliamentary debate comes in the aftermath of the film’s script going before a committee of the C.C.A.C. Sampson expresses his surprise that this should be the case given the film’s representation of history, which he refers to as a ‘very serious issue’.

It is almost inconceivable that any MP in Britain would convene a parliamentary committee with the intention of debating the representation of British

nationalism in a film. For example Derek Jarman's film *The Last of England* (UK, 1987) is a negative portrayal of Thatcher's Britain and the establishment in the 1980s. However, this was acclaimed for its artistic qualities rather than criticised for its politics. Also, in the history of film classification in Britain, particular films have raised concern with both the BBFC and members of the government of the day, but the perceived controversy has centred on themes of violence or the representation of sexual acts. For example in 1996 David Cronenberg's film *Crash* received considerable media attention. This was given an 18 certificate by the BBFC. However the Conservative MP for Westminster Virginia Bottomley banned it from cinemas in the London Borough of Westminster. *Crash* had proved too explicit in its depiction of sexual relations for the moral tone of the government of the day. A few years prior to the 'Crash controversy' the BBFC and the British media were preoccupied with the video 'nasties' and the representation of violence in films such as *Natural Born Killers* and *Reservoir Dogs*.²⁸ It is challenging to imagine from a British cultural standpoint how a film which sets out to re-write a version of national history can be held up as being dangerous or representing a 'very serious issue' which threatens political and ideological, rather than moral sensibilities.



Figure 3.4 Greek-Cypriots try to bring Rhodou back from Omeris's village
(Source: *Akamas*, Panicos Chrysanthou, Greece/Turkey, 2006)

The response by the Greek- Cypriot MP above chimes with the E.O.K.A. veterans who Chrysanthou believed exerted pressure on the C.C.A.C.²⁹ On the one hand Sampson points out that he advocates creative ‘freedom of expression’ but on the other refers to a potential ‘problem’ in relation to ‘rumours’, where he is discussing the controversial scene in the church. Here, I go on to explore the re-writing of the political struggles in *Akamas* by centring on the differing aspirations held by members of the colonial movement. In so doing what crystallises the different points of view centres on the ideological beliefs which were held by E.O.K.A. members in the 1950s. These diverging political goals indicate why the actions of some members labelled them as ‘traitors’ rather than ‘patriots’ of the struggles.

‘The Hidden Ground of Time’³⁰

How does *Akamas* excavate different narrative layers to the collective national struggles and in so doing, locate an alternative historical time which remains hidden? How does the film’s revision which de-stabilises the existing consensus imagine both the island’s real and imaginative spaces? Chrysanthou’s narrative directly challenges the motives of those who have been remembered as ‘patriots’. Many in E.O.K.A. who set out to achieve independence, were also fighting for the longer term goal of *Enosis* with Greece. Gaining independence was an interim goal. In view of this, there was a group within E.O.K.A. which remained hostile to the Turkish-Cypriot community, and also suspicious of fellow Greek-Cypriots who did not hold the same political aims regarding union with Greece. Aspiring to *Enosis* demonstrates how Greek-Cypriots emphasised their Greek rather than their Cypriot identity. On the other hand, those within E.O.K.A. who did not hold out for *Enosis* anticipated independence for both ethnic communities, defining their national identity as ‘Cypriot’.

The perceived severity of what was represented in the contested scene intensifies within the context of these diverging political aims. If a member of E.O.K.A. did enter the church to expose and shoot a fellow member because he was a ‘traitor’, this would suggest that Chrysanthou was spotlighting E.O.K.A.’s internal hidden struggles. Accordingly, what *Akamas* was writing into the official history of this period was deemed controversial, if the film was revealing the

coercive tactics of the movement. In this case a member of E.O.K.A. was branded a 'traitor' rather than a 'patriot' if he disagreed with *Enosis*. Labelling these members 'collaborators' and 'traitors' got round the tendency of accusing them of not sharing the same political goals.

Homi K. Bhabha describes how the 'nation' is not always engaged in a competition with external forces and describes how it often experiences fissures from within. This evaluation extends to the frictions within the Greek-Cypriot community during the E.O.K.A. movement allowing us to examine the impact and reactions to the controversial scene in *Akamas*:

The problem is not simply the 'selfhood' of the nation as opposed to the otherness of other nations. We are confronted with the nation split within itself, articulating the heterogeneity of its population. The barred Nation *It/Self*, alienated from its eternal self-generation, becomes a liminal signifying space that is *internally* marked by the discourses of minorities, the heterogeneous histories of contending peoples, antagonistic authorities and tense locations of cultural difference.³¹

Bhabha's counter-argument to what he also terms Anderson's 'causal logic' identifies alternative representations of time which exist within the 'nation', if a 'causal' narrative is one which determines contiguity and homogeneity; rather than difference. In 'Framing National Cinema' Susan Hayward argues that the re-telling of history emerges from the space of the periphery, where diversity and plurality are located. However, this cultural practice is viewed as a threat to the homogenising policies of the centre.³² Hayward proposes a nation-building project for national cinemas which rejects the tendency to conceal any contradictory forces. Concealment of heterogeneity in her view amounts to no more than asserting power and authority with the aim of eroding diversity. In Bhabha's thesis, his description of the 'heterogeneous histories of contending peoples' compels us to examine the excavation of new narrative spaces, which we might argue reject the homogenising power from the centre.³³

Both Bhabha's and Hayward's arguments in the context of their own discussion celebrate the space of difference within representations of national identity. In his study of national cinema and narrative time, Martin-Jones Deleuze's work of 'hybrid films', that is films which are time-images 'caught up' in the process of becoming movement-images, identifies how national cinemas 'open up new possibilities, or close off alternative views of national identity.'³⁴ *Akamas* represents an attempt to examine 'new possibilities' in the representation of national time. However, as Chrysanthou mentions in his interviews with journalists, he didn't

state explicitly whether the man in the church was or was not a ‘traitor’, but he was fabricating an account of history which tested whether this was a possibility.

What ‘new possibilities’ for national identity are opened up in the film’s narrative layers? How do cinematic time and space within the film transform the reality of a divided island where time is palpable and stilled in the politics of stalemate? The film unfolds new spaces and temporalities in the context of the shifting political landscape towards peaceful co-existence in Cyprus since the 1990s. This new climate continues to gain in momentum through inter-communal dialogues and cultural and educational initiatives which promote bi-communal understanding. Taken together, these anticipate the realisation of a Cypriot national identity in a re-unified island. We might view how these imaginings (in Anderson’s phrase) also suggest the shifting qualities ascribed to ‘identity’ and ‘nation’ as categories as much as to the flexibility of space as a concept which is central to Deleuze’s paradigm.

In this context, the political force behind the inter-communal dialogues imagines the island as a geographical space for all its inhabitants, where the territory is no longer marked by spatial division. With the active attempts by both Greek and Turkish-Cypriot members at more grass roots levels to shape the island’s future, it has become increasingly challenging for spokespersons and cultural policy makers to express opinions which detract from the spirit of these endeavours. It is in the light of these developments where the shift in the nation’s narrative time in *Akamas* becomes highly relevant and perceptibly risky for its opponents, as it re-locates the ‘nation’s’ history and narrative space away from the centre. Chrysanthou’s narrative selects the hidden and untold history of life in Cyprus in the 1930s-50s, giving emphasis to Greek and Turkish-Cypriot harmony, rather than hostility. Few official accounts of this decade look behind the politics of division, confrontation and violence.

If we focus on the film, there are several key aspects where ‘new possibilities’ are constructed in the ‘nation’s’ time to undermine official time and space. One prominent feature emerges through the leading character Omeris, a Turkish-Cypriot. As a young boy he is entrusted by his parents to a Greek-Cypriot couple where he is taken in as a son, whilst learning to be a shepherd. Omeris’s marriage to Rhodou provoked further debate, even though mixed marriages took place in the early decades of the twentieth century. They were less frequent in the

1950s. Another possibility which the film opens up centres on Omeris enlisting as a member of E.O.K.A., at the time he lives with the Greek-Cypriot family. There are no official historical records documenting the recruitment of Turkish-Cypriots to this anti-colonial struggle and yet Chrysanthou's version represents Omeris being sworn in, suggesting the possibility that this may have taken place; at least in the early days of the E.O.K.A. movement.

If these events radically challenge the versions of history which have been officially documented I want to propose that it is not their historical accuracy which should harness our attention, as much as the reactions these events provoked. *Akamas* unearths a hidden history which identifies Greek and Turkish-Cypriot collaboration, respect and co-existence as a reality. To preserve this time and juxtapose it with the present in 2006 is a strategy for moving the island's politics in the direction of bi-communal peace and understanding. Thus, the narrative spaces in *Akamas* are 'aberrant' as they re-visit, re-write and de-stabilise history as much as they compel us to examine how memory plays a vital part not solely in remembering the past but in the context of Cyprus, in legitimising the present and shaping the future.³⁵

In Time

Exploring the connecting thread between the past and the present is integral to a Deleuzian reading of time and memory. In Bhabha's rendering of the nation's time, present time is given emphasis. Bhabha's argument is formed as a counterpoint to Anderson's description of a community which shares history and time homogeneously because it is a 'sociological organism'.³⁶ In Bhabha's view the nation can only be 'distracted by the past'.³⁷ Bhabha's counter-arguments are highly effective in isolating a time which is internal and hidden rather than public as Anderson describes. I interpreted these temporalities as public and private time in the Introduction. However, if we read the 'nation' as a category through Deleuze's conceptualisation of time, there is much further scope to examine Chrysanthou's project. The distinctions I drew between the concepts public and private time can be examined through Deleuze's description of the image and the dynamics of cinema. In *Cinema 2*, he explains that the preservation of the past for itself enables us to recognise its importance:

Time simultaneously makes the present pass and preserves the past in itself. There are therefore, already, two possible time-images, one grounded in the past, the other in the present. Each is complex and is valid for time as a whole.³⁸

The conditions which create the 'direct time-image' are those Deleuze identifies in European Cinema in the aftermath of the Second World War.³⁹ He asserts that Bergson assigns a privileged 'status' to the time-image because it is grounded in the past.⁴⁰

Time in *Akamas* is as Deleuze describes, that is complex and 'valid for time as a whole' because Chrysanthou has not set about to bury or erase the past. We might say that the narrative plunges into the heart of time whilst it resists its construction along linear modes. *Akamas* proposes the importance of history, depicting how the colonial struggles can be re-examined from the point of view of 2006. This coalescence between the real and the imaginary spaces of the film bring into sharp view how their very indiscernibility suggests what Deleuze describes, in reference to Foucault's work as the 'appeal' of the outside.⁴¹ In this context, perhaps the most striking episode in the film to challenge the history of the colonial struggles is found when Omeris takes an oath, and is sworn in as a member of E.O.K.A. Similarly, time in 2006 unfolds in the light of unearthing the hidden events of the 1950s. Thus, our conceptualisation of time is to view the past and present as they co-exist, rather than adopt a view of historical time as continuous. Chrysanthou re-plays the struggles, enabling the past and present to interact, overlap and create a narrative formulated through their proximity and mutuality. If Omeris who is Turkish-Cypriot marries Rhodou who is Greek-Cypriot and if they try to find a place where they can live together, then these events in the film are powerful images of how Greek and Turkish-Cypriots can co-existence in the present.

Deleuze's Bergsonian interpretation of time and memory draws on the two forms of memory which Bergson explains in *Matter and Memory*. A pure memory, which Bergson calls 'personal memory-images' exists for itself. This is different from the second kind of memory which Bergson identifies as 'motor mechanisms'.⁴² Such memory is based on actions which are habitual and permit time to pass. On the other hand a personal or pure-recollection never relinquishes itself to new time:

[T]he past appears indeed to be stored up, as we had surmised, under two extreme forms: on the one hand, motor mechanisms which makes use of it; on the other, personal

memory-images which picture all past events with their outline, their colour and their place in time.⁴³

The preservation of pure memory which is grounded in the past and responsible for the direct time-image defines the internal space where time and memory are interchangeable, a subjective memory where private time is located. Deleuze's privileging of internal space, and what I have interpreted in my Introduction as private time, indicates why the external spaces where collective history and memory are located. become problematic. A shared space for history and collective memory is viable if the reality of public time prevails. In this context there are important connections in Deleuze's conceptual approach where space and memory are intimately linked. As we explore his interpretation of internal subjective memory where private time is located, it is feasible to define this space as inside. Correspondingly, the external spaces, such as those Anderson's study defines locate time and memory outside. The tensions between these temporalities and spaces are examined below.

Collective Remembering and '[T]he memory of a small nation'⁴⁴



Figure 3.5 Liberty Monument in Nicosia commemorating heroes of E.O.K.A.

(Source: http://commons.wikimedia.org/wiki/File:Statue_of_Liberty_Nicosia_Cyprus.JPG)

Collective commemoration of E.O.K.A.'s 'heroes' illuminates the coexistence of past and present time, but in diverging ways to those Deleuze describes. The time and space for collective remembering is public, external and shared. As statues are sculpted in Nicosia's landscape, occupying a physical space in the city's architecture these fighters are assigned a narrative space in the 'nation's' history; in a public space which enacts the struggles and continues to shape social memory of

the past. As Paul Connerton observes in *How Societies Remember* (2009), even in the decline of what he terms ‘master-narratives’, collective memory is sustained through ‘unconscious collective memories’.⁴⁵ In Anderson’s model of shared public time, collective remembering is operative as the opposite side of selective forgetting, particularly when internal civil struggles must be smoothed over in favour of national homogeneity.

Anderson describes such civil tensions in French history and explains how acts of ‘fratricide’ had to be strategically remembered and immediately forgotten.⁴⁶ The foundations of a new nation such as those of post-revolutionary France necessitated in his view the ‘blasting open of the continuum of history’ to effect ‘radical separations’.⁴⁷ However this is contradicted when there is a need to bring continuity between the past and present through a chain of cause and effect. Such complexities require quite ironically in Anderson’s view the process of selecting, remembering and consciously forgetting aspects of the past. He exemplifies this tendency when he cites the French historian Renan who in the nineteenth century invites his fellow Frenchmen to remember the dark events of the Huguenots’ massacre which took place in the late sixteenth century, just so they could forget them. Anderson observes how the French had to ‘“have already forgotten”’ tragedies of which one needs unceasingly to be “reminded”’. This ‘turns out to be a characteristic device in later constructions of nationalist ideologies’. Profound ‘changes in consciousness’ bring ‘characteristic amnesias’.⁴⁸ Bhabha’s commentary interprets the implications of such remembering and forgetting, identifying the difference between ‘historical memory’ and the coercive discourse which attempts homogeneity:

‘[t]o be obliged to forget- in the construction of the national present- is not a question of historical memory; it is the construction of a discourse on society that *performs* the problem of totalising the people and unifying the national will.’⁴⁹

E.O.K.A. veterans did not want to obliterate the nationalist struggles by clamouring for the film to be banned, but in the context of Cyprus’s politics, they desired both remembering and forgetting. E.O.K.A.’s heroes had to prevail as heroes in history and therefore any representations which contradicted this could not be given a narrative space. Remembering the struggles required forgetting that some members of E.O.K.A. killed other Greek-Cypriots, performing acts of what Anderson describes as ‘fratricide’.⁵⁰ In *How Societies Remember*, Paul Connerton draws the

space between the past and the present into sharp view. He asks how the memory of groups is conveyed and sustained.⁵¹ Connerton's focus lies in locating where the 'phenomenon' of social or collective memory is 'most operative'.

One area he identifies is the use of social memory 'as a dimension of political power', with 'the question of the control and ownership of information being a crucial political issue'.⁵² I propose we consider this aspect of social and collective memory in the context of the *Akamas* controversy. In this case, the tensions between individual and social memory focus on the dissonance between the director's representation of the past, and the memories held by the E.O.K.A. veterans as a social group. Chrysanthou did not share the same memories as E.O.K.A.'s veterans, whilst they certainly did not share the same images of the struggles, which *Akamas* represents. What the *Akamas* controversy magnifies is how this film as an example of 'modern political cinema' challenges the premise that the political spaces where a collective struggle takes place leads to collective remembering of the same struggles. Using the conceptual tools which Deleuze's cinema volumes provide, I want to make a case that *Akamas* creates recollection and time-images which locate a different memory space, to that of official historical accounts. It is in the political and public spaces of commemoration where the complexity and contradictory forces unfold, especially for small nations and their modern political cinema.

Kafka's observation that the 'memory of a small nation is no shorter than that of a large one' goes on to add that small nations 'work on the existing material at a deeper level'.⁵³ His description can be seen to form a bridge with Deleuze's view that political and collective struggles often conceal hidden histories. By excavating these layers Deleuze argues that the memory of a small nation 'gains in depth and distance what it lacks in extent'.⁵⁴ Accordingly, Deleuze's description of how political and private spaces are less distinct in the cinema of small nations where the collective struggle is dominant requires further scrutiny. *Akamas* frames the collective struggle but it contends forcefully with the notion of the public political space as a transparent window to the past. In this scenario there is the assumption that it is feasible to share the same past collectively. Therefore as 'modern political cinema' engages with the spaces of historical and political struggle, *Akamas* indicates how Greek-Cypriot Cinema as the memory of a small nation holds on to its past whilst it resists doing so collectively.

‘Sheets of Past’⁵⁵

Resnais had begun with a collective memory, that of the Nazi concentration camps, that of Guernica, that of the Bibliothèque Nationale. But he discovers the paradox of a memory for two people, or a memory for several: the different levels of past no longer relate to a single character a single family, or a single group, but to quite different characters as to unconnected places which make up a world-memory. He attains a generalised relativity, and takes to its conclusion what was only a direction in Welles: constructing *undecidable alternatives* between sheets of past.⁵⁶

Whilst *Cinema 2* resonates with images of a shattered and desolate physical landscape Deleuze sets the scene for another nightmare scenario. This is found in the passages Deleuze devotes to the problem of reconciling individual memories of the past with a collective remembering of the same events. What makes the selected passage above particularly striking in the light of this problematic is the manner in which Deleuze describes the existence of many memories of the same past which do not belong to a single group; and therefore cannot be shared collectively. Also the unity between places and memory is seen to break down as these become ‘unconnected’. This description exemplifies the extent to which Deleuze’s examination of time and memory reveals how they are intrinsically connected to real and imaginary, inside and outside spaces. As I examined in the Introduction, the disjunction between a collective experience and subjective memory which cultivates a private time, detracts from attempts to forge national identity.

As Deleuze argues, the complex post-war world is replicated in post-war European Cinema, where he discusses the disconnection between personal recollection and collective remembering. As the films of French filmmaker Resnais depict, when we enter the realm of a ‘world-memory’ there is a ‘generalised relativity’ where a collective history is displaced into the internal time zone of subjective memory.⁵⁷ Deleuze’s essential Bergsonian approach validates the authenticity of personal memory which constructs an interior sense of time. This exists in marked contradistinction to social remembering which is located in external and public spaces. As Deleuze expands upon the complications associated with shared memory he explains how in the film *Hiroshima mon amour* ‘[t]here are two characters, but each has his or her own memory which is foreign to the other’. Ultimately the tensions between ‘sheets of past’ where personal memory is located and the social spaces of collective remember collide, because the cultivation of

interior time brings a ‘memory world, for several people, and at several levels, who contradict, accuse and grab each other’.⁵⁸

Engaging with Deleuze’s analysis of Resnais *Hiroshima mon amour* suggests there is a profound and unbridgeable gap between a shared understanding of the past, what he defines as a shared memory with the ‘same givens’, and subjective personal memory. As he puts it: ‘It is like two incommensurable regions of past, Hiroshima and Nevers’.⁵⁹ Within its context specificity, *Akamas* provides an example from an emerging new cinema to explore the extent to which a nation-building project is readily jeopardised by its director who refuses to enter the public space of shared or collective memory. The counter-narrative at the centre of this film precipitates the accusations and contradictions which Deleuze discusses.

Conclusion

Akamas is a litmus test in the brief history of Greek-Cypriot Cinema. In 2014, it continues to be banned from exhibition in the Greek-Cypriot community. *Akamas* excavates its own time and spaces, both real and imaginary to re-write the past and influence the shape of the island’s entrenched politics in the future. What is at stake is the invisible yet privileged space where history is situated, making the film in the eyes of a key opponent, a ‘very serious issue’. As it attempts to find a space within the Greek-Cypriot community, the opposition it faces suggests how a consensus version the history of E.O.K.A., the colonial struggle and its heroes and patriots appropriate the narrative space. Whilst *Akamas* is in many definitions of Deleuze’s terms representative of minor cinema, it is the political and public spaces where the collective struggle is played out which manifest the problem of collective memory. As a small nation, the Greek-Cypriot community did not have a small memory. In the next chapter, the tensions between collective and subjective memory are examined more closely through individual films and their intimate connections to the post-war landscape.

Notes

¹ Gilles Deleuze, *Cinema 2: The Time-Image*, trans.by Hugh Tomlinson and Robert Galeta, London: Continuum, 2008, p.92.

² *Akamas* was co-produced by Chrysanthou and Turkish-Cypriot director Dervis Zaim. Chrysanthou and Zaim have collaborated as filmmakers in the past, making the documentary film *Parallel Trips* (Turkey, 2004). For further details regarding the film's production, political background and media coverage see its official website <http://www.akamas-film.com/index.shtml> (visited 17 January 2010).

³ David Archibald and Mitchell Miller 'Introduction' in *Screen*, Vol. 52, No. 2 (2011), p.250.

⁴ Deleuze, *Cinema 2*, pp.209-210.

⁵ Deleuze, *Cinema 2*, pp.209-210.

⁶ Deleuze, *Cinema 2*, p. 263.

⁷ Deleuze, *Cinema 2*, p.209-210 and p.213.

⁸ Deleuze, *Cinema 2*, p.245.

⁹ Deleuze, *Cinema 2*, pp.209-210, citing Franz Kafka's article in *Journal* 25 December 1911 (and letter to Brod, June 1921).

¹⁰ Henri Bergson, *Matter and Memory*, trans. by Nancy Margaret Paul and W. Scott Palmer, New York: Dover Publications, Inc., 2004.

¹¹ Gilles Deleuze, *Bergsonism*, trans. by Hugh Tomlinson and Barbara Habberjam, London: Zone Books, 1991.

¹² For further details on the geography of the Akamas Peninsula see the "Conservation Management Plan for the Akamas Peninsula" Mediterranean Environmental Technical Assistance Programme World Bank, September 1995.

¹³ Chrysanthou in the newspaper *Alithia* (Truth), 29 May 2005. This interview is found on the film's website www.akamas-film.com/en_fromthe_press.shtml (visited 17 January 2010).

¹⁴ 'Movie Stirs Cyprus Passions' in News.com.au Correspondents in Nicosia, 8 September 2006. See 'From the Press' at <https://www.akamas-film.com/en> (visited 17 January 2010).

¹⁵ 'Movie stirs Cyprus passions' in News.com.au Correspondents in Nicosia 8th September 2006. See 'From the Press' at www.akamas-film.com/en (visited 17 January 2010).

¹⁶ 'Panicos Chrysanthou and Dervis Zaim 'Call for Support Against Censorship' in 'Our News', 22 November 2006, <http://www.akamas-film.com/en> (visited 17 January 2014).

¹⁷ Chrysanthou and Zaim 'Call for Support Against Censorship' (visited 17 January 2010).

¹⁸ Stavros Panteli, *The Making of Modern Cyprus: From Obscurity to Statehood*, London: Interworld Publications, 1990, p.190.

¹⁹ Chrysanthou, in 'Movie Stirs Cyprus Passions' (visited 18 January 2010).

²⁰ Constantine Markides, 'I will go to Venice' *Cyprus Mail*, 8 August 2006, included in 'From the Press' on the film's website www.akamas-film.com/en.fromthepress (visited 18 January 2010).

²¹ Markides, 'I will go to Venice', *Cyprus Mail* (visited 18 January 2010).

²² Chrysanthou and Zaim, 'Call for Support Against Censorship' (visited 17 January 2010).

-
- ²³ Chrysanthou in an interview with Turkish-Cypriot journalist Sevgul Uludag published in the newspaper *Alithia* (Truth) on the 29 May 2005. This article is also on the film's website: www.akamas-film.com/en_fromthepress (Visited 18 January 2010). Sotiris Sampson MP is a Greek-Cypriot member of Parliament for *DYSY*, a right of centre party. Sampson who is the son of Nicos Sampson, who stepped in to act as President of the Republic of Cyprus in 1974 when the legitimate President, Archbishop Makarios was forced out. This was in July 1974 when right-wing members of EOKA invited help from the military JUNTA in Greece to force an *Enosis* solution on the island. Sotiris Sampson is also the proprietor of a newspaper called *Mahi* (Battle).
- ²⁴ Markides, 'I will go to Venice' *Cyprus Mail* (visited 18 January 2014).
- ²⁵ News.com.au Correspondents in Nicosia 8th September 2006. Source found on the *Akamas* official website www.akamas-film.com/en_fromthepress_20060905.shtml (visited 18 January 2010).
- ²⁶ 'I will go to Venice', in 'From the Press' www.akamas-film.com/en_from_the_press (Visited 18 January 2010).
- ²⁷ Sotiris Sampson's statement is reported in the *Cyprus Mail* by John Leonidou on 24 May 2005. See 'From the Press' on the film's official website: www.akamas-film.com/ (visited 18 January 2010).
- ²⁸ *Crash* (David Cronenberg, USA, 1996). Although the BBFC gave it an 18 certificate, the Royal Borough of Westminster banned it from all cinemas in this London borough. For further information on the debates surrounding this film see Martin Barker, Jane Arthurs and Ramaswami Harindrana (eds) *The Crash Controversy*, London: Wallflower Press, 2001. Subsequent to the Daily Mail's reporting of the film this has been referred to as the 'Crash controversy'. *Reservoir Dogs* (Quentin Tarantino, USA, 1992) and *Natural Born Killers* (Oliver Stone, USA, 1994). Further insights surrounding the debates over Stone's film are discussed in *Empire* magazine. See <http://www.empireonline.com/features/history-of-bbfc-in-18-movies/p15> (visited 20 January 2010).
- ²⁹ Chrysanthou and Zaim, 'Call for Support Against Censorship' (visited 17 January 2010).
- ³⁰ Deleuze, *Cinema 2*, p.95.
- ³¹ Homi K. Bhabha, *The Location of Culture*, Routledge: London, 1994, p.212.
- ³² Susan Hayward, 'Framing National Cinema', in Mette Hjort and Scott MacKenzie (eds), *Cinema and Nation*, London: Routledge, 2005, pp.88-103.
- ³³ Bhabha, *The Location of Culture*, p.212.
- ³⁴ David Martin-Jones, *Deleuze, Cinema and National Identity: Narrative Time in National Contexts*, Edinburgh: Edinburgh University Press, 2006, p.5.
- ³⁵ Martin-Jones, *Deleuze, Cinema and National Identity*, p.3. Here he refers to 'aberrant time schemes'.
- ³⁶ Bhabha, *The Location of Culture*, p.221. The reference to 'sociological organism' is from Benedict Anderson's *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, London: Verso, 1991, p.26.
- ³⁷ Bhabha, *The Location of Culture*, p.203.

-
- ³⁸ Deleuze, *Cinema 2*, p.95.
- ³⁹ Deleuze, *Cinema 2*, p.95.
- ⁴⁰ Deleuze, *Cinema 2*, p.95.
- ⁴¹ Deleuze, Foucault, p. 72.
- ⁴² Bergson, *Matter and Memory*, pp.89-90.
- ⁴³ Bergson, *Matter and Memory*, p.102.
- ⁴⁴ Deleuze, *Cinema 2*, p.213. This is a citation by Deleuze from Franz Kafka which he locates in *Journal*, 25 December 1911 (and letter to Brod, June 1921).
- ⁴⁵ Paul Connerton, *How Societies Remember*, Cambridge: Cambridge University Press, 2009, p.1.
- ⁴⁶ Anderson, *Imagined Communities*, p.201.
- ⁴⁷ Anderson, *Imagined Communities*, p.193 and p.23.
- ⁴⁸ Anderson, *Imagined Communities*, p.204.
- ⁴⁹ Bhabha, *The Location of Culture*, p. 230.
- ⁵⁰ Anderson, *Imagined Communities*, p.201. Bhabha, *The Location of Culture*, p. 230.
- ⁵¹ Connerton, *How Societies Remember*, p.1.
- ⁵² Connerton, *How Societies Remember*, p.1.
- ⁵³ Deleuze, *Cinema 2*, p.213.
- ⁵⁴ Deleuze, *Cinema 2*, p.213. Also citing Kafka in *Journal* 25 December 1911 and June 1921.
- ⁵⁵ Deleuze, *Cinema 2*, p.113.
- ⁵⁶ Deleuze, *Cinema 2*, pp.112-113.
- ⁵⁷ Deleuze, *Cinema 2*, p.113.
- ⁵⁸ Deleuze, *Cinema 2*, pp.113- 114.
- ⁵⁹ Deleuze, *Cinema 2*, pp. 113-114.

Part Two: Division, Memory, Time

CHAPTER 4

Shattered Spaces and the Recollection-Image

‘Nothing remains but the approaching sounds of war’.¹

Introduction

The citation above from Irena Ioannides’s short film *Her Violet Garden* captures the profound changes anticipated by the war. A young girl describes what it is like to be left behind with her family as her father enlists as a soldier. *Her Violet Garden* centres on the experiences of war and its aftermath as the film manoeuvres between past and present time. I want to set the scene for the readings in this chapter by drawing on how Ioannides’s film demarcates a horizon of experiences before and after 1974, which we can appreciate through the young girl’s perspective of time and spaces. It is interesting that she refers to the edge of the family garden delineating a line which ‘separated past and present’.² Of particular interest is the connection between time and space which defines her sentiments, conceptualising the proximity of the two spaces which she alludes to. Here, the private and domestic space of the family garden reaches its end as it meets with the political spaces of the war which spills into its path. This unfolding of time and its internalisation which is powerfully captured in Ioannides’s film, is a prevalent theme in many post 1974 Greek-Cypriot films.



Figure 4.1 Being left behind whilst her father fights in the war

(Source: *Her Violet Garden*, Irena Ioannides, Canada/Cyprus, 1997)



Figure 4.2 Young Violet learning that her father is absent at war

(Source: *Her Violet Garden*, Irena Ioannides, Canada/Cyprus, 1997)

Her Violet Garden is a suitable film with which to launch the themes of Part Two. In Part One of the thesis, there was an attempt to theorise the national context of filmmaking in Cyprus. Space and time were explored as key concepts which contributed to our understanding of major historical and political trends. Chapter Two centred on the complexities of engaging with notions of identity and national cinema, whilst the reading of *Akamas* which closed Part One scrutinised how this film exemplified the debates around the island's recent history and also aspects of national identity. In Part Two, the emphasis shifts to a close textual reading of selected films, exploring how time and space are constructed cinematically in relation to memory.

The present chapter explores the extent to which the visualisation of personal memories of war experiences on the screen can be analysed as Deleuzian recollection-images. Engaging with Deleuze's descriptions of the recollection-image I re-conceptualise how this becomes a prominent image in post-1974 Greek-Cypriot Cinema by drawing on the films' contextual and cultural specificities. I argue that Greek-Cypriot filmmakers demonstrate their innovative filmmaking so that it is seen to go beyond merely replicating Deleuze's recollection-image. A key feature which reflects how filmmakers model and develop this image relates to the relationship between sound and the visual image. In *Cinema 2* Deleuze notes how '...sound must itself become image instead of being a component of the visual image'.³ The relocation of sound from inside the image to an outside space where it functions separately is a feature which revises the Deleuzian recollection-image, depicting the experience of refugees' and soldiers' disassociation from their familiar spaces.

The chapter begins with Gilles Deleuze's descriptions in *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image* of the transformed post-Second World War landscape, which as he asserts was pivotal in shaping new directions for European Cinema, and particularly in forcing a new connection between cinema and outside reality.⁴ By pursuing an inquiry into how post-war spaces were transformed, I want to draw on the specific ways in which the politics of confrontation and conflict are pivotal in re-mapping the physical landscape and investing it with new meanings. One decisive feature is the island's division into two territories north and south of the U.N. border which systematically re-located the Greek and Turkish-Cypriot population into two separate living spaces. The second is the emptiness of formerly lived spaces as homes were abandoned and whole communities fled towns or villages. Finally our understanding of post-war spaces is linked to the impact of the bombs which destroyed buildings and left behind the debris of this chaos as built spaces were abandoned and desolate.

Films about 1974 represent the trauma of those whose lives were shattered irrevocably as they lived through different experiences of loss. In this light the notion of 'before' and 'after' which is captured in *Her Violet Garden* unfolds through references to historical time and real spaces which are mapped across the landscape of the films. Losing a home with its sense of connection to a place and losing family members are experiences which often connect human bonds to real spaces. In the war's aftermath, recollection of the past becomes intimately linked to places, as memories shift between the past and the present. Some films depict the flight of Greek-Cypriots from their homes by drawing closely on the bombings, whilst others focus on the soldiers in the war zone. Many films turn to the days and months following the immediate outbreak of war to understand the anguish of waiting at home for soldiers to return, and others capture the prolonged duration as years go by without any news of what happened to these men. Readings of these themes centre on *Under the Stars*, *Espresso*, *Buffer Zone*, and *Helmets*.⁵ I also explore the experimental multi-media work of Lia Lapithi.

Memory and Disconnected Spaces

Deleuze's paradigm centres on a radical reversal in the dynamic between cinema's representation of time from 'indirect representation' in *Cinema 1* which 'flows from

the montage which links one movement-image to another', to direct visualisation of time and its relation to cinematic spaces in *Cinema 2*.⁶ I borrow this paradigm to examine how far the transformation of the island's physical spaces impacted on the imagination of filmmakers in the post-1974 period. I am not proposing through the films I will analyse that their filmmakers invented new filmic techniques but I am advocating that cinematic elements such as sound and cinematography have been used instrumentally to create culturally specific meanings about the experiences of war, which in turn precipitated a cinema of time and memory.

In *Cinema 1*, Deleuze describes the decomposition of a cinematic image as the consequence of changes in the world outside. He suggests that the essential components which combine and interconnect in the frame to create a whole or totalised image such as one formulated through the unity between visuals and sound, become disaggregated even to the point of leaving a rarefied (black or white) empty screen. For Deleuze these changes inside the cinematic frame emerge as compelling ways to view cinema's reflection of the fragmentation and emptiness that is evident in real spaces. Drawing on the example of Antonioni's films he describes '...an amorphous set which has eliminated that which happened and acted in it'. This space 'no longer has co-ordinates' and it is defined by its 'disconnection' and 'emptiness'.⁷ After the Second World War, Deleuze notes the increasing ascendancy of abandoned spaces in films as he describes 'dehumanised landscapes, of emptied spaces that might be seen as having absorbed characters and actions, retaining only a geophysical description, an abstract inventory of them'.⁸ Deleuze's apparently seamless transition from the 'amorphous' interior film set in Antonioni's films '[s]ince *L'Avventura*' to the exterior spaces of a war torn Europe encourages his reader to see the relationship between outside and inside space as he describes a penetrating image of their mutual desolation. Further examples are explored in both the French New Wave and post-war German cinema:

The French New Wave also broke shots open, obliterated their distinct spatial determination in favour of a non-totalisable space: for example Godard's unfinished apartments permitted discordances and variations, like all the ways of passing through a door with a missing panel [...] The German school of fear - notably Fassbinder and Daniel Schmid - worked out its exteriors as city-deserts, its interiors divided in two by mirrors, with a minimum of reference points [...].⁹

Continuity and Movement in *Under the Stars*

Let us turn to Christos Georgiou's *Under the Stars* which resoundingly captures the shift in historical time as it captures disconnected post-war spaces. This film is set in the late 1990s centring on Luka who was only nine when he witnessed both his parents being killed by a bomb which landed in their village. Luka fled from the northern side of Cyprus with an uncle, abandoning his home indefinitely. Twenty-five years later he lives along the U.N. buffer zone in Nicosia. Due to the island's division he is forbidden to return back home. His house in Nicosia resembles a disused and rundown warehouse as it appears to function as both home and workshop. The U.N. buffer zone which was originally constructed in the capital in 1964 to separate the Greek and Turkish-Cypriot community in the aftermath of inter-communal violence continues to form a spatial divide since 1974.

Luka spends most nights looking out across the border as he waits for something to change: a political solution to the island's division, an opportunity to return home, a way of reconciling himself to his profound personal loss. All these realities point to Luka's inability to move on from the shadow of the traumatic events he experienced as a boy and cumulatively they connect his dislocation to the manifest physical desolation around him. A prominent feature of post-war European Cinema (as previously discussed in some depth in this thesis) according to Deleuze, is the break with narrative movement.¹⁰ This is an immediate consequence of the war's after-effects, captured through the characters who demonstrate a sense of uncertainty and inaction. Deleuze defines the disintegration of action in *Cinema I* through his reading of Henri Bergson, when he explains how characters' lack of motivation and 'sensory-motor' situations lead to a shattering of a cinematic image, formerly based on the 'action-image': 'The action-image then tended to shatter, whilst the determinate locations were blurred, letting any-spaces-whatever rise up where the modern affects of fear, detachment, but also freshness, extreme speed and interminable waiting were developing'.¹¹

In Bergson's *Matter and Memory* two kinds of memory are described. The first has the propensity to let the past flow, encouraging action, whilst the second stores memories for themselves. This second kind forgoes movement in favour of recollection. Deleuze's description of characters' inability to be motivated by 'sensory-motor' situations in post-war European Cinema extends to Luka's

predicament. The weakening of Lukas's movements, his hermit-like lifestyle and the preservation of his parents' memories prevent him from moving on. Thus, through Luka's wavering and hesitant tendencies, the narrative shifts its emphasis onto what Deleuze describes in post Second World War cinema as the 'pure optical and sound situations' of Neorealism which he distinguishes from the strong sensory-motor situations of more traditional realism noted in pre-war films.¹² If the 'sensory-motor situations' of pre-war narratives have been shattered, then the causal links within the narrative which relied on the actors' movements have also been weakened or disconnected.

With these themes in mind, I now examine how the director of *Under the Stars* creates the illusion of narrative continuity as a mirror of spatial unity, in spite of the significant changes in the physical and political landscape in the late 1990s. When the film opens, it is set in 1974. The location is Luka's village. The camera travels continuously across the rural landscape, moving through the frames. There are no cutaways. This technical continuity effectively captures the landscape, emphasising its unity. When the bomb explodes, Luka goes into hiding. The camera makes a sharp cut, marking a transition in both time and place. The screen is black before it shifts time and place. In the next frame, we are located in Nicosia and considerable time has passed. Moving through time and space, from 1974 to 1999, from a time when the island was whole to a time when it is divided performs a spatial and temporal shift. In so doing, the camera's continuous movement and then its sharp cut marks the disintegration of the cinematic image, which effectively mirrors the shattering of the island's geographical spaces.

The notion of spatial disconnection coincides with the temporal shifts from 1974 to 1999. Thereby, after the black screen a swift cut focuses on the warehouse as its shutters are drawn up. Georgiou's execution cinematically realises a transition in real historical time of some twenty-five years. Low key lighting and the opening of these shutters further punctuates this transition, with the transfer from night to day and dark to light. There is an over the shoulder shot of Luka who is situated in the dark shadow of this derelict building. With his back to the spectator he looks outwards to the life outside the shutters. A clean cut to the exterior location is executed before the camera pans round and fixes on a minaret tower, and then onto a Turkish flag carved into the Pendathaktylos mountain range in the north. With the mobility of the camera to intimate movement and freedom through the cinematic

spaces, the panning captures a cityscape composed of visual signs, symbols and sounds which combine to signify new meanings.

Nicosia in 1999 represents a new landscape marked by competing ideological forces which are visually expressed through the flags of Greece, Turkey and Cyprus blowing from stations manned by soldiers along the buffer zone. These project forceful images of ethnic and ideological difference. As the camera pans across the city spaces from a tilted angle it does so to capture the architectural differences between the Greek Orthodox Church and the minarets as particular features of the Muslim mosque. I want to make a case that the movement of the camera through the frames is in good tempo, sustaining the impression of freedom. Such camera mobility across the divided cityscape constructs a cinematic illusion of movement and temporal continuity.

In this context I want to use the idea of movement as an illusion reproduced by cinema. Deleuze engages with this theme in relation to the movement-images he discusses in *Cinema 1*.¹³ In *Under the Stars*, Georgiou sustains an illusion of narrative continuity to emphasise that time and history have emerged. He is not creating what we might refer to as action-images. Time's presence and its colonisation of the cinematic space has already surfaced, as we note that Luka depicts a lack of motor-sensory skills. In other words, in spite of the illusion of continuity which is realised through the camera's mobility, and the editing technique, time is beginning to subordinate the cinematic space. We may find Deleuze's observation of Antonioni's films since *L'Avventura* apt in this case. He argues that increasingly Antonioni employs an empty shot which captures a 'de-peopled' world.¹⁴ In *Under the Stars*, the forceful presence of the soldiers guarding the U.N. buffer zone reminds the audience that the space running across Nicosia city is uninhabited.

Ultimately, Georgiou shatters the unity of the cinematic image because it is no longer a Deleuzian 'totalised space'. Georgiou achieves this by separating the function of sound and the visual elements which have sustained the image as whole. Through the simultaneous and clashing diegetic sounds of the Islamic call to prayer with the Greek Orthodox liturgy the sequence forgoes spatial homogeneity and stability. As the heterogeneous sounds of Muslim and Christian religious practice collide and overlap, they augment the intractable problem of the island's spatial division; whilst at the same time, the cinematic image begins to fragment. Giving

emphasis in this sequence to the contribution of sound in sustaining or shattering spatial division echoes Ioannides's utterance at the start of *Her Violet Garden*, that it is through the 'approaching sounds of war' that meaning operates acoustically in place of a visual realisation of the event.

When Georgiou's camera frames the visual image, sound begins to compete and function separately from outside the cinematic frame connecting political conflict with spatial disunity. In so doing, these 'optical and sound situations' become 'established in what we might call "any-space-whatever", whether disconnected or empty...'. Nicosia's buffer zone becomes a shattered space empty of movement, and the flow of human exchange and habit.¹⁵ As such it resonates forcefully with the loss of spatial homogeneity which Deleuze describes in the ruins of European cities after the war:

Any-space-whatever is not an abstract universal, in all times, in all places. It is a perfectly singular space, which has merely lost its homogeneity, that is, the principle of its metric relations or the connection of its own parts, so that the linkages can be made in an infinite number of ways. It is a space of virtual conjunction, grasped as pure locus of the possible. What in fact manifests the instability the heterogeneity, the absence of link of such a space, is a richness in potentials or singularities which are, as it were, prior conditions of all actualisation, all determination.¹⁶

Deleuze's insights expose the lack of unity or 'homogeneity' in the post-war spaces he describes in this passage but at once he envisions these conditions as prerequisites for a potential re-integration and unity. We might argue how far this description works at both the level of the cinematic space and the physical spaces of the outside. The promise of an empty cinematic set which is as Deleuze puts it 'amorphous', lies in the capacity for new images to fill this space. How does *Under the Stars* attempt to maintain the integrity of the cinematic image? One strategy lies in Lukas's determination to go back home. He illicitly crosses over the U.N. border to return to his abandoned village.

This journey across the divided island does not accomplish unity, even at a symbolic level of the narrative, because without a permanent solution to the island's problem of division, Luka's movement is a journey back not forward. *Under the Stars* represents the emptiness of once inhabited spaces, as Luka's return with his friend Phoebe brings them into confrontation with the aftermath of the village's evacuation. His fellow villagers also left in haste. As the spaces of Northern Cyprus are captured on screen, Georgiou explores the problem of finding a living space and stability through the experiences of an equally displaced Turkish-Cypriot couple.

Like the Greek-Cypriots, they were also forced to abandon their home and live as refugees. Luka and Phoebe are shown a photograph they cherish of their missing son who fought in the war. They now live in a house formerly owned by a Greek-Cypriot man, who enters the north of the island once a month in order to cultivate the roses in his garden.

Georgiou's film captures the centrality of place and space for an understanding of how individuals experience security or instability in the face of political conflict. As the elderly Greek-Cypriot man steals into the garden which belonged to him a few years ago, the tending of his roses forms an important representation of continuity and growth. As Anne Jepson has argued in her study 'Gardens and the Nature of Rootedness in Cyprus', '[S]oil which is the basis for growing and is apparently natural, is also the basis of territory and a potent symbol of the homeland. It appeals to a primordial sense of belonging and attachment, or rootedness'.¹⁷ In *Under the Stars*, this man's attachment to his former garden captures an integrity which draws him to his former home. This gesture which traces the threads between lived spaces and individual memory further resonates with the image of the garden and the soil as a force for hope and contiguity, as depicted in *Her Violet Garden*.

Through his cinematic techniques Georgiou exemplifies what Ian Buchanan and Gregg Lambert observe about Deleuze's work and the theme of space. They point out that what is 'at stake is the practical problem of what it takes to make space habitable, to make places from sites where the active place-making infrastructure (tradition, memory, habit, and so forth) had been either destroyed or displaced'.¹⁸ Ultimately, these are the aspects which define Lukas's and Phoebe's brief sojourn across the border, whilst representing their search for 'home'. Their experience extends to the island's refugees who remain perpetually uprooted and mobile.

Refugees and 'Home'

'As for the empty spaces, without characters or movement, they are interiors emptied of their occupants, deserted exteriors or landscapes in nature'.¹⁹

Lukas's and Phoebe's impulse to return 'home' is an important theme which is examined in other short and feature films. Lia Lapithi's experimental video work *Rabbits have No Memory* (Cyprus, 2006) is a complex and layered text centring on

the experiences of the war refugees. Using symbols and codes to express their displacement, the text creates a cumulative landscape of emptiness and disunity which compounds the notion of inside and outside space; precisely because refugee housing is intrinsically both inside and outside. Their temporary ‘homes’ consist of tents to make up camp sites.

Lapithi’s strategic use of the jump cut ensures the disjointedness of the sequences which lends a seemingly irrational quality to the narrative. Without a conventional filmic narrative, characterisation or scripted dialogue, the representation of real spaces in the text expresses what Deleuze terms ‘any-space-whatever’, by which he describes the lack of an internal unifying structure which fixes actions and characters in defined locations or settings. The very absence of these narrative conventions gives the notion of ‘any space’ a contextualised meaning and links it to questions of what makes real spaces habitable. Lapithi’s post-war world is represented as a landscape reverberating with what André Bazin observes about post-war Europe when he offers formal criteria for Italian Neorealism. He describes ‘a new form of reality, said to be dispersive, elliptical errant or wavering, working in blocs, with deliberately weak connections and floating events’.²⁰ As the camera pans round to capture the empty buildings in the suburbs of Nicosia now used to house refugees, the stillness and emptiness of the city turns ‘Anthoupolis Refugee Housing’ into any space, waiting to accommodate those who have become perpetually mobile after the crisis of 1974.

***Espresso*: Unifying Fragmented Spaces**

In Florides’s and Nicolaides’s short film *Espresso* the multi-stranded narrative is filmed on location in the U.N. buffer zone. Florides describes the buffer zone as an ideologically neutral space whilst in *Espresso* he uses cinematic techniques to imagine its inhabitation and to invest these real spaces with a sense of unity. As Deleuze points out, ‘imagining is not recollecting’.²¹ Deleuze echoes Bergson’s notion that there is a distinction between recollection and the imagination which extends to *Espresso* where its filmmakers are concerned with the invention of a new kind of image capable of constructing new time. To imagine is to create rather than to recollect, which involves repetition. It is because of this distinction that *Espresso* differs from *Under the Stars*. *Espresso* is inherently about the problem of how

communities make sense of their daily life in the face of ideological conflict and restricted movement. In this light it is interesting how its representation of the historical context and territorial issues facing this small island connect with Deleuze's description in *Cinema I*, where he refers to cinema's capacity to reflect the realism of the outside world. For Deleuze, this is determined by 'geographical, historical, social space-time'.²²

Espresso is a layered text where the distinct narratives unfold in the same physical space of the border or buffer-zone. In the first narrative the camera moves from the sentry duty of Greek-Cypriot guards on one side of the border to the Turkish-Cypriot soldiers on duty on the other. The only link between the two hostile sides is the greedy dog who forms a conduit between them in its quest for food. On the other hand, the dog's passage from one ethnic side to the other sustains the tentative link between them. In the second narrative strand, a Greek-Cypriot man who lives on one side of Nicosia communicates in an internet chat room with a Turkish-Cypriot lady who lives on the other side of the wall which separates the capital. Reflecting on this storyline in a talk some years later, Adonis Florides explains:

Through their contact on some type of chat zone - chat zones were just becoming very popular in those days - the two young people come to realise that they live in the same town, but that the 'other' is on the 'wrong' side. In between them there is a buffer zone - called the dead zone in Greek-which no one can cross. The dead zone is a strip of land which is neither here, nor there, which is not under the control of any side. It is therefore, a space which exists outside hegemonic conditions, where the ideologies of Greek or Turkish nationalism could not dominate in the way that each dominates its own side of the island.²³

In the third narrative, Florides captures both the fragmented real spaces whilst the story attempts to bring harmony and unity. The Greek and Turkish-Cypriot children who meet up in the space of U.N. buffer zone to fly their kites can forge a friendship. As their kites become enmeshed in the barb wire fence which divides Nicosia, their united attempts to untie them become symbolic. Through their communication, play and friendship, it is suggested that longer-term resolutions to the Cyprus problem may include the re-unification of the island's fragmented spaces.

Espresso captures the new post-war reality in Cyprus as it brings the gulf between historical time and geographical space into sharp focus. Whilst the events of the war in 1974 have shattered the islanders' living space, the film compels the

spectator to see that across the ideological divide the Greek and Turkish-Cypriots continue to share the same historical time. This aspect of the film distinguishes it from *Under the Stars* and *Rabbits have No Memory*. Temporal simultaneity emerges across the narrative threads even through everyday banalities such as the delivery of a pizza for the soldiers as *Espresso* demonstrates its filmmakers' optimism in relation to the political and physical landscape. Within its own context, *Espresso* exemplifies Deleuze's consistent evaluation of the state of cinema after the Second World War, with its responsibility to invent new images which reflect post-war reality.²⁴ As disunity and division are represented in the landscape the camera moves across the spaces of the film and its three separate narratives. We might say that the problem of fragmented space is challenged cinematically by using techniques which set out to imagine the unity of space.

Espresso begins with an aerial shot to establish the cityscape of Nicosia. Non-diegetic sound emerges and fast paced tracking shots bring movement, perhaps foreshadowing the filmmakers' hopes for unifying this space. The location changes to the Greek-Cypriot side of the barrier where the camera captures the run down houses. A motorbike delivers a pizza. The camera cuts to the Greek-Cypriot soldiers who look out from their duty as they guard their side of the territory. Capturing the soldiers on duty effectively establishes the politics of conflict. The repetition of the medium shots to establish the distance between the two sides of the ethnic divide renders time visible in the cinematic space. These repeated camera shots convey the presence of hostility in a space which both sides have to guard continuously on a daily basis. Effectively, the visibility of time does not bring change but rather manifests its presence as that which characterises the inimitability of the protracted political problem.

Another notable technique is the use of smooth transitions from shot to shot. This suggests a narrative continuity where the different characters can form part of the same story, and one which is complemented through the camera's mobility from one frame to the next. The camera's movement which manoeuvres across the shattered spaces sustains an impression of freedom which can circumvent the real ideological differences represented by these spaces. For example, we see children running and playing with kites before the camera switches to the Greek-Cypriot man 'chatting' on line. Here, the narrative conveys the physical proximity between the Greek-Cypriot male and the Turkish-Cypriot female, since both are situated just

inside the green line, but on opposing sides. Ideologically they are further apart. As this young couple ultimately meet in the real location of the U.N. Exchange Point which is a space for inter-communal exchange and communication an aerial shot captures them walking through the ruins of old Nicosia town together.

Through this narrative thread, and that of the children flying their kites, there are cinematic attempts to bring narrative unity and continuity. In the sequence with the children, *Espresso* weaves in and out of their lives in its attempts to make their collaboration permanent. If both ethnic sides strike a dialogue, it is intimated that the island's unity will follow. *Espresso* forcefully advocates the unfolding of new time through the children's imaginative play as this generation is not burdened with memories. Whilst rhythm and movement sustain a false continuity which imagines a new reality, the smooth transition of the camera shots, clean cuts from frame to frame and the images of unity offer a transient continuity. If we return momentarily to Anderson's model of the nation as an imagined community with its homogeneous time, it is possible to argue that such a description of time haunts *Espresso*. Florides's layered narrative imagines that the nation may be imagined in the future as homogeneous. In this imagined scenario, both time and space will be shared. However, as the spectator catches fleeting images of characters, who attempt to inhabit the same time, ultimately the possibility of sharing both time and space is suspended at the end. We might understand this predicament if we further explore the recollection-image.

Duration and the Recollection-Image

Deleuze's description of the recollection-image which he develops in the initial chapters of *Cinema 2* draws extensively on Henri Bergson's work *Matter and Memory*.²⁵ This unfolds together with Deleuze's earlier work *Bergsonism* which is an intimate rendering of Bergson's ideas on memory, time and space together with their complexities.²⁶ Giuliana Bruno has observed that 'cinema and memory have been linked since the inception of film history and theory....Cinema is a materialisation of our psychic life...Film is a medium that can not only reflect but produce the layout of our mnemonic landscape. It is an agent of intersubjective and cultural memory'.²⁷ Bruno's assertion that memory actively projects both an 'intersubjective and cultural memory' paves the way for a closer scrutiny of how

the recollection-image in Greek-Cypriot films is sometimes modified in order to bring the conflict of individual subjective memory and collective or cultural memory into closer view.

To understand how the recollection-image is modulated in these films it is essential to examine more closely how Deleuze traces the disintegration of a totalised cinematic image in his theoretical trajectory from movement to time-images across his two volumes. I will be advocating that Deleuze's idea that the separation of sound and visuals into two distinct images is directly linked to the creation of the recollection-image. In *Cinema 2*, he argues that (visual) 'optical' and sound images are 'actual' images but he points out that they do not contain the motor qualities of the movement-image which he describes in *Cinema 1*. Movement-images are characterised by their capacity to translate thoughts, perceptions and situations into action. When they separate into a purely optical or sound image, instead of extending into movement these images link up with a virtual image and form a circuit in it. In the passage below from *Cinema 2*, Deleuze explicitly states that the virtual image is synonymous with the recollection-image:

The purely optical and sound (situation) description is an actual image, but one which, instead of extending into movement, links up with a virtual image and forms a circuit with it. The problem is to know more precisely what is capable of playing the role of virtual image. What Bergson calls 'recollection-image' seems at first sight to have the requisite qualities.²⁸

The recollection-image is seen to insert itself in the gap between stimulus to an event and a response, without the tendency to push forward and formulate an action-image. As the motor effect of the movement-image is disrupted, characters' motor helplessness is compensated by a heightened capacity to see and hear. This is particularly evident in child characters. These qualities which are located prominently in the post-war European films Deleuze uses to define his recollection-images are distinguishable in many Greek-Cypriot films. Sequences in *Under the Stars* depicting a younger Luka use the point of view shot extensively. This effectively situates him in a position to see and hear what takes place in the chaos around him. This is captured in the image below, which comes from *Under the Stars*. Here young Luka is seen to look on, as a bomb hits his father's car, killing both his parents who are inside.



4.3 Luka looking on as a bomb kills both parents

(Source: *Under the Stars*, Christos Georgiou, Cyprus/Greece, 2001)

Another feature of the Deleuzian recollection-image is the aspect of subjectivity. Deleuze argues that a 'new breed of signs' is imminent through the recollection-image because of the 'subjective images' it creates.²⁹ Subjectivity is different in the recollection-image because it is 'no longer motor or material, but temporal and spiritual: that which "is added" to matter, not what distends it; recollection-image, not movement-image'.³⁰

Also, this subjective quality in the recollection-image contributes to a new relation between the image and space as well as the image and time. In the movement-image, the hero's perceptions which lead to actions through a continuous causal link extend his thoughts into movements. Conversely, the formation of the recollection-image is the product of an internalisation of thought and perception. As these are no longer externalised in an outside space through motor actions and reactions, they are contained inside the image giving rise to duration. In *Bergsonism*, memory and duration are expressed as being 'identical' and 'coextensive' as much as they are internal and psychological states which reside inside not outside.³¹ By distinguishing between a recollection-image as virtual rather than actual, Deleuze's conceptual shift from movement to time formulates a framework for scrutinising the connections between memory and outside spaces. In the two short films I will now analyse I argue that the temporal

layers which they each construct concur with Deleuze's explanation of how time operates in subjective memory. In this sense I explore how far they contain the hallmarks of a recollection-image in the Deleuzian mode and identify how they formulate distinctive versions of virtual or recollection-images.

Layering Actual and Virtual Images in *Buffer Zone* and *Hellmets*

Of my past, that alone becomes image and consequently sensation, at least nascent, which can collaborate in that action, inert itself in that attitude, in a word make itself useful; but from the moment that it becomes image, the past leaves the state of pure memory and coincides with a certain part of my present.³²

Buffer Zone centres on a soldier's psychological state in the years following the war. It gives emphasis to his traumatic childhood experiences. The historical time in which the film is set is the mid-1990s with recollections of the immediate events of the war. In the opening sequence an inter-title establishes that it is 1974 and the location is the U.N. buffer zone. The next shot is a medium close-up of a young boy sleeping. The next shot captures a soldier on duty, creating a disconnection in time. This transition moves time forward to the 'present', skipping two decades. As the camera switches from the boy to the soldier with a quick successive shot, it suggests that this is the same person. Then the soldier has a vivid childhood memory of being held at gun point by foreign soldiers, a helpless witness of his mother's rape by these soldiers. Other events which surface through this recollection are families leaving their homes, the boy's village being invaded by Turkish soldiers and the impact of invading troops. As past and present are lived concurrently, the past refuses to recede into its own horizon, so that a new present can be made. Through the emotional and psychological states of this soldier, we can explore what Deleuze describes in *Bergsonism* as the 'conservation and preservation of the past in the present'.³³ Cinematically, his childhood memories which are powerfully recreated in the present construct layers of actual and virtual images in the film. These highlight the presence of past and present time as contemporaneous and coexistent temporalities rather than successive ones.

This characteristic connects *Buffer Zone* with *Hellmets*. However, by distinction *Hellmets* focuses on the immediate events of the war in 1974 as it follows a soldier-postman who delivers letters to and from relatives waiting at home, to soldiers on the battlefield. Some of the soldiers will be shot in battle and their families will not see them again. Everyday objects such as a harmonica, a toy

soldier, a wrist watch, a football and a small mirror are integral to the memories which are sustained between families, and soldiers in the field. In spite of the considerable gap between the events of the war and the release of *Helmets*, this film unlike *Buffer Zone* takes the spectator directly to the war front, as it draws closely on the fragile links between those waiting for soldiers to return, or news of their survival and the soldiers on the battlefield. How do these short films create distinct ‘actual’ and ‘virtual’ recollection-images which are contextually and culturally meaningful?

In *Helmets*, the complex relation between public time and subjective memories precipitates an alternating shift between the internal landscape of the characters’ memories and outside time and space. In so doing, this strategy of moving between inside and outside, internal and public time formulates a ‘virtual’ image and an ‘actual image’. Actual images exist in the external spaces of the film. Correspondingly, ‘virtual’ images are internalised in an inside space as they cultivate a subjective time. In so doing, the virtual image matches with what Deleuze defines as duration, while he states with some qualification that it is identical with memory.³⁴ Whilst Koukoumas delineates the layers of past and present time, virtual and actual images, he adopts two distinct cinematic strategies which enable him to project a visceral sense of time.

The first technique concerns the resolution of the camera shot. By using a fading or dissolving technique, the image becomes out of focus. Adopting this strategy, Koukoumas represents the presence and yet receding quality of a personal memory as a temporal layer within the film. His choice of colour is interlinked with this. Opting for vivid colours to represent the virtual images, these are seen to emerge in distinct contrast to the sepia quality of the ‘actual’ images. We may observe that by contrast, filmmakers conventionally opt for monochrome when they are creating memory sequences, rather than the other way around. Examples from mainstream cinema include the U.S. films, *American History X* (Tony Kaye, 1998) and also *Memento* (Christopher Nolan, 2000). In Greek-Cypriot Cinema, *Grandmother’s Hands* uses black and white film for the flashback sequences and *Her Violet Garden* is shot entirely in black and white because the whole film establishes a retrospective tone through the narrator’s voice, indicating that the events depicted have already taken place. I would like to propose that the use of bold colour for the virtual images unequivocally conveys the authenticity of

memory and duration. In so doing, the filmmaker also creates coextensive time, which connects the characters in the actual and virtual narrative across time and space.

For example, in the opening sequence the soldier-postman walks along a deserted seascape picking up remnants which have drifted ashore or have been buried in the sand. Through these images of debris washed onto dry land and the rhythm of the waves ebbing and flowing, there is a heightened sense of time as both duration and atrophy. The camera zooms in to an extreme close-up shot of a toy soldier in the sand. Then diegetic sounds emerge of a child laughing. What Deleuze terms an 'optical' image is seen to collaborate with a sound image here binding sound and visuals together. However, as the sound of the child's laughter recedes, it is apparent that these sounds are located in another time and space. Deleuze discusses the incommensurability between the visual and the sound image and their inevitable separation when the 'visual reaches its own limit which separates it from sound'. Whilst the visual image remains inside, an 'irrational cut' executes the break and situates sound outside the image.³⁵

Hellmets separates the totalised or whole cinematic image in order to distinguish two temporalities. Through these shots the decomposition of sound and optical images formulate a virtual image. As the child's laughter signals the presence of the past, it is also a connecting thread with the actual image, which exists in the present. This is followed by an extreme close-up shot of hands holding a toy soldier, then a female face which is out of focus. As the sepia colour of the 'actual' image is switched to the bold colours of the face and the close-up of the hands grasping the toy soldier, two temporal layers are sustained as coterminous. Such a rich and textured image creates contours and depth to the inner landscape of the soldier-postman's memory of both the child and the woman.

A second cinematic technique which is a distinctive feature in *Hellmets* is Koukouma's transitions from shot to shot and the way he executes the cut. This differs markedly from the editing style of *Buffer Zone*. Instead of using swift cuts to emphasise a disruption of narrative contiguity, Koukoumas employs the use of unexpected cuts quite paradoxically to form a bridge across time and space. This strategy is integral to the realisation of virtual and actual images. In one sequence, the soldier-postman gives a soldier in the battlefield a letter from a relative. As the soldier moves out of field, there are sounds of bombs exploding. A quick cut

centres on a close-up shot of a man wearing a wrist watch. He is grief-stricken when he looks down at the watch. Then another transition focuses on a woman holding two children by the hand. Switching from the sepia colour of the battlefield as an actual image, to the bold colour used to capture the virtual image of a woman and children in a mid-shot, the layers of time are seen to unfold. Within this internal time and space, Koukouma's forms the connecting thread between the soldier in the battlefield, the close-up of the wrist watch and the woman and the children. In *Helmets*, Koukoumas's use of the cinematic cut intersects with the intention of bringing an internal unity across the unfolding images. This technique effectively collapses the temporal and spatial distance between the soldiers and those waiting for them at home, creating an inner duration where the recollection-image resides.

As objects, the toy-soldier and the wrist watch constitute the physical items from a material world which form a conduit between the soldiers and their relatives. *Helmets* therefore creates a recollection-image which reconciles the inner space of subjective memory with the external space of the actual image. This is not the case with *Buffer Zone*. In *Buffer Zone*, subjective memory is authentic and internalised through the soldier's experiences of war, but the coexistence of actual and virtual images only amplifies the impact of the young boy's shock and its longstanding effects into his adulthood. It is not only that the past is visualised alongside the present in two distinct images, but through *Buffer Zone* we are compelled to confront the nightmare of recollection as that which is experienced internally as a psychological state without external manifestation. In contrast to *Helmets*, this collision of inside and outside in relation to memory is a development precipitated by the separation of sound and visuals from the image.

With actual images, sound and visual images link up with recollection-images and locate themselves in the space in between an event (stimulus) and response (delayed or prolonged inaction). In *Buffer Zone*, the disjunction of sound and visual images sees the location of sound outside of the image because it is linked to the virtual image. The sound of sirens and exploding shells forcefully emerge as recollected sounds which are associated with the boy's traumatic experiences during the war.



Figure 4.4 The soldier/postman in *Hellmets*.

(Source: *Hellmets*, Giorgos Koukoumas, Cyprus, 2009)

However, the disconnection of these sounds from the virtual image sees them link up with the visuals of the actual image representing the young soldier. These sounds travel from virtual to actual image, bringing the nightmare element of the original trauma into the present. Nonetheless, as *Buffer Zone* formulates distinct but simultaneous temporal layers through these two images, it is the refusal of the sound image to reconnect with the actual image which eventually sustains the nightmare. This defines duration as a repetitive nightmare of the young man's internal psychological state. As I discussed in the Introduction, subjective memories are interchangeable with the spaces of private time. This Bergsonian philosophy of memory and time is useful when interpreting the impact of the war and the traumatic memories it has left for the soldier. In this context, the limitations of private time point to the experiences of individual alienation, instead of highlighting the creative possibilities of private time as duration to re-tell the past.

Finally I want to propose that by distinct contrast to *Buffer Zone*, the director of *Hellmets* creates a recollection or virtual image which maintains the integrity of memory and duration as authentic and lived experience, but also modifies subjective time by connecting with outside spaces. By linking the soldiers with their loved ones through material everyday objects, *Hellmets* circumnavigates the nightmare of subjective memory, forming a passage between inside and outside time and space. Like *Buffer Zone*, the world of *Hellmets* is one torn apart by the narrative of war, but it is one where the break-up of a totalised image is used to invent and re-create a new 'breed' of cinematic image.³⁶ *Hellmets* responds to the

stimulus of trauma and fear as an outside reality through images which construct new perceptions of the events of war.

For example, in the sequence where the soldier-postman picks up a toy soldier and then hears the sound of a young child laughing, Koukoumas creates the temporal layers which I identified in my earlier discussion, but he pre-empts the separation of sound and visual from creating an impasse. This would deny any interconnection between the authenticity of duration and the space represented by outside reality. In another sequence, when the soldier-postman sees soldiers playing football there is a cut to a middle-aged man trying to mount his bike. He is interrupted when a football rolls up to his feet. Several sequences later the sound of the football is heard prominently when it reaches the man. This time he cries and picks it up. Not only does *Hellmets* offer recollection alongside actual image, but the intermittent connections between the virtual and the actual through sound unite subjective memories between loved ones and then connect them to outside space. In so doing *Hellmets*, unlike *Buffer Zone*, reconciles the inner space of subjective memory with the outside world. Deleuze engages explicitly with the limitations and possibilities of the recollection-image through its interior and exterior qualities. In *Bergsonism* he examines the qualities of the virtual image where pure recollection resides, to determine whether a bridge can be formed onto the outside space.

If things endure, or if there is duration in things, the question of space will need to be reassessed on new foundations. For space will no longer simply be a form of exteriority, a sort of screen that denatures duration...³⁷

In her experimental work, Lapithi sets out to harmonise subjective memory with the reality of outside time and spaces. Through her work we identify the strong connections between the landscape of her memories and their connection to physical spaces.

Mnemonic Landscapes

The opening of the partition line even for brief visits was indeed a turning point. The “restricted territory” landscape had become once again provisionally accessible. According to a personal point of view this led to opening my “memory box” and brought back not only memories of places but also people long gone, that had been erased from my memory.³⁸

In the above passage Lapithi describes her memories of the war in Cyprus through their temporal and spatial dimensions. In each case, there are inside and outside

facets because both time and space can be conceptualised through their interior and exterior qualities. Only with the opening of the physical border to the north of the island where Lapithi spent her early childhood up to 1974 is she compelled to open the lid of the 'box', enabling the inner landscape of her memories which she has accumulated for more than two decades to unfold in her work. She describes this process below:

I just wanted to proceed to the inventory, of these changes and archive them... I have been worried and still am about the border being closed again, it is a possibility. That is why I started filling in these voices as fast as I could. This work of capturing is maybe a kind of metaphor for recapturing time lost, my childhood lost as in 1974, I was only 11 years old.³⁹

Lapithi's video work, photography and accompanying commentaries consistently pursue the theme of individual and collective memory as competing forces. There are interconnected themes I will explore in her work which are distinctive in her thematic approach but they are also recurring themes across the cinematic landscape of this national cinema. By offering readings of her multi-media work I intend to explore these artistic responses to broaden our conceptual and theoretical engagement with the questions and themes which underlie the thesis as a whole. The first theme relates to her unrelenting advocacy for the authenticity of subjective memory as lived experience. This aspect links with Lapithi's rejection of external time as a compass of truth or reality, a feature which generates her antagonistic views of national collective memory of 1974.

These impulses draw Lapithi's work closer to Bergson's ideas on subjective memory, which Deleuze examines in *Cinema 2* when he refers to the rise of both 'subjective images' and 'new' images in modern cinema.⁴⁰ In these passages, Deleuze refers to subjective images which recollect 'memories of childhood'. A second theme is Lapithi's attempts to recapture the lost time of her childhood. I want to make a case in reading her work that Lapithi formulates her own versions of the recollection-image whilst these exemplify Deleuzian and Bergsonian qualities because they represent the duration of time, and also because they can be seen as virtual images. Accordingly, the third strand in her work relates to her encounters with time as she captures the coexistence of the past, with the present. Her moving-image work rejects temporal succession. In this chapter I do not set out to fully explore the differences between Lapithi's representation of time in the moving and photographic image, although I offer readings of both her moving and

photographic work. However, Chapter Five expands and develops these themes further.

Lapithi's moving images resonate with Bergson's description of the recollection-image because her virtual images refuse to extend forward into action-images. Whilst refusing to yield to the impulses of the movement-image she hints at the possibility of narrative movement consistently. Lapithi creates layers of time which circulate around the image, repeating the past rather than creating new images. In the light of her approach it is interesting to consider the passage in *Bergsonism* where Deleuze explores Bergson's complex idea of duration as internal, which contrasts with duration in the world outside:

But in doubling the psychological experience of duration with the physical experience of movement, one problem becomes pressing. The question "Do external things endure?" remained indeterminate from the standpoint of psychological experience. Moreover, in *Time and Free Will*, Bergson invoked on two occasions an "inexpressible", an "incomprehensible" reason - "What duration is there existing outside us? The present only, or, if we prefer the expression, simultaneity."⁴¹

By consistently creating images which hold the past and the present in view as simultaneous Lapithi opposes the idea of temporal succession. This would necessitate that the present succeeds the past and then extends forward to a future time and image. Across her work there are consistent Bergsonian tones which reflect his philosophy of the coexistence, rather than the succession of time. In one particular commentary which introduces a collection of short videos she describes the origins of her work as:

Directly linked to the political situation in Cyprus starting from the opening of the border 2003 to 2008. Olives and traditional recipes become symbolic of passage: passing from bitterness to sweetness, going from the personal story to the country's history, taking the **past as a beginning to making it the present**.⁴² (emphasis added)

Lapithi's reference to the alignment of the past with the present in the context of the war and the lifting of the border in 2003 situates Lapithi's artistic intervention within the wider milieu of her generation. There are echoes in her reference above to Ioannides's expression of a domestic garden which set the boundaries between her life before and after the war. Here, Lapithi's exploration of the passage of time is intrinsically spatial and temporal. Through the interior spaces she creates which are invested with subjective memories there is both a creative force from which to view the world outside as well as a moral force. I examine these themes through her

photographic images. By exploring Lapithi's ideas as they are represented in both the moving and photographic, it is with the intention of examining the contribution of medium specificity to the aesthetic, philosophical and thematic qualities of her work, to the themes of time and space.

Landscapes of Glory and Mourning



Figure 4.5 'Monuments of Glory and Mourning', photo series

(Source: Lapithi's website www.lapithi.com)

Lapithi's photo series entitled 'Monuments of Glory and Mourning' captures moments which relate to Cyprus's recent history.⁴³ In Lapithi's first photograph the image captures a monument which commemorates Archbishop Makarios who was appointed as the first President of the Republic of Cyprus in 1960. The fourth photograph at the end constitutes a shot of the heroes of the E.O.K.A. struggle. These monuments, constructed into the everyday architecture of the habitable spaces form a dominant and forceful presence in the landscape. Both photographs depict monuments which narrate a period of the 'nation's' history, in this case the independence of Cyprus in 1960 and the commemoration of the heroes who fought against British colonialism during the 1950s.

In 'Nation, Narrative and Commemoration: Political Ritual in Divided Cyprus' Papadakis investigates the extent to which Cyprus as a deeply historical 'nation' practices public commemorations to create a cohesive and shared national history.⁴⁴ The presence of these monuments in everyday architecture makes a particular version of history visible by giving prominence to the events, but equally they intrinsically disclose other versions because they are not being collectively remembered in this public way. Giving these monuments a physical space also invests them with a narrative space to indelibly construct what Hayden White

describes in relation to the representation of ‘historical reality’, as a ‘structural continuity’.⁴⁵

Lapithi’s artistic critique of the presence of public monuments focuses on their capacity to validate aspects of the nation’s past, which are represented as the true version of national history. She offers an attack on official historical narratives, as she interrogates how particular events in the past are shaped and legitimised through their public representation and commemoration. In Lapithi’s photographic project, ‘Monuments of Glory and Mourning’ the juxtaposition of physical space with historical time performs a narrative function which can be further illuminated if we refer to her video piece *History in the making*. Here Lapithi adopts an ironic view of how official accounts of historical events are given narrative authority if they are sanctioned from central sources:

...at last they are sending us some books, history exists, the truth is here, mouths should be shut, the State Department, the Foreign Office is sending it to us, nothing ever happened, nothing never happened, history ends, history goes on [sic].⁴⁶

Lapithi questions the validation of public time which is shaped in the external material space and offered as ‘real’ once events are written down in official documents such as history books or in State Department records. Arguably, there is thematic consistency between ‘Monuments of Glory and Mourning’ and her video *History in the making*. In particular Lapithi strikes forcefully at how narrative causality attempts to sustain official accounts of the ‘nation’s’ history by deliberately undermining its construction as a chain of continuous events. In ‘History in the making’ a series of dates is narrated relating to the island’s history, but there are also dates which are deliberately incorrect as she subversively deconstructs what Homi K. Bhabha describes in the context of his own work as the nation’s ‘causal logic’.⁴⁷ Lapithi’s artistic intervention defies this ‘causal logic’ as a legitimate representation of her community; and this highlights her consistent preoccupation with the representation of time in relation to memory.

History in the making starts out with ‘Do you remember...was it the 20th July 1974, the 25th March 1748, the 29th May 1453, the 5th August 1018?’ As the narrator addresses the spectator with ‘[D]o you remember’, Lapithi draws attention to the irony intrinsic to the practice of remembering, which as Papadakis comments is consistent with forgetting. To remember some historical events necessitates their selection which in turn requires forgetting, or not remembering other events. In the

context of Cyprus he goes on to argue that ‘...memory, like history, is concerned not just with the past but with the legitimisation of the politically desired future...’.⁴⁸ As the question ‘[D]o you remember’ drives home the implausibility of remembering events which took place centuries ago, it becomes a forceful strategy for combating official narratives of history. It is through the public monument as a symbol of a collective and shared history that Lapithi formulates an alternative philosophy of both time and space.

In *History in the making*, she advocates for the authenticity of subjective experience within temporal and spatial horizons for individual remembering: ‘[a]ll human things happen outside the calendars, all that is human is dateless’. Lapithi’s focus on the idea that ‘all that is human’ is ‘dateless’ is consistent with her hostility to public time, which regulates the external material world through ‘calendars’. We might note the inadvertent echoes here of Benedict Anderson’s ‘clock and calendar’ as an important external force to bind the ‘imagined community’. Accordingly, we can distinguish Lapithi’s privileging of subjective time and memory.⁴⁹ Lapithi’s reaction to an outside reality regulated by the rhythms of public time explains her image of a ‘memory box’. As a child of around 11, she absorbed the chaos and destruction of the war around her, experienced a dislocation from her familiar home and places in the north of Cyprus and archived these memories. Lapithi’s defiant and confident expression of time, defined in the present analysis through its Bergsonian qualities, is consistent with my Deleuzian reading in this thesis. Deleuze observes that memory for Bergson is synonymous with both ‘consciousness and freedom’.⁵⁰ Lapithi’s bold confrontation with the public monuments which shape public time and national history, together with her capture of time located in her childhood, express her ‘consciousness and freedom’.

Through Lapithi’s critique of public time it is relevant to consider what Laura U. Marks describes as the ‘disjunction between orders of knowledge, such as official history and private memory’.⁵¹ With Lapithi, the tensions between her personal memories and collective remembering raise interesting themes which are connected to Bergson’s recollection-image. Marks singles out arguments by Walter Benjamin and Emmanuel Levinas which contend with Bergson’s description of duration and the recollection-image:

Let me draw upon critiques of Bergson in order to refashion some of Deleuze’s ideas about film, memory, and the social. Bergson’s notion of *durée*, or duration, which is central to Deleuze’s theory of time-image cinema, depends upon a person experiencing the passage of

time. As both Benjamin and Emmanuel Levinas pointed out, however, Bergson elides the fact that this experience ends in the individual's death.⁵²

As Marks develops her position on Deleuze's intrinsic Bergsonian influences, she describes a certain individual 'alienation' and 'estrangement' in the 'modernist films' which Deleuze analyses because he advocates for personal memory, over collective memory. I want to argue that Lapithi's work indicates how the individual may find her or himself outside of a given history, precisely because of their refusal to relinquish subjective time and memory. In *Grade IV: I do not Forget* Lapithi further navigates through the complexities of individual lived time as it intersects with the forces of collective memory, whilst indicating that alienation and estrangement also bring moral force and courage.

Grade IV: I do not Forget/ Δεν Ξεχνώ

In *Grade IV: I do not Forget* Lapithi diagnoses the gulf between forms of individual and collective remembering.⁵³ Collective remembering in the context of her work can be further understood as habitual in a manner comparable to that which Martin-Jones distinguishes in Bergson. Martin-Jones describes the two types of memory examined by Bergson: attentive recollection and habit memory.⁵⁴ He observes how 'habit memory' is characterised through a greater propensity towards eventual action and movement, even when there is an intermittent hiatus in temporal succession, because eventually there is '...continuity of the sensory-motor subject.' On the other hand, 'attentive recollection' is distinguished by its propensity to create a time lag where memory locates itself 'into the interval between perception and action'.⁵⁵ In this gap between perception and action the recollection-image engages with what Martin-Jones identifies as a more 'complex encounter with the past'.⁵⁶ In *Bergsonism*, Deleuze explains that recollection and preservation are the same and to preserve memory 'in' duration constitutes a purpose in itself. We might add therefore, that duration as both memory and interval is not reliant on the becoming, or the actualisation of the next [action] image. In Deleuze's thesis, duration exists for itself.⁵⁷ Lapithi's encounters with duration through her work characterises the ambivalent and contradictory rhythms which are distinctive in her moving-image work as recollection-images.

My reading centres on Lapithi's critique of the habitual act of remembering as highlighted in the title of her work *Grade IV: I do not Forget*. Her text

encapsulates the tendency for chronological succession which is upheld through collective remembering. This constitutes what Martin-Jones calls ‘habit memory’. This type of memory is capable of pushing time forward and creating movement. I propose we view Lapithi’s opposition to successive time and explore her attempts to create a recollection-image which is pure recollection. These artistic interventions offer an opportunity to explore how collective memory operates as part of the pedagogical system, exemplifying what Connerton observes when he notes:

We generally think of memory as an individual faculty. Nonetheless, there are a number of thinkers who concur in believing that there is some such thing as a collective or social memory. I share that assumption, but tend to diverge over the question as to where this phenomenon, social memory, can be found to be most crucially operative.⁵⁸

In *Grade IV: I do not Forget*, a boy is in an after school detention filling note-books with the phrase ‘I must love my neighbour’. Lapithi’s work expresses the irony encapsulated in the term ‘neighbour’ since it refers to the proximity of the Turkish military who occupy the north of the island. In this short video Lapithi unremittingly contests the narration of events surrounding the war and conflict of 1974. As she adopts the cultural symbols and linguistic signifiers she wants to reject she critiques how post-war society sets out to collectively remember the past. In so doing Lapithi plays with the slogan ‘I do not forget’. This is a linguistically layered phrase in the Greek-Cypriot community since 1974. In political and social discourse this communicates sentiments in relation to the experiences of trauma and loss, both of homes and loved ones who became missing persons or who were casualties of the war. It also specifically refers to the memory of places and monuments which have been militarily occupied on the other side of the island since the island’s partition.

In the video, Lapithi addresses how this slogan is embedded within the educational system so that the teaching of history becomes an ideological practice. In elementary school every pupil is given a notebook with images on the front and back covers of monuments which are now in the north: Bellapais Abbey, the Cathedral of Apostle Andrew, Cantara Castle.⁵⁹ On the front cover the phrase ‘I do not forget’ is printed. Given that the pupils who are expected to participate in this act of collective remembering are either too young to remember the events of 1974

or they were born afterwards, Lapithi is seen to strike at the mechanistic and coercive force which is evoked in the repetition of this phrase.

The boy's after school punishment is a public repudiation involving his participation in the robotic practice of writing out the same lines. In this way, Lapithi addresses the problem of collective remembering which is realised through a habitual practice by generations of school children post-1974, for whom this is no more than a borrowed memory. She critiques the grammatical construction of the slogan, 'I do not forget'. Lapithi intends the spectator to view the process of writing as one which by being public connects it to her criticism of official narratives of history. Unwittingly, school children are coerced into writing the 'nation's' history to form a narrative thread between the past and the present. In other words, by writing out the phrase 'I do not forget' school children are intrinsically compounding the problem of history as a series of continuous events.

What is problematic for Lapithi is the tense of the verb 'forget', which is formulated in the continuous present – 'I do not'. It is not constructed to mean that the act of forgetting is complete and located in the past, as this would be read as: 'I have not forgotten'. The lingering presence of the past tense of the verb 'forget', constructed with the first person 'I do not', establishes the continuous thread of time which enables past and present to be encapsulated and connected chronologically. Such fabricated contiguity, shaped through language, endorsed in pedagogy and locked into a habitual practice of collective memory creates a narrative landscape which centres on the external time and space of the 'nation'. By deconstructing this short video I propose we begin to look even more closely at the disjunction between the attack on chronological narrative as official national history and the artist's resistance to temporal continuity. Lapithi uses the recollection-image as a strategy to resist movement, favouring duration. However the formulation of the recollection-image is modified as I shall indicate.

The video begins with no sound and the anticipation of the camera's movement, which is duly denied. The camera then moves slowly as it pans the school corridor, before it pauses. The camera then turns into the space of the classroom. Long shots create a sense of heaviness which fills the space of the empty frame. We might identify the presence of Deleuze's direct time-image in these long

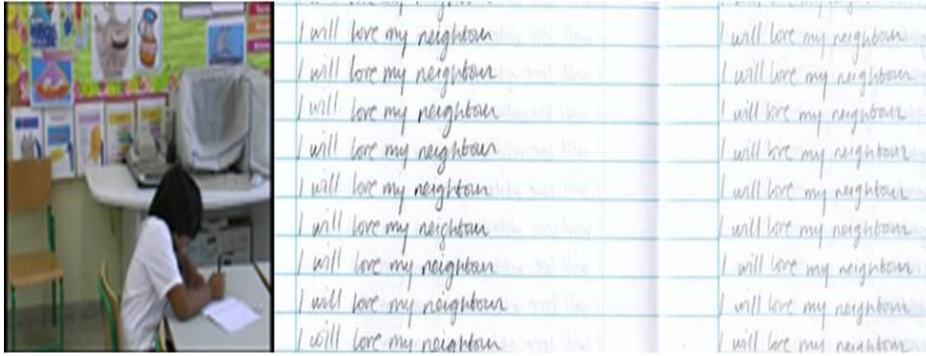


Figure: 4.6 A School boy writing lines in an after school detention

(Source: Lapithi's website www.lapithi.com)

shots: 'a direct time-image, which gives what changes the unchanging form in which the change is produced'.⁶⁰ The spectator surveys the ambience of the classroom space before the camera centres on a school boy sitting at a school desk. He is writing in a notebook. There is camera movement as it zooms in to focus on the boy who is writing out 'I do not forget'. When writing out his punishment, the boy puts on headphones and listens to the lyrics of a popular song by the band 'The Clash', 'If I had been here before, I would know what to do, wouldn't you?' an ironic reference to this generation's second-hand memories. When the boy completes his detention by filling his notebook, he takes off the headphones and arranges them with his pencil and eraser upon the notebook. The camera pauses strategically to capture this arrangement. The video ends here.

The boy's immobility as he is placed at his school desk is amplified with the hesitant movements of the camera. As the camera's movements strategically locate the spectator in a point of view position we follow the camera around the corridor initially. We view the classroom from behind the door and then we follow it inside. The boy's immobility coupled with the anticipation of movement created by the camera on the other creates an interior landscape of duration inside the frames and in between the frames. Thus by marked contrast to any sensory-motor action by the boy, it is duration and delay which expands and unfolds on the screen. *Grade IV: I do not Forget* contests the force of collective memory but it does not formulate the kind of recollection-image which matches the past and present through a subjective memory. Unlike Lapithi whose work is defined by her continuous endeavour to recoup the past, the boy in this video and his generation do not have their own

memories of 1974, in other words they cannot search for an image of the past and juxtapose it with the present.

Accordingly, to offer an endpoint to this section I want to link Lapithi's use of sound in this short video with its prominence in her short experimental work entitled *14 Demosthenous Street*.⁶¹ I will attempt to conclude by returning to Deleuze's description of the itinerary of the recollection-image and the disintegration of a totalised cinematic image which he emphasises in *Cinema 2*. When the boy in *Grade IV: I do not Forget* puts on the headphones, he cultivates an inside space and time. Effectively, he rejects public time and escapes into an interior temporality which only he and the spectator can share. From this point of view, there are two layers of time within the text, but we concede that Lapithi cannot create a coexistence of past and present in the same ways as some short films discussed in this chapter. When the music begins, 'If I had been here before...', Lapithi separates the image from functioning as a total image because she disconnects the sound image from the visual image, but neither sound nor visual image link up with a virtual image from another time as they do in *Hellmet* and *Buffer Zone*.

Echoes of Time

By contrast, in *14 Demosthenous Street* the separation of sound and visuals is instrumental in defining an innovative recollection-image. As the title of the video indicates this is a residential address in Nicosia. The house was originally built in the 1950s but after the events of 1974 it was used as a secondary school. When the island was divided, Greek-Cypriot secondary school children who attended the Rizokarpasso Gymnasium in the north were re-located to this house. In 1974 20,000 Greek-Cypriots had remained in enclaves in the north of Cyprus hoping that a resolution was imminent so they could return to their homes.⁶² The school children who were relocated to the south were separated from their parents and were only allowed to meet them two or three times a year. In the short video the narrator (who is also the present occupant as is the artist herself) invites the spectator to explore the house in its present inhabited state as he explains which renovations have been made. He emphasises also how far the house remains the same as when it was utilised as a school. There is no scripted dialogue, no

characters as such (other than the absent children and the male narrator) and no sense of action or movement.

I want to focus on how the separation and independent role of sound becomes a driving force in the images, so that it actively counteracts the experience of dislocation which encapsulates the children's separation from their families in 1974. The narrator explains that some aspects of the house have been altered, such as the dismantling of interior partition walls and the transformation of a garage into the present kitchen. He adds that the door and layout of the house with its two floors remain as they were when the space was used as a school; thereby emphasising how the present occupants have made modest alterations to the original architecture of the building. At the same time, this suggests ways in which we might view how the original use of the space continues to be inhabited by the new occupants in a manner which brings spatial integrity and unity. In spite of the islands' territorial division, this piece centres on the artist's attempts to bring harmony and continuity to her personal experiences of childhood dislocation; so much so, that occupying this space might be viewed as a means by which she sustains the connecting threads to her own past.

What is at play in this deceptively naïve video centres on the traces of the absent lives which formerly inhabited the house which offers a lingering quality of the past inside the present. Traces of dislocation associated with the children's experiences filter from the past as the original staircase creaks and echoes as it did formerly. No attempts have been made to repair these stairs. As these sounds echo, the past permeates and envelopes present time, inscribing a sense of permanency which is indelible and capturing the children's absence in the invisible traces of time.

As Lapithi decomposes the image and eliminates narrative continuity, sound and visuals from their shared location inside the Deleuzian cinematic 'set', she explores avenues to represent new experiences and realities. It is possible to consider the significance of Marks's observation, that there are many ways of representing memory which are culturally specific. In *14 Demosthenous Street*, the themes of displacement, intimately connected to the notion of home and belonging produce cultural specificity within the context of the war and its aftermath.⁶³ Where sound was both a strategy and an impasse in *Grade IV: I do not Forget*, its independent location and function in *14 Demosthenous Street* addresses a shared

collective experience such as that of the war, division and dislocation and reinterprets its parameters within the intimate and private spaces associated with a residential space. Through the presence of the children's echoing sounds in the house, Lapithi restores some harmony between the subjective duration she often explores and privileges and the public grief of a whole nation or community.

Conclusion

At the end of *Cinema 1*, Deleuze reflects on the kind of new image which will emerge beyond the crisis of the action-image.⁶⁴ In *Cinema 2* the 'mutations' to be expected in modern cinema are evident in the separation of sound and visuals, enabling the sound image to be independent, 'instead of being a component of the visual image'.⁶⁵ In this chapter, the experience of war is central in shaping Greek-Cypriot Cinema through new cinematic images where the disjunction between sound and visuals emerges as a formative feature. Deleuze's recollection-image provides a conceptual framework from which to explore the importance of memory in shaping the landscape of post-1974 Greek-Cypriot films. In particular, the difference between actual and virtual images manifests the intrinsic qualities of the films explored in this chapter. As many films set about to delineate the layers between actual and recollected time they also turned to the capacity of the moving-image to visualise abstract experiences such as subjective memory, internalised time and their connection to outside spaces. Notably, filmmakers' inventive use of sound and visuals as autonomous rather than as co-dependent cinematic elements instills a vibrant and original quality to films such as *Hellmets* and *Buffer Zone* where temporal layers increasingly depend on the instrumental use of sound.

Of particular importance is the capacity of these films to transform subjective perceptions and reactions into durations of lived time. *Under the Stars* and *Buffer-Zone* create distinct recollection-images through childhood memories where the loss of motor action becomes a prominent feature and the emergence of time proves imminent. *Espresso* amplifies the tentative movements across divided spaces as it attempts to unify the shattered spaces of the island. In similar ways Lapithi's responses to division and dislocation distinctively define duration as authentic and subjective time, with strong connections to real physical spaces.

Original and culturally specific recollection-images open up cinematic spaces to represent the transformed reality of the island's shattered spaces, often

stripping cinema to the absolute essentials of pure sound as cinematic image. In the next chapter the evolution from recollection to the direct representation of time in the cinematic image suggests further scope for important innovation in Greek-Cypriot Cinema, with a sustained commitment to understanding the spaces and temporalities of a post-war Cyprus. The description of memory as intrinsically internal and subjective paves the way for a fuller scrutiny of the qualities of a cinematic image where time takes up residence and unfolds gradually for the duration. In the next chapter I explore the potential for duration in the time-image and examine the limits of this image when the representation of direct time reaches a crisis point and new images emerge in Greek-Cypriot Cinema.

Notes

¹ The female narrator in *Her Violet Garden* (Irena Ioannides, Canada and Cyprus, 1997). It is filmed on 16mm B/W with optical sound. I wish to thank Irena Ioannides for generously responding to my communication and recently uploading this short film on YouTube, thereby making it possible for me to continue viewing and reviewing it.

² *Her Violet Garden*.

³ *Cinema 2: The Time-Image*, trans. by Hugh Tomlinson and Robert Galeta, London: Continuum, 2008, p.267. Further references to this volume will appear as *Cinema 2*.

⁴ Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. by Hugh Tomlinson and Barbara Habberjam, London and: Continuum, 2005. Further references to this volume will appear as *Cinema 1*.

⁵ Here on references to *Espresso* will cite Florides as the director. Nicolaides came on board as a producer, whilst Florides wrote the screenplay and directed the film. I have cited Nicolaides in my filmography as this is how the film is officially referenced by the Cyprus Cinema Advisory Committee.

⁶ Deleuze, *Cinema 2*, p.33.

⁷ Deleuze, *Cinema 1*, p.123.

⁸ Deleuze, *Cinema 2*, p.5.

⁹ Deleuze, *Cinema 1*, p.124.

¹⁰ See Chapter One of this thesis.

¹¹ Deleuze, *Cinema 1*, p.124.

¹² Deleuze, *Cinema 1*, p.124.

¹³ See Deleuze, *Cinema 2*, pp.2- 5.

¹⁴ Deleuze, *Cinema 2*, p.122. The reference to the ‘de-peopled [deshabité] shot comes from Bonitzer who describes Antonioni’s film *L’Avventura*.

¹⁵ Deleuze’s reference to a ‘purely optical and sound situations’ is found in several passages in both cinema volumes. However in an early passage in *Cinema 2* he links this development with post-war Neorealism where he suggests a direct correlation between spatial disunity and its impact on the image’s disunity. *Cinema 2*, p.5 and p.17.

¹⁶ Deleuze, *Cinema 1*, p.113.

¹⁷ Anne Jepson ‘Gardens and the Nature of Rootedness in Cyprus’, in *Divided Cyprus: Modernity, History, and Island in Conflict*, Yiannis Papadakis, Nicos Peristianis and Gisela Welz (eds), Bloomington and Indianapolis: Indiana University Press, 2006, pp.158-175, p.161.

¹⁸ ‘Introduction’ by Ian Buchanan and Gregg Lambert, in Ian Buchanan and Gregg Lambert (eds), *Deleuze and Space*, Edinburgh: Edinburgh University Press, 2005, p. 2.

¹⁹ Deleuze, *Cinema 2*, p.15.

²⁰ Deleuze, *Cinema 2*, p.1.

²¹ Deleuze, *Cinema 2*, 51-52. Deleuze is citing from Henri Bergson’s *Matter and Memory*, trans. by Nancy Margaret Paul and W. Scott Palmer, London: Macmillan, 1911, pp.162-163, p.173-174.

²² Deleuze, *Cinema 1*, p.145.

²³ “Constructing Heterotopias in Film”, p.3 Florides gave this talk at the “In Transition: Russia, Conference” on October 16, 2008. I am indebted to him for emailing this essay to me in December 2008. It can now be accessed at: <http://vimeo.com/19082953>.

²⁴ Deleuze discusses the ‘collapse’ of the Hollywood genres and the ‘freedom’ of European cinema to move beyond the ‘crisis’ of the action-image, p.215.

²⁵ Henri Bergson, *Matter and Memory*, trans. by Nancy Margaret Paul and W. Scott Palmer, Meneola, New York: Dover Publications Inc. 2004.

²⁶ Deleuze Gilles, *Bergsonism*, trans. by Hugh Tomlinson and Barbara Habberjam, London and New York: Zone Books: 1991.

²⁷ Giuliana Bruno, ‘Collection and Recollection: On film itineraries and museum walks’, in Giuliana Bruno, *Public Intimacy: Architecture and the Visual Arts*, London: The MIT Press, 2007, pp.3-39, p.4.

²⁸ Deleuze, *Cinema 2*, p.45.

²⁹ Deleuze, *Cinema 2*, p.6.

³⁰ Deleuze, *Cinema 2*, p.46. Deleuze is citing from Bergson’s *Matter and Memory*, pp. 69-77.

³¹ Deleuze, *Bergsonism*, p.51.

³² Bergson, *Matter and Memory*, pp.180-81.

³³ Deleuze, *Bergsonism*, p.51.

³⁴ Deleuze, *Bergsonism*, p.52.

³⁵ Deleuze, *Cinema 2*, p.267.

-
- ³⁶ Deleuze, *Cinema 2*, p.6.
- ³⁷ Deleuze, *Cinema 2*, p.49.
- ³⁸ Conversation entre Lia Lapithi et Françoise Parfait à l'occasion de la projection de l'œuvre vidéo de l'artiste à l'École des Beaux-Arts de Paris, le 14 novembre 2008. Lia Lapithi in Conversation with François Parfait. This conversation can be accessed on Lapithi's website www.lialapithi.com (visited 17 January 2009).
- ³⁹ The artist in conversation with François Parfait, November 2008.
- ⁴⁰ Deleuze, *Cinema 2*, p.6.
- ⁴¹ Deleuze, *Bergsonism*, p.48.
- ⁴² From Lapithi's commentary in her study *Thirteen Videos: 2003-8*, Nicosia, 2008. Available on her website www.lialapithi.com (visited 19 January 2009). The link is <http://www.lialapithi.com/index.asp?section=studys>. I wish to thank Lapithi for a printed version of this study which she kindly posted in August 2010.
- ⁴³ 'Monuments of Glory and Mourning', Photo series, dimensions variable, 2008. Accessed at www.lialapithi.com/http://www.lialapithi.com/index.asp?Section=album3 (visited 19 January 2009).
- ⁴⁴ Yiannis Papadakis, 'Nation Narrative and Commemoration: Political Ritual in Divided Cyprus', *History and Anthropology*, 14/3 (2003), p.253.
- ⁴⁵ Hayden White, *Metahistory: The Historical Imagination in Nineteenth-Century Europe 1975*, London and Baltimore: The Johns Hopkins University Press, pp.10-11.
- ⁴⁶ Lia Lapithi, 'History in the Making', 2008, 2.30 min. www.lialapithi.com (visited 20 January 2014).
- ⁴⁷ Homi K. Bhabha, *The Location of Culture*, London: Routledge, 1994, p.202.
- ⁴⁸ Papadakis, 'Nation, Narrative and Commemoration', p.254.
- ⁴⁹ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, London and New York: Verso, 1991, p.24.
- ⁵⁰ Deleuze, *Bergsonism*, p.51.
- ⁵¹ Laura U. Marks, *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses*, Durham and London: Duke University Press, 2000, p.31.
- ⁵² Marks, *The Skin of the Film*, pp. 62- 63.
- ⁵³ Lia Lapithi, *Grade IV: I do not forget*, 2007, 3 mins. Accessed at www.lialapithi.com. This video contains English, French and Greek inter-titles (visited 20 January 2009).
- ⁵⁴ David Martin -Jones, *Deleuze, Cinema and National Identity: Narrative Time in National Contexts*, Edinburgh: Edinburgh University Press, 2006, p.52.
- ⁵⁵ Martin-Jones, *Deleuze, Cinema and National Identity*, pp.51-52.
- ⁵⁶ Martin-Jones, *Deleuze, Cinema and National Identity*, p.52.
- ⁵⁷ Deleuze, *Bergsonism*, p.54.

⁵⁸ Paul Connerton, *How Societies Remember*, Cambridge: Cambridge University Press, 2009, p.1.

⁵⁹ These notebooks continue to be used in elementary schools in the Greek-Cypriot community and they are also given to school children in the United Kingdom who attended Greek schools.

⁶⁰ Deleuze, *Cinema 2*, p.16.

⁶¹ Lapithi, *14 Demosthenous Street* (2007, 4 mins). Accessed at www.lialapithi.com (visited 21 January 2009).

⁶² See Lapithi's website for further information on the history of this house.
<http://www.lialapithi.com/index.asp?section=films> (visited 21 January 2009).

⁶³ Marks, *The Skin of the Film*, p.1.

⁶⁴ Deleuze, *Cinema 1*, p.219.

⁶⁵ Deleuze, *Cinema 2*, p.267.

CHAPTER 5

Time-Images and Beyond: From Duration to the Crisis-Image

We can now summarise the constitution of this time-image in modern cinema, and the new signs that it implies or initiates. There are many possible transformations, almost imperceptible passages, and also combinations between the movement-image and the time-image [...]. On one hand, the movement-image constitutes time in its empirical form, the course of time: a successive present in an extrinsic relation of before and after, so that the past is a former present, and the future a present to come.¹

Introduction

In the final shot of *Airport for Sale* a short film of just over fifteen minutes, a close-up captures the almost negligible movement of the hands on the large wall clock in Nicosia International Airport.² When they pause in a freeze frame, the camera zooms in closer and then cuts. Time is stilled. As the static camera shots frame the interior of this abandoned space they forcefully document the unfolding presence of time, which lingers.

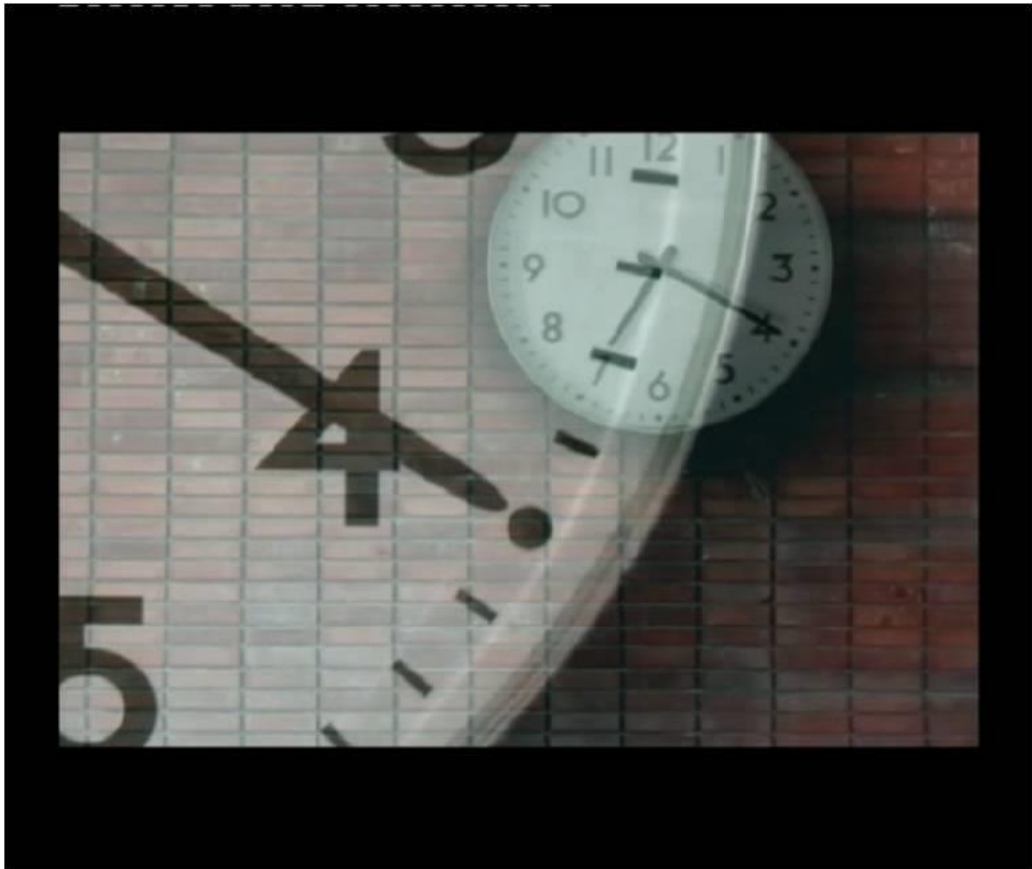


Figure 5.1 Extreme close-up of the clock in Nicosia Airport

(Source: *Airport for Sale*, Simon Farmakas, Cyprus, 2007)

Before the war in 1974, Nicosia International Airport was the main commercial airport in Cyprus. When the war broke out, it ceased operating for a temporary period. After resuming briefly, the airport closed down permanently in 1977. *Airport for Sale* was shot on location on the western side of the capital city where the airport was originally built in the 1930s by the British RAF during the period of British colonialism. Currently, the uninhabited airport remains in the physical space it has occupied for more than three decades, neglected and desolate. As a point of departure for this chapter, Farmakas's depiction of time colonising the airport spaces represents time's centrality and complexity in post-1974 Greek-Cypriot Cinema. In *Airport for Sale* the presence of time is both auspicious and problematical. It is no longer abstract or hidden, but visible and accumulative, crystallising how its movement and then cessation mark the beginning of a considerable duration.

In Deleuzian terms, duration is expressed as subjective time which is unseen, but which is nonetheless an authentic experience of time. In Chapter Four, I examined how Deleuze explores ways in which duration and memory overlap, and might often be synonymous. This led to a Bergsonian interpretation of memory which privileges private time, as a viable alternative to public time which is located in a shared and external space. In *Airport for Sale* the complexity of time's duration is visualised in the final shot, which is captured in the image above. This closing sequence reminds the spectator of another moment in the middle of the film when some children remove the clock from the airport and bring it home. They entertain the notion of fixing the clock, and thereby making time move. Farmakas plays with the idea that time can be adjusted so it may flow.

Airport for Sale anticipates the movement of time, thus inviting the spectator to consider the ways in which it explores the relationship between public and private time and the overlapping experiences which forge a connection between them. Farmakas's extensive use of the static shot for aesthetic effect provides a philosophical dimension to this film. By the same token, it suggests how we might examine other films which explicitly explore time and memory. Both *Airport for Sale* and the other films I will analyse in this chapter investigate how individuals respond to events which are shaped in public time. In so doing there is a focus on how they perceive their own location in the nation's history and spaces. It is fitting to consider the extent to which films give prominence to individual responses to the

traumas of the conflict in 1974, focusing on personal memory. In this light, Laura U. Marks's observation with reference to the intercultural cinemas she examines is applicable to the films I scrutinise. Marks notes that there is a 'disjunction' between 'official history and private memory'.³ Accordingly, many Greek-Cypriot filmmakers experiment with the representation of time such as when it is stilled rather than continuous, permitting the film narrative to freeze whilst alternative temporalities are excavated. As many narratives look back in time rather than forward, Greek-Cypriot films in the post-1974 period demonstrate strong similarities with Deleuze's description of post-Second World War cinema and his anticipation of 'new' signs and images.⁴ It is this facet of Greek-Cypriot which I want to give emphasis to in this thesis, and will pursue in this chapter.

The present chapter begins by evaluating Deleuze's time-image before scrutinising how this resists linear time. This debate in connection with films' inherent trajectory to construct time is examined briefly in the context of digital technologies. I question how we can continue to engage with the qualities of the time-image in cinema and other visual formations when digital capture radically challenges our philosophical and aesthetic encounters with time. In what ways does analogue technology in the photographic and moving-image hold an attraction for Greek-Cypriot filmmakers who choose to work with the materiality of analogue film or to imitate its aesthetic qualities, whilst using digital processes?

This theme launches my reading of *Absent* which centres on the traces of time which Farmakas explores through the issue of missing persons in Cyprus. In addition to *Airport for Sale* and *Absent* the themes of this chapter are navigated through readings of: *Home, Sweet Hope, Grandmother's Hands* and a photographic project by multi-media artist Lia Lapithi. All these works explicitly engage with themes of stillness and movement which underline the wider political crisis post-1974. It is for this reason that I have considered it appropriate to incorporate the 'River Pedieos' photographic project by Lapithi. Can the flowing rhythms of Lapithi's photographic project offer a philosophical and aesthetic path forward when engaging with the complexities of time and memory?

In my attempts to conclude I turn to *Airport for Sale* and its nostalgic play with the past. As this film questions the limitations of time's presence as perpetual duration it is seen to formulate a new 'crisis-image', a feature which is replicated in many other Greek-Cypriot films. The concept of a 'crisis-image' is one I have

created as a way of analysing what we see on the screen when Greek-Cypriot films fully exploit the time-image. In *Airport for Sale*, the nostalgic play with the stilled image ventures into philosophical territory relating to the capture of time. Another aspect in some of the films analysed, is the distinct and often separate function of sound and visual images. Furthermore, there is the accumulation of time and history in the face of both communities' readiness to resolve aspects of the political problem. The notion of a crisis-image is one which I have formulated in response to Deleuze's description of cinema's propensity to change. For Deleuze as I describe later in this chapter, the crisis of the action-image gave way to the cinema of thought, memory and time.⁵ In Greek-Cypriot Cinema, the crisis of time and history began to look for movement and unity in the cinematic image.

The Time-Image

'In cinema, Resnais says, something ought to happen "around the image, behind the image And even inside the image." This is what happens when the image becomes time-image'.⁶

For Deleuze, the Second World War precipitated a new way of conceptualising public and private time in post-war Europe. I want to propose that *Cinema 2* increasingly turns towards the privileging of what I term private time, which as I have discussed becomes synonymous with the internal space of subjective memory. *Cinema 2* centres on the ontology of the image itself as much as with Deleuze's encounters with private time; and his projections are evident in the themes and styles which developed in European Cinema in the ensuing decades.⁷ In *Cinema 1*, Deleuze's description of composition, framing and cutting inside the cinematic 'set' explains the image's tendency towards either 'saturation' or 'rarefaction'.⁸ These descriptions prepare the reader for post-war European films where the fragmentation of a totalised image facilitates the emergence of time in the cinematic set, leaving it empty or bursting with time's presence alone. By contrast with the movement-images of classical cinema which he analyses in *Cinema 1*, duration brings an interval in between the shots and frames which slows down the movement Deleuze describes as 'false' in *Cinema 1*.⁹

Continuity editing was crucial to the movement-image because it held the cinematic image together through action driven sequences. In Marks's thesis, the movement-image depicts clearly how 'frame follows frame causally'.¹⁰ These movement-images have given way to the direct presence of time inside the image,

which is no longer hidden and no longer subordinate to movement. This reversal means that ‘time is no longer the measure of movement but movement is the perspective of time’.¹¹ Emptying the cinematic ‘set’ of all the components which compose its images, such as the collaborative function of sound with visuals to connect sequences, emerges as one strategy used by Greek-Cypriot filmmakers in their attempt to conceptualise duration and the fragmentation of real spaces.¹²

Another distinctive quality of Deleuze’s time-image emerges through its potential to reject public time. By foregoing movement, the visibility of time as an indefinite duration refuses the construction of public time which unfolds in succession, or ‘causally’ as Marks puts it.¹³ The time-image is an extension of the recollection-image, a virtual image which refuses to push time forward. Time-images internalise time, appropriate it and give it shape through non-linear forms. This subjective time is the private time I have given emphasis to in this study. Deleuze highlights the creative possibilities of private time because it is ‘non-chronological’, because it has the propensity to hold the past in view as it splits into countless directions searching for alternative versions and meanings in the past.¹⁴ If there are no successive images, because the ‘future’ is still ‘to come’ this is attributed to the eternal postponement of new time and the search for recollection-images.¹⁵ *Home, Sweet Hope* exemplifies this tendency, with its capture of past time.

Deleuze’s time-image relies entirely on classifying duration as a ‘subjective’ experience which ‘constitutes our internal life’. It is a conceptualisation of time where he envisions the individual being ‘internal to time, not the other way round: ‘Time is not interior in us, but just the opposite, the interiority in which we are, in which we move, live and change.’¹⁶ Deleuze’s proposal that individuals inhabit time and become ‘internal’ to it directs us to one of the most distinctive and complex features of the representation of time in Greek-Cypriot films post 1974. With this idea in view, I explore how public time is negotiated, sometimes absorbed and mostly combated within these films. This resistance can be explained through the paradox Deleuze identifies in the third time-image.

The Third Time-Image and the Paradox of ‘Before’ and ‘After’¹⁷

There are several time-images discussed in *Cinema 2*. The third type of time-image contains distinct qualities which Deleuze privileges in comparison to the time-images he describes earlier in *Cinema 2*.¹⁸ These earlier time-images are concerned with Bergson’s explanation of past and present time coexisting as ‘sheets’ of time.¹⁹ In chapter six of *Cinema 2*, Deleuze emphasises the unique quality of the third time-image through its shattering of the ‘series of time’ in place of a time which is successive.²⁰ The importance of this third time-image to our understanding of Greek-Cypriot films is its subversion of temporal continuity. In so doing it prevents movement and causality in the cinematic image. Certainly as Deleuze identifies, this interruption or ‘interval’ is a ‘paradox’ for the moving image:

The third concerns the series of time, which brings together the before and the after in a becoming, instead of separating them; its paradox is to introduce an enduring interval in the moment itself. The three time-images all break with the indirect representation, but also shatter the empirical continuation of time, chronological succession, the separation of the before and the after. They are thus connected with each other and interpenetrate (Welles, Resnais, Godard, Robbe-Grillet), but allow the distinction of their signs to subsist in a particular work.²¹

The introduction of an ‘enduring interval’ which separates ‘the before’ from ‘the after’ is a significant feature I explore when I focus on the infinite expanse of time visible in films. Through the ‘paradox’ which disrupts continuity and ‘chronological succession’ I examine how duration emerges as the persistence of time which does not anticipate the ‘after’. When mapped across the post-1974 political context in Cyprus, Deleuze’s description of the ‘paradox’ in cinema translates effectively to the uncertainty of the political climate. As historical developments are seen retrospectively to come to a standstill, the political stalemate reflects the hesitant attitude on both sides of the political divide to negotiate a solution. These trends are cinematically captured in the retrospective tone which is represented in Greek-Cypriot films. Consequently, the shattering of time intrinsically stills movement and denies the creation of new images. For Deleuze the interval between images where duration exists is an end itself because it preserves memory. However within Greek-Cypriot films the possibility of difference which is offered through duration is celebrated and ultimately rejected as the crisis-image evolves.²²

Digital Images: Their Philosophical Importance

I have not scrutinised thus far how the shattering of ‘chronological succession’ to which I have given considerable emphasis can be re-conceptualised in digital capture. Deleuze goes as far in *Cinema 2* to offer projections for the new image which prove insightful given the period in which he was writing his cinema books:

The modern configuration of the automaton is the correlate of an electronic automatism. The electronic image, that is, the tele and video image, the numeral image coming into being, had either to transform cinema or to replace it, to mark its death. We do not claim to be producing an analysis of the new images, which would be beyond our aims, but only to indicate certain effects whose relation to the cinematographic image remains to be determined.²³

Whilst I am not exploring the transition from analogue to digital capture for itself, the questions raised by this shift are significant to the reading of the selected films. An important starting point is to ask how the presence of time can continue to hold value in a digital environment where new challenges emerge in relation to the perceived ontology of the digital image. As D. N. Rodowick observes with reference to the rise of electronic and digital images ‘...the destiny of the time-image and its immanent relation to duration, so closely tied to analogical and photographic materiality, was thrown into question’.²⁴

At the end of *Cinema 1* Deleuze anticipates the ‘mutation’ of cinema and the formation of images to supersede action images. He identifies that these new images will be the product of a cinema ‘outside Hollywood’.²⁵ In *Cinema 2*, he shifts the emphasis to the ‘philosophical’ importance of ‘new cinema’. Arguably, in his vision of cinema’s periodic mutation, Deleuze anticipates the importance of reviewing our understanding of time in relation to emerging technologies, but arguably with a philosophical emphasis. As he states in *Cinema 2*, ‘new cinema’ was to hold a ‘philosophical and logical importance’.²⁶ In this light, Rodowick’s question is apt: ‘In what ways can cinema continue its century-long dialogue with philosophy on questions of space, time, image...’.²⁷ This philosophical dimension to Deleuze’s exploration of the image is highly relevant to the reading of the selected films in this chapter, and to the questions they pose in relation to time, the image and their chosen mode of technology.

In the light of Deleuze’s vision of ‘new cinema’, it is relevant to briefly consider the impact of digital processes on the cinematic image. In *The Virtual Life of Film*, D.N. Rodowick asks whether digital images are fundamentally different to

analogue images by pointing out that what we essentially understand as an image has not altered radically in western culture, for ‘several centuries’. As Rodowick goes on to add, what remains in the digital image is: ‘a certain cultural sense of the “cinematic” and an unreflective notion of “realism”...’ as the ‘touchstones for valuing the aesthetic innovations of the digital’.²⁸ That said, Rodowick’s distinction between the perceived disappearance of film, or cinema is noteworthy: ‘To say that film is disappearing means only that photochemical celluloid is starting to disappear as the medium for registering, distributing, and presenting images. As celluloid, with its satisfying substantiality and visibility available to the naked eye, disappears into a virtual and electronic realm, is cinema itself disappearing?’²⁹ I am interested in focusing in this chapter on the implications raised by Rodowick’s question, and in particular on the aspects of materiality and ‘substantiality’ which are associated with analogue filming. Certainly these physical traces of filmmaking have disappeared in the digital age, as all digital images are mathematical simulations, and irrespective of their various modes of consumption, they can be reduced to their original virtual formation. As Rodowick puts it, ‘[t]he basis of all expressions is virtuality: mathematical abstractions render all signs as equivalent regardless of their output medium. Digital media are neither visual, nor textual, nor musical—they are simulations’.³⁰ If these ‘simulations’ are virtual and not physical, what are the implications for our encounters with the image, and its representation of time?

Therefore, the distinctions between the digital and analogue image I will pursue explore the value of analogue materiality insofar as this impacts on the representation of time. How do we engage with time in the digital image? What fundamentally distinguishes the analogue image from the digital image in relation to its representation of time? Given that digital images can be ‘reworked, re-appropriated, and re-contextualised’ in ways which denies their closure as an ‘end product’ there is a difference to examine between these images in relation to causality and change.³¹ As digital images do not rely on closure, they do not rely on the representation of time as chronological succession, which can eventually provide ‘closure’. This marked difference between digital and analogue images opens up the philosophical scope to the reading of time in films in this chapter. Only the analogue image can construct and potentially shatter what Deleuze describes as the ‘series of time’. Rodowick, in his reference to the work of André Bazin and Roland Barthes refers to the ‘causal force’ of the photographic image and

its 'literal spatial and temporal moulding of the originating event, preserved in a physical material'.³² I will engage with this idea of the 'causal force' in both moving-image and photographic-image work.

All the films analysed in this chapter were produced after the acceleration of digital technology in Cyprus, in the late twentieth century, apart from Christos Georgiou's *Grandmother's Hands*. Nonetheless, it is the experience of time which is reproduced irrespective of their technology which I scrutinise. If *Absent* and *Home, Sweet Hope* produce their images digitally, why do they engage so intensely with aspects of film's physical materiality? As they acknowledge causality and temporal change but choose to undermine it, it is the philosophical importance of time which is the focus of my readings. Let us first examine the photographic image.

Photographic Traces

Airport for Sale selects analogue film technology to extend the boundaries of time's representation, with strong references to the ontology of the photographic image and its material and physical presence. Here, I will briefly evaluate the importance of the residual traces of time which are represented in analogue photography. I will be exploring the theme of time in the photographic image, in a later section of this chapter where I engage with the work of the artist Lapithi. Therefore for the moment I am centring on the characteristics of the analogue photographic image and its relation to the analogue moving image. As Rodowick discusses, the basis of cinematic representation is 'analogy and indexicality', which are found in the ontology of the photographic image. Both analogy and indexicality are redundant in the digital age. A photographic image is traced through its relation to both time and space where it is defined through the certainty of its existence as a material object. Both analogue photography and film share the same 'material basis' because they rely on the 'mechanical recording of images' and the reflection of light on a 'photosensitive chemical surface'.³³ These processes lend film a tangible aspect, located in the materiality, 'substantiality and visibility' of celluloid.³⁴

For Roland Barthes, the photographic image defeats the transience of time because it provides the indelible proof that an experience existed in time and space:

...in Photography I can never deny that *the thing has been there*. There is a superimposition here: of reality and of the past. And since this constraint exists only for Photography, we must consider it, by reduction, as the very essence, the *noeme* of Photography.³⁵

As cinema extended the logic of the instant photograph and projected the succession of images to give the illusion of time and movement through space, it rehearsed the analogical and indexical force of its precursor. In contrast to Barthes for whom the very essence of photography is contained in the imprint of time in the image, André Bazin argues that cinema released the image from its stillness and breathed life into it:

...for photography does not create eternity, as art does, it embalms time, rescuing it simply from its proper corruption. Viewed in this perspective, the cinema is objectivity in time. The film is no longer content to preserve the object, enshrouded as it were in an instant, as the bodies of insects are preserved intact, out of the past in amber. The film delivers baroque art from its convulsive catalepsy.³⁶

In his essay, 'The Ontology of the Photographic Image', Bazin rejects the tendency to preserve time, an argument which chimes with his view that if the plastic arts were psychoanalysed, they would be culpable of resembling the kind of mummification of time which was practiced by the Egyptians. 'Embalming the dead' and preserving the body represented a 'defence against the passage time', because death represented a 'victory of time'.³⁷ These arguments concerning the preservation of time which originate with the preservation of life and the body will be re-examined in my reading of *Absent* which is about the excavation of a missing soldier's body.

As I resume my analysis of time's capture in the image, the idea of duration can only be pursued in the context of analogue production which relies on the forces of causality and succession. Given that both of these have disappeared along with indexicality, in what ways is duration as a feature of the time-image relevant in a digital age? To appreciate the aberrant nature of the time-image it is necessary to view its inextricable ties with causality, and this reverts back to the ontology of the photographic image:

The idea of *succession* suggests another important element. The material basis for the reproduction of movement begins with the sequence of self-contained still frames recorded on the film strip; from this derives the ineluctable linear drive of filmic temporality. Organisations of shot and sequence also ultimately find their powers in this principle of succession. Movement is thus as much an automated process as the photographic registration of individual frames, which is why qualities of space, time, and movement are inseparable in film.³⁸

Through the third type of time-image therefore, the break with what Rodowick describes as the ‘ineluctable linear drive of filmic temporality’ enables duration to hold out indefinitely. Duration also accommodates temporal coexistence rather than succession. The undermining of cinematic succession forfeits an experience of time offered in the cinematic image. Analogical production enables us to experience time and to access the past and our memories. As Rodowick argues in the face of the digital revolution it is film’s potential to produce an ‘experience of time’ and ‘duration’ because ‘[T]he powers of analogy are not those of representation or of a spatial mimesis, but rather of duration... what we have valued in film are *our confrontations with time and time’s passing*’ (my emphasis). I want to give due emphasis to Rodowick’s recognition of the value of analogue capture for our experience of time. I now turn to *Absent* where Farmakas can be said to confront time and ‘time’s passing’.³⁹

Traces of Time

No-one has seen him...
However as night set in...
Fire in the configuration of the cypress,
blonde flames, sea blue, olive green...
Thus he lights for ten years now
and becomes a myth.⁴⁰

In *Absent* a woman whose husband has been a missing soldier in the 1974 war is asked to identify remains in the hope that these can establish his identity. In a medical laboratory the DNA testing of his exhumed body has excavated a wedding ring, a boot and bones. Marks in her chapter on ‘The Memory of Things’ where she examines intercultural cinema describes how ‘[W]hat is important about all these object-images is that they condense time within themselves, and that in excavating them we expand outward in time’.⁴¹ Marks’s connection of physical objects with memories and both to the continuum of time illuminates aspects of the issue of missing persons in Cyprus. In *Absent*, the ring represents a physical object which connects the woman with her husband, forming a link between their shared past and the present moment. Memories which his wife kept alive over the years are now connected with the material traces of his existence which are excavated and put before her. In this encounter between the past and the present, the internal spaces of her experience of time and the outside physical world manifested through the ring,

boot and his bones present important questions relating to the materiality of his existence and her memories of his life.

Both the visible and invisible, the material objects and the hidden time contribute to the dense and complex layers in the short film. It is useful to consider how Marks brings the materiality of objects together with memories, as she builds on Deleuze's Bergsonian formation of the recollection-image. She describes the idea of 'the *recollection-object*'.⁴² I find this term effective when reading *Absent*, particularly because it encapsulates the notion of things coming together which are both tangible and ethereal. In this case, material objects are tied together with the unseen spaces of the wife's memories. However where I diverge in my reading with Marks's argument is where I do not interpret the recollection-object as containing collective value, which is how Marks goes on to describe the recollection-object. I will offer my justification for detracting from this point of view in my reading.

I want to zoom in on these themes as the starting point for a discussion of Simon Farmakas's short film by proposing that it modulates a particular type of time-image, represented through the excavation of the missing soldier's physical remains. Notably, *Absent* is filmed on digital, not analogue film. However, my focus centres on how Farmakas represents time and engages with its complexities, in ways which gives emphasis to the forces of temporal causality and its indexicality, both of which are irrelevant for digital capture. Firstly, I explore the Bergsonian notion of images in *Absent* which describe the conservation of the past and its presence, alongside the present. Secondly, I examine questions of representation which centre on the traces of time left by the dead man's remains.

Without diminishing aspects of the missing persons issue in post-war Cyprus my reading of *Absent* approaches the film through Farmakas's philosophical quest with time. I propose that we engage with the references to the soldier's material traces which coexist alongside the layers of time and memory encapsulated in the narrative. These layers have an invisible presence. As Farmakas imitates the analogical traces of time in the cinematic image, he attempts to reinstate the certainty and physicality of film, and this functions as an allegory of the receding past. His film questions where the certainty of experience and the moment are located. I want to make a case that whilst *Absent* is captured digitally, it is the philosophical and aesthetic encounter with time which Farmakas explores. In this light, I want to argue that the materiality of the dead soldier performs an

allegorical function. Exhuming his remains and verifying his identity and belongings are important acts which locate his existence within the temporal and spatial horizons he shared with his family.

The wider significance of recovering his remains might also be seen to define his life and his actions as a soldier within the context of his nation's history. This notion of exhuming this soldier's remains as part of an important moral recovery for his wife and sons requires further examination. What is actually recovered of his life as proof of his existence are his bones which have been DNA matched to his family's. However, these constitute the physical and material certainties of his existence, and these are indexical. The substantiality of the soldier's life which has been excavated offers a lens to explore the materiality and indexicality of the photographic and moving image when time is captured analogically. The mutuality and antagonism of the photographic image with the moving- image, the tension between stillness and movement, past time and present time are crystallised through the reality of the missing persons in Cyprus.

The term missing soldiers as Paul Sant Cassia explains is used in both the Greek and Turkish-Cypriot community, but with different emphasis. In the Greek-Cypriot community the reference to:

missing person was through the term '*agnoumenos*', ...as having suffered an unknown fate-agnoumenoi- as not-(yet)- recovered, as living prisoners at best or, at worst, as concealed bodies requiring proper and suitable burials. They (the authorities) believe that such persons, which number some 1400 cannot be presumed to be dead unless their bodies are recovered and their cause of death judicially ascertained.⁴³

Many families have lived and continue to live with the uncertainty of what happened to these soldiers, as they experience the perplexity of not knowing whether they are to mourn for them or to wait in perpetuity for their return home. Were they killed in battle, or taken prisoner? If they were killed in battle where is their body? In keeping with the religious and cultural practices of this community, those waiting to learn the whereabouts of their missing person were denied their right to grieve and to carry out the burial ceremony. All these themes suggest the scope to apprehend the experience of time and its representation in post-war Cyprus in relation to loss and the boundless horizon of unfolding time with or without the exactitude of closure.

The uncertainty of relatives of the missing is often defined by not knowing the whereabouts of their body. If they are dead, are they buried on home soil or on

foreign? Is their grave identified or do they lie in one of the mass graves which were reported by the Greek-Cypriot press in the 1990s? ⁴⁴ Since the ceasefire in 1974 the remains of 570 persons were exhumed and 186 were identified by next of kin through the process of DNA testing of their remains. To this day however, 1809 missing persons are unaccounted for. These developments which connect themes of time to questions about the physical and material traces of the soldiers, differ markedly from other forms of commemoration in Cyprus.

Farmakas's approach to this morally complex theme draws on one story of a woman with two sons who has waited to learn of her husband's whereabouts. After thirty five years of living with immense hope that he was alive somewhere and that one day he would return home, she is notified of the possibility of identifying the remains of his body. After examining the bones and identifying a wedding ring which matches her own, the soldier's remains are carried to a cemetery in the south of Cyprus where he is buried; and his wife and sons can mourn him. In the closing sequence the wife visits the battlefield where her husband was captured by the enemy as she tries to imagine the moment and circumstances where he was shot. Farmakas's portrayal of this one story can be seen to be a representative narrative which cinematically captures the emotions and uncertainties of many families who have a male relative missing during and after the war.

My reading centres on how these experiences of loss, and lost time, are manifest in the temporal layers constructed in Farmakas's cinematic images. For example there are undulating rhythms of time contracting and then expanding at strategic narrative moments to convey duration as lived subjective time. These moments offer the spectator an essentially Bergsonian sense of time as personal and internal, rather than public. I explore *Absent* as a film with time-images and argue that it extends beyond the Bergsonian representation of past and present time as coextensive. Whilst it unequivocally denies the representation of time as successive it centres on the importance of the material location of the soldier's body across time and space. In so doing it compels us to situate our past in the present, but it also searches for the traces of time in the past to ask how we *might* have lived them, rather than re-live them. Accordingly, I propose that this film formulates time-images which do not provide a stable virtual image of time which has been lived and preserved. The virtual images in this film provoke us to see the agony of

waiting for a missing person with whom a possible reconciliation will still deny a recovery of time passed.

Invisible Time, Unfolding Duration

I will now explore the layers of time which are encompassed within the image. In the first three sequences Farmakas represents what we might recognise as a Bergsonian coexistence of the presence of the past in the present, rather than a chronological succession. The first sequence opens with an inter-title stating 'summer 1974'. The scene is a battlefield with soldiers in action. Immediately, the spectator is located in this space and historical time, living and re-living the event as time which has already past, because the spectator is viewing from the perspective of their own present time. As spectators we share the lived subjective time experienced by the soldier who is taken captive by the enemy; an experience not shared with his wife and sons. The scene cuts sharply at this moment when he is held at gun point. A black screen precedes this cut so when the second sequence emerges the inter-title reads 'summer 2009'. The temporal transition is not smooth or seamless, so that the juxtaposition of time from 1974 to 2009 brings these two distinct moments into focus for the spectator. Effectively, we begin to search for the traces of what took place in 1974 in order to connect them with the narrative unfolding in 2009.

What is apparent is the absence of passing time in the interim years. Cinematically, the director achieves an effective technical representation of the passing of more than three decades in his use of the cinematic cut. Yet, it is the interval of time between the first and second sequence which has been lost, apparently glossed over and then rendered invisible. What time passed between 1974 and 2009? It is a duration not quantified in the cinematic movement of time or images but articulated only through the invisible experience of time, lived subjectively by relatives whose days were filled with loss, uncertainty and stillness. In *Framed Time: Toward a Postfilmic Cinema* Garrett Stewart discusses duration in Bergson, to argue that it concerns a time which 'cannot be sampled' 'only lived'.⁴⁵ In the distinctly different context of the missing persons, *Absent* is concerned with the perplexity of duration as lived time precisely because this is intrinsically about the lingering presence of the past in the present. It is also about the authenticity of

time which is experienced subjectively. The soldier's absence also suggests his anticipated return. Traces of time become visible through a connecting thread between the moment of his absence and the future time which anticipates his return.

As time shifts in the cinematic cut from 'summer 1974' to 'summer 2009' the falseness of this movement and continuity conceals time. In this light, these images can be articulated in the language of Deleuze's movement and time-images. Farmakas's apparent camouflaging of time behind the continuity which links sequence one and two is a deliberate conceit which ultimately works towards a recovery of the thirty five years in the interim. Before we examine the duration in between 1974 and 2009 I will pass over the ensuing sequences. These move along in a linear narrative mode. A sequences showing medics in a laboratory carrying out DNA testing, the woman and her sons reading a letter regarding the identification of remains which might be her husband's, her confirmation of his remains, his burial intimated through shots captured in a cemetery and finally her visit to the location where he was killed. All these events unfold in present time which is 2009 and emerge in perceptible contrast to the passing over of time between 1974 and 2009; because there are no sharp cuts or black screens. Through these flowing temporal and spatial transitions, Farmakas precipitates the flow of narrative movement.

Let us now return to the hidden time in the film which conceals significant developments over thirty five years. When we see the soldier in the first sequence we are aware that he is a young man, perhaps somewhere in his twenties. Accordingly, the wife he has left waiting was also young at the time. In the ensuing years and decades, time has aged her, and time has passed as her two sons have made the transition from boys to young men. Even if we do not see the passage of these events, we can establish the making of time in the interim. As we examine the implications of the hidden time, its manifestation affords a new perspective on the past and how it actively re-shapes the present. In the interval between 1974 and 2009, the wife did not know at any moment when she was a widow. How would this knowledge alter her perspective then and how does this knowledge alter her understanding of time now? How does the recovery of this man's body and the certainty of his material presence recoup the time that his wife and his sons lost? These questions about the time we live and the time we have relinquished are visualised through the temporal layers of the cinematic image.

Recapturing Lost Time

I now explore how far the closing sequence in conjunction with the identification of the soldier's remains accomplishes a recovery of lost time. After the soldier's burial there is a smooth transition to a new location. We see the wife walk around the battlefield where her husband was shot. In this sequence the juxtaposition of the two temporalities and two narratives reminds us of the intrinsic qualities of the cinematic image to visualise the abstractness of time and memory on the screen, investing them with a tangible and material quality which are unique to this medium. Farmakas captures the presence of the past in the present in Deleuzian and Bergsonian mode, that is as time which is coexistent. The wife surveys the space and tries to imagine how the events which led to her husband's capture and death unfolded. During this sequence, Farmakas picks up the threads of the scene from the point where he left off in the first sequence when it was 1974. Here we see a soldier hold a gun to the missing soldier's head. Now we see him shot in the back of the head. At this moment of the film, the camera shot of the enemy soldier holding the gun, is the same shot the spectator encounters at the beginning of the film. In the earlier sequence the camera paused.

In this latter sequence, Farmakas creates a sense of continuity as the trigger is pulled. As past time and present time are connected Farmakas creates coextensive time as much as he attempts to harmonise the threads between past and present. As the wife returns to this space she embraces the time inhabited by her husband, in her absence. We might say that she attempts to inhabit it herself. Again, this layering of time which is manifest through the wife's location in both the time and space where her husband lived his last moment is effective. However, by way of giving an endpoint to this section, I contend with the notion that this sequence can be seen as a return to the past which re-captures and recovers time already past. This is characteristic of the regime in Deleuze's time-images.



Figure 5.2. The wife visits the battlefield where her husband was shot
(*Absent*, Simon Farmakas, Cyprus, 2009).

With the knowledge of her husband's death comes the recognition that too much time has been lost and not lived. Identifying the traces of his material existence offers moral certainty, justice and peace, but these are not substitutes for the time relinquished in the interim. Farmakas's layering of cinematic images effectively unfolds the intensity of duration but how far does the convergence of time in the final sequence recover the lost time and bring it into harmony with the present? A time-image is one which refuses to extend into movement and one which searches for virtual images in a past which has already been made. When time refuses to flow, it finds images from the past which are stored and tries to match them with the present experience. *Absent* depicts time through the agony of those waiting for their missing persons and simultaneously visualises the subjective experiences of the wife and sons for whom duration become a daily nightmare. It suggests the immense challenge of sustaining an image from the past alongside the present when this time was not lived in the past.

I began this exploration by proposing that this film works allegorically. The theme of the missing soldiers presents the harshness of war and this is a dominant thread in Farmakas's film. At the same time it becomes an opportunity to examine our engagement with time and its location in things material through which we experience the palpability of life. For the wife and mother in *Absent* the knowledge

she has acquired has ended the infinity of duration. What remains to consider in balance is how far the physical recovery of her husband's remains compensates for the years they were apart. An additional complexity lies in her inability to sustain memories of these intervening years when he was officially missing. As a time-image, *Absent* is not a mere copy of the images which Deleuze describes but a testimony of what filmmakers working in different cultural contexts and at moments of different crises can do with the time-image. Farmakas's philosophical quest suggests that the duration of time is not a guarantee that all images of time can be harvested from the past. How does *Home, Sweet Hope* (2007) recuperate the certainty of lived time?



Figure 5.3 A Greek-Cypriot soldier captured by the enemy

(Source: *Absent*, Simon Farmakas, Cyprus, 2009)

Time Passing and Past Time: *Home, Sweet Hope*

Stella Karageorgi's ten minute short film contains distinct moments and interconnecting layers of time referencing 1974 and its aftermath. Karageorgi explores the period following the immediate events of conflict through refugees' experiences of dislocation and uncertainty. In this film there is an opportunity to analyse duration in relation to how refugees internalise time as a reaction to the trauma of abandoning their home at the outset of the war and in some cases being separated from their family.

In what ways is Deleuze's time-image replicated and modified? My reading will consider the extent to which *Home Sweet Hope* represents time through strong resonances of analogue capture, rather than through its medium specificity as a film

which is shot using digital technology. As Garrett Stewart has observed in *Toward a Postfilmic Cinema*, analogue filming enables the ‘bracketing and layering of memory’.⁴⁶ With the density and layering of the cinematic image as a driving force for this film’s exploration of time, Stewart’s view in relation to other films he has examined merits consideration in this context. I explore how *Home, Sweet Hope* recognises the aesthetic and philosophical justifications for representing time with strong nostalgia for analogical techniques. Karageorgi’s film examines the passing of time and resists the succession of time. It unfolds as a cinematic journey into the importance of retaining our connection with subjective time. Its authenticity is presented as a reality which competes with external representations of time.

Home, Sweet Hope advocates for personal memories in ways which are similar to the wife’s experiences in *Absent*. Both these short films are unequivocal about the certainty offered by these memories, and the certainty of time passed. In comparable ways, they both confront the fragility of individual experiences and memories, when these are enmeshed within the wider scope of a national crisis. For example, the soldier’s individual fate was precipitated by the shared experiences of a whole nation at war. The grandmother in *Home, Sweet Hope* is a refugee as a consequence of the same war, which has forced thousands of others out of their home. However a distinct aspect of *Home, Sweet Hope* which diverges from the endpoint in *Absent* focuses on how future time remains suspended. Conversely, a sense of finality is created at the end of *Absent*. I want to suggest that the notion of temporal causality and succession have been realised through the ritual of the soldier’s burial. We might say that this funeral offers the logical endpoint to his natural life, without erasing the very visceral sense of his memory which his family will retain.

Home, Sweet Hope centres on a Greek-Cypriot grandmother who is a refugee after 1974. She has been compelled to leave her home in Yialousa which is located in the northern half of Cyprus. She sets up a temporary home in the south of the island until a solution is agreed by the political leaders of both ethnic communities which will enable refugees to return to their homes permanently. In the immediate years following the war this was the aspiration of all refugees. It was the passing of a considerable interval of time across years and decades which compromised the refugees’ expectations of what a political solution might provide them with. Inter-communal dialogues by different governments over the years

attempted to find solutions. For many refugees it is evident that the notion of returning home lives in their imagination, but the reality of such a return has emerged as an unlikely and undesirable venture. Most refugees have now made homes in new communities and found economic security. With these developments in mind, I want to argue that whilst a rhetoric of 'return' is visible in many forms of post-1974 cultural production, notions of returning 'home' also have a value in maintaining an important link with the past.

Layers of Time

In Karageorgi's film the television news announces that the border is lifted permitting all Cypriots to make the journey across the buffer zone. The year is 2003. At once the grandmother begins to prepare her belongings to return home, with the help of her granddaughter. Whilst they are packing the grandmother reaches in her pocket and passes her granddaughter the key to her house in Yialousa, which is in the north of the island. This gesture becomes a pivotal moment in the film creating a bridge between the past and the present; connecting the grandmother's former life in Yialousa with her granddaughter. We might extend Marks's term of the 'recollection-object' to this key, as it signifies a vital link between the past and the present. It also anticipates the new time which will unfold once the granddaughter is able to go to her grandmother's house. Passing on the key suggests that time is on a trajectory moving forward.

With these co-existing temporalities I will focus on the layers of time in the film through this central relationship. In the first layer made visible through the establishing sequence, there are black and white images which contain a photographic quality and authenticity. Traditional folk music is heard and the visuals are projected as silhouettes behind white sheets which are blowing in the breeze. This music is situated inside this world and the sheets act as a screen which functions as a temporal and spatial divide. Creating the sense of inside and outside space and time, Karageorgi's images are analogical from an aesthetic rather than a technical point of view, because as Garrett observes, there cannot be a sense of the outside in the electronic image.⁴⁷ However the film establishes a time and space which belongs to the past and then the present. Therefore the traditional violin sounds which represent a tune played at Greek-Cypriot weddings emanate from a

world behind the white sheets. The symbolic significance of these sheets blowing in the breeze is to the marriage ceremony and the new couple's first night together.

There are silhouettes of men and women dancing in folk costumes. These present a representation of time in relation to space in an innovative way because these dancers and their movements are linked to a time before the war, and to the connections the grandmother has to her native home. Their presence in the image imprints a trace of the past which has not receded. Karageorgi's use of silhouettes effectively captures the coexistence of past and present through overlapping images, effectively projecting how past and present are sustained in view, rather than in succession. This is accomplished through the simultaneity of narrative time, with strong echoes of Bergson's description of time as coexistent.

As the film begins we are situated outside of the text so that the sounds, the silhouettes and the movements behind the screen give depth to the image and create a synchronised moment of time coexisting. As spectators we are positioned in a space outside of the image but also we are situated on one side of the screen, whilst the dancers are located on the other side. The coexistence of image and time establishes a moment before 1974 associated with Yialousa, and a time after, which is linked to the grandmother's flight as a refugee. Accordingly, I want to further explore how this film formulates time-images.

In *Cinema 2* Deleuze describes how the time-image is created to make past time visible, to recollect the past and to re-live it rather than relinquish it. In Chapter Five of *Cinema 2*, he explains how the past is 'preserved' in a manner which also makes it appear as 'the most general form of an already-there, a pre-existence in general, which our recollections presuppose...'.⁴⁸ This feature can be said to exist as a layer of time at the start of *Home, Sweet Home*. It indicates that time cannot yield entirely to the present and to a successive moment, and it underlines strongly how the past is accommodated and relived by the grandmother. She cannot define or make sense of the present or her future, without continuing to understand her past. In this film the existence of the grandmother's past alongside her present time throws open the possibility of continuously exploring the significance of our past. Although Karageorgi creates Deleuzian time-images she also wrestles with the presence of perpetual past time. This Bergsonian form of duration which is a defining quality of this short film distinguishes its formulation

of recollection and time-images, in comparison with *Absent*, which suggests that the wife has put some of the past to rest.

Having established the grandmother's connections to the past, the film cuts to a black screen before the first sequence begins with an inter-title noting it is 23rd April 2003. This prologue formulates the first and underlying temporal layer which makes 1974 prominent. A second perceptible layer of time is represented after the prologue and the inter-titles. The information that it is 23 April 2003 appears as unfolding time in the present and creates the impression that as the first proper sequence of the film, this moment forms a chronological starting point. Nonetheless, through this layering we understand that to make sense of the significance of this date is impossible without an insight into the past events leading up to it. Therefore, the horizon of time which unfolds is implicitly defined through a sequence of events which extend back for three decades, reinforcing how the past and present are connected. It is the breaking news on the television which creates the idea of present time, with reel time on the face of it, being matched simultaneously to real time. The news emphasises the notion of the image unfolding in the present. As the grandmother sits and watches the news, there are 'live' interviews with Greek-Cypriots living in the south who are queuing in their car as they wait to cross the U.N. border, in order to travel to the north of the island.

In this aspect of capturing present time, there are some interesting parallels to draw between *Home, Sweet Hope* and Jean Eustache's film *Numéro Zero* produced in 1971. It is important to note however that Karageorgi's use of digital technology does not diminish her aesthetic and philosophical examination of time. Eustache's film technique is discussed by Rodowick in *The Virtual Life of Film* where he argues that it forms a reminder of 'what cinema *was* and wherein film's power lay in the predigital era'.⁴⁹ Rodowick's reference to the capacity of analogue filming to correlate real time with reel time poses an important dimension to our continued understanding of the representation of time in cinema; and our re-evaluation of the time-image in a digital era. Rodowick explains how Eustache's film sets out to capture the filmmaker's conversation with his grandmother in her apartment where he also grew up. This is a venture to film in 'continuous duration' as Rodowick points out. To realise this, Eustache set up two static cameras to film as one long "take", with the intention of not losing any valuable (real) time:

The film ends up when the raw stock is used up and filming is no longer possible. Herein lies the impossible gesture of *Numéro Zero*- to recount history in such a way that no “time” will be lost; time that is, as equivalent to the continuous exposure of film.⁵⁰

Rodowick also notes in his study of Eustache’s film how changes in daylight which poured into the apartment throughout the course of filming are markers of how real time was flowing in front of the camera:

Numéro Zero is a film of passing time and the powers of time’s passing. The recorded space of the film itself multiplies signs of elapsed time. Eustace and Odette drink whiskey: the bottle and glasses gradually empty; the bowl of ice gradually melts. Eustache smokes a cigar, Odette her precious Gauloises-the ashtrays fill. It is afternoon, and the sun sets; the quality of light in the room gradually changes [...]. Through the window in the background, the light gradually changes and softens.⁵¹

Technically *Numéro Zero* and *Home Sweet Hope* are considerably different, but aesthetically and philosophically there are some important aspects to compare. Karageorgi creates a present moment of unfolding time when the granddaughter arrives and starts to help her grandmother pack. In spite of the film’s medium specificity, it engages with the perplexity of time which is represented by the relationship of its two main characters, their conversation and the ‘recurring desire to relive in the present a nonrepeatable past’ which is represented through the grandmother.⁵² This philosophical encounter with time suspends the unfolding of new time, as the grandmother sustains her focus on the past. *Home, Sweet Hope* cannot capture the unfolding of real time on reel time, as it is shot using digital rather than analogue technology, and neither is it bound by its technical specificity to reproduce the chronological succession of cinematic time.

However, this is achieved at an aesthetic and philosophical level. Karageorgi’s venture to bring the past into dialogue with the present concurs with the film’s affirmation of anchoring our connections to lived time. Accordingly, whilst very little takes place during the conversation between the grandmother and the granddaughter we are aware of the accumulation of time leading to the present moment which gives perspective and definition to their exchanges, situates both in their own time and lived space and at once forms a bridge which unites them.

Finally, the third layer of time is that which has passed, but not in front of the camera. It is the hidden duration between the start of the narrative in 2003 and the closing sequence in 2007. When the granddaughter is packing she hears on the television news that the people who are embarking on the journey across the border

will have to show their passports at the checkpoint and they are also required to return before midnight of the day they make the crossing, thereby indicating that the return home is not permanent, but a fleeting visit. The film reaches its technical endpoint by having an inter-title which informs the spectator that it is the 24th April 2007. By collapsing the time between April 2003 and 2007 and making a smooth temporal transition, Karageorgi can project the deep sense of irony and hopelessness which engulfs the grandmother; and other individuals in similar predicaments. Without the inter-title to announce a transition in time, time's passing would almost go undetected and this is of course a deliberate technique to represent a new time. It is also effective that duration emerges as the stubbornness of time, not only to uphold the past, but as failed attempt to bring difference.

This is one feature of duration which Deleuze anticipates in a passage in *Cinema 1*. Referring to Stroheim and Thibaudet, Deleuze points out that 'duration is less that which forms itself [*se fait*] than that which undoes itself [*sedéfait*] and accelerates in undoing itself. It is therefore inseparable from an entropy, a degradation'.⁵³ Deleuze's argument emphasises how duration brings a repetition of the past which 'ruins and degrades us', because it is not 'directed toward the future'.⁵⁴

I want to argue that this aspect of duration poses one of the most prescient questions about time in post-1974 society and one which Karageorgiou explores both philosophically and aesthetically. By intrinsically resisting movement the time-image in her short film fulfils an important role because it reverts to the ontological qualities of the still photographic image; with all its certainty of imprinting the past and leaving an indexical trace. The photographic qualities of Karageorgi's cinematic images are executed through the nostalgic tones and through exploitation of the static shot. I have not focused on the latter here but in the section below, I explore the strong traces of the photographic image in the time-images Farmakas develops where the static shot takes the image back to the origins of its inception in photography. However, with what consequences?

'Fixing time'

Airport for Sale validates duration and yet it enters into an antagonistic encounter with time. In so doing it is a seminal film which charts the potential and limitations of the time-image in relation to time's subordination of space. This film also

attempts to break with duration because it imagines new directions within Greek-Cypriot cinema. *Airport for Sale* represents time directly through long takes, static shots and by capturing a sense of still life. These cinematic shots also contribute to the intense palpability of time as heavy, excessive and destructive, resonating with Deleuze's reference to Stroheim and Thibaudet on the image's propensity to undo itself. I will centre my exploration on three intertwined aspects of time's representation, in order to engage with this project. The first examines the tensions between public and private time as competing temporalities. The second focuses on the traces of the photographic image which are echoed strongly through the film's representation of time as stilled and as self-contained moments. Thirdly, I examine the use of the static shot and the long take. As these complement both the visibility of time and its pressure I evaluate their contribution to the film's formation of the Deleuzian time-image and also to a culturally specific time-image. *Airport for Sale* was shot on 35mm Fuji film with dolby SR compatible with analogue filming, magnifying the film's materiality and medium specificity together with its capacity to represent time analogically. These features suggest how we should explore its time-images not as deviations and aberrations of the cinema of movement and continuity but as a philosophical quest to locate and preserve the past.

Airport for Sale follows the adventures of four Greek-Cypriot boys who live on the south side of the U.N. border in Nicosia. The film also represents a Turkish-Cypriot brother and sister who are about the same age as the group of Greek-Cypriot boys. They reside on the other side of the buffer zone. The Turkish-Cypriot girl enters the airport with her brother to remove the big wall clock and bring it home because the time on the clock has stopped. She entertains the idea of 'fixing it.' The central sequence in this film is the meeting of both sides of children inside the airport and the unanimous decision to take the clock to a watchmaker to fix it. Unable to get the clock to work, to create new time, the children regrettably return it back to the airport. The closing camera shot captures the minute and second hand on the clock move one last time representing how it came to a standstill originally in 1974.

Inhabiting Reel / Real Time

The film visualises the hostile relationship between public and private time. Public time is represented by the clock which hangs in the space of Nicosia International Airport. When time stops in 1974, this marks a break with the 'nation's' homogeneous time and the continuous flow of historical events. With the outbreak of war, the stillness of time unfolds and occupies the space in the building. It is highly significant that the Turkish-Cypriot children take the initiative to lift the clock from the airport and bring it home. This suggests that holding the clock in their hands enables them to grasp time, mould it and manipulate its course. It is also a gesture which represents how events which are shaped through public time become internalised and experienced subjectively. The friction between public and private time also concerns spaces. This is why the gesture of 'fixing time' which entails the removal of the clock from the airport and its re-location to the Turkish-Cypriot children's kitchen brings the Bergsonian idea of the interiority of time into sharp focus.

In *Grandmother's Hands* a short black and white film which emerged before the widespread adoption for digital filming there is a compelling representation of time as subjective. From this perspective, *Grandmother's Hands* and *Airport for Sale* are interesting to discuss in tandem. In *Grandmother's Hands* the protagonist is a young architect named George. Although he has a deadline to meet at work, he is unable to complete his drawing because he is distracted by memories of his grandmother. The pocket-watch which hangs from his drawing desk was handed to him by her. As he focuses on this watch it symbolises the presence of the past in the present moment. By the same token the public display of this watch situates time in its public space. Accordingly we might argue how reminiscent these external representations of time become of Benedict Anderson's apprehensions of public time which he defines through the language of 'clock and calendar'.⁵⁵ In *Airport for Sale* and *Grandmother's Hands* the presence of a clock or watch which regulate the external world is explicitly challenged through attempts to challenge and appropriate public time.

As George seizes the pocket-watch in *Grandmother's Hands*, emphasis is given to how he internalises time. Bergson consistently privileges duration as that which is 'internal', whilst he is also seen to connect time with real spaces. He

explores how an interior private time can be sustained as a reality which competes with the time which exists in the outside spaces of the material world. It constitutes an aspiration for a reality which can be sustained through the inner time which we shape ourselves.⁵⁶ In the time-image, this inner time is so forceful that it is capable of saturating the screen.

In her description of Andy Warhol's *Empire* (1964) Giuliana Bruno discusses how the surface of the Empire State Building alters when the light reflects off it.⁵⁷ Bruno conveys Warhol's project of heightening the presence of time for itself and capturing real time in reel time: 'Sensing place is achieved through the observation of time passing and the feeling of light changing'.⁵⁸ Warhol's spectators who view the original and not the edited version of this experimental work are expected to experience the intensity of time which is embodied in the building's stillness in conjunction with the alterations in the light from night to day. These traces form the only detectable traces of change across an eight hour screening. Warhol's intention to coerce his spectators into an intense experience of lived time held its place long before the arrival of digital film technology. For Warhol, the experience of time's saturation and heaviness together with its changes as the natural light switches from night to day was technically inevitable and aesthetically plausible.

In *Airport for Sale*, the use of film stock enables the chemical reaction of the light to pass onto the celluloid. The materiality of the film and the process of capture are integral to Farmakas's exploration of time passing. His option to work with 35mm film rather than digital technology links the analogical film process with the possibility of creating the 'series of time'. For example technically he can show the passing of light on the film strip to aesthetically suggest the minimal traces of time passing as the light reflects off the building's façade. *Airport for Sale* provokes the film student to question what happens when a film 'does choose to recruit its material base for its own narrative texture...', especially when this 'foregrounding of either photomechanical procession or electronic process is found to concern rather directly an organising thematic in time, memory...'.⁵⁹ Farmakas's exploitation of reel film rather than digital techniques plays with the materiality and medium specificity of analogical filming with explicit philosophical intentions. These precipitate his nostalgic return to the stillness of time, found in cinema's precursor.

The Episode and Cinematic Time

Farmakas challenges the inherent propensity of moving images to sustain temporal succession as he teases the horizons of time in the image by taking the long exposure to its limits. In so doing, he reverts to the indexical traces of the still photographic image which creates self-contained instants of time. From the spectators' point of view, the experience is a powerful surge of time and pressure building up in the shot and the expectation and hope for a cinematic cut which will bring change, movement and relief. When this arrives, the use of a black screen separates both the time and space in between these moments and lends them a distinct duration of their own. As instants of time unfold, they function as contained episodes which pulsate with temporal intensity intended to subvert temporal succession. These episodes of time are highly reminiscent of the photograph and its indexical traces ascribing them with a separate and continuous quality.

The difference between the photographic and the moving image in relation to the representation of time interests Deleuze who describes a kind of moulding of time which gives intensity to the cinematic shot. However the point which distinguishes Deleuze's view from Barthes's for example is that Deleuze shares Bazin's opinion that time does not cease moulding once it invests the image with an intensity; it continues:

The difference between the cinematographic image and the photographic image follows from this, (temporal perspective or a modulation). Photography is a kind of 'moulding': the mould organises the internal forces of the thing in such a way that they reach a state of equilibrium at a certain instant (immobile section). However, modulation does not stop when equilibrium is reached [...].⁶⁰

In *Airport for Sale*, there are eight different episodes of varying length which operate as self contained sequences to reject narrative continuity. With reference to Pasolini, Deleuze identifies how parts of a film can function as 'discontinuous, dispersed, disseminated shots, without any assignable link.' In this instance, 'the whole of the film' renounces its ultimate reality.⁶¹ There are echoes of such dispersion and broken linkage in Farmakas's film because of its episodic quality. There is a prelude, consisting of 29 shots before a cut to the title sequence. Shots 30-34 take place inside the Turkish-Cypriot household, establishing the characters within their setting. Following a cut with a black screen the next episode takes place inside the Greek-Cypriot household. There are only two shots in this

episode because it has already been established who these characters are, whereas the episode in the Turkish-Cypriot household contains more shots because it is the first time these characters appear. Shots 36-39 are exterior shots of the airport grounds and the building, taken from various angles, followed by two shots which frame the Greek-Cypriot boys in this location.

The next episode is comprised of eleven shots inside the airport, where the two sides, the Greek and Turkish-Cypriot children are situated. They become aware of each other. Shots 53-71 re-locate to the exterior of the airport with a range of camera angles framing the perspective, the light and the surface of the building. These are followed by shots of the Greek-Cypriot boys running into the frame as they hide from the U.N soldier on patrol duty. The next episode brings both groups of children together as they all make their way to the watchmaker. In the final episode consisting of shots 94- 102 the framing brings the children together in the space of the buffer zone, before the final cut. Through this episodic mode of unfolding the story, Farmakas resists creating movement and continuity through the flow of shots and frames. Each episode which varies in the number of shots emerges as distinct, almost as a slice of space and time with strong resonances of the kind of duration associated with a photographic image. Why does the film search for the qualities of the photographic image in its representation of cinematic time? How is this realised and what does it suggest about the time-image in this national context?

Past Image, Future Time

In the cinema, whose raw material is photographic, the image does not, however, have this completeness (which is fortunate for the cinema). Why? Because the photograph, taken in flux, is impelled, ceaselessly drawn toward other views; in the cinema, no doubt, there is always a photographic referent, but this referent shifts, it does not make a claim in favor of its reality, it does not protest its former existence; it does not cling to me: it is not a *specter*. Like the real world, the filmic world is sustained by the presumption that, as Husserl says, “the experience will constantly continue to flow by in the same “constitutive style”; but the photograph breaks this “constitutive style” (this is its astonishment); it is *without future* [...].⁶²

Barthes’s defence of photographic time as ‘pure representation’ has been widely debated with reference to its distinct qualities and also in connection to the cinematic image.⁶³ I would like to revisit some of the arguments where Barthes draws on the superior capacity of photography to represent time as ‘truth’ and ‘reality’ and to link them to a discussion of the image in the digital age.⁶⁴ Barthes

celebrates the assurance of the photograph which is located in its 'motionless' aspect because immobility turns the image into an intense representation of time which is 'full, crammed: no room nothing can be added to it'.⁶⁵ Barthes identifies how the photographic image is 'superior' to the transience of movement which is found in the cinema because this movement disrupts the reality of the experience, the event, person or object which is captured in the photographic image.⁶⁶

It is the indexicality and the material traces of the image in a pre-digital age which Farmakas's film restores. The image which is tied down in its own duration has a material existence which validates the reality and certainty of the past, leaving traces that 'the thing has been'.⁶⁷ Through key passages, Barthes expresses the materiality of these traces which are contingent upon the mechanical function of photography to:

Recover and print directly the luminous rays emitted by a variously lighted object. The photograph is literally an emanation of the referent. From a real body, which was there, proceed radiations which ultimately touch me [...]. A sort of umbilical cord links the body of the photographed thing to my gaze: light, through impalpable, is here a carnal medium, a skin I share with anyone who has been photographed.⁶⁸

In *Absent*, Farmakas draws on the material traces of a missing soldier's exhumed body to form the link between his existence and the wife who has mourned him for more than thirty years. In *Airport for Sale*, the static shot and long take revert back to the intensity and purity of the image to which we can add nothing because time fills the image so that, as with Barthes's photographic image, there is no room. As Farmakas formulates a time-image through analogical filming and indexical tracing, what more past time does he need to render visible? The pressure of the shot and the distinctive immobile episodes recoup all that is feasibly recouped and all that can be relived. Again, as Barthes puts it, there is 'no room' for time to expand further.

Airport for Sale acknowledges the reality of political stalemate in post 1974 Cyprus. As the episodes it captures lay out the past they do not explain what the future should be. By exemplifying those aspects of cinema which have traces and references to photographic origins Farmakas can restore the past and its certainty, but he can also identify that unlike the photograph which is 'without future' the cinematic image relies on the 'before' and the 'after'.⁶⁹ In this aspect of his cinematic journey Farmakas reverts back to the paradox of time which Deleuze describes in the third time-image. Before I attempt to conclude by scrutinising the

rise of the crisis-image I will explore a little further how duration is formulated through photographic referents.

Duration and the Shot

There are limited but distinctive moments when the speed with which the images are projected appears to accelerate and this is connected to the camera's mobility. One occasion is when the Greek-Cypriot boy climbs quickly through the tear in the wire which divides the buffer point. The swiftness of his actions appears to signify that if he dwelt on the possible risks and dangers of crossing the divide, that thought and perception would pre-empt his bold actions. The other moment is a shot when all the children collaborate together and set out to take the clock to the watchmaker. We see them marching on the horizon of the space which leads out from the airport grounds, captured in a medium shot.

There are a total of 102 shots throughout the film's running time of 15 minutes and 9 seconds, with few panning or tracking shots which might create movement and continuity. Even shots to capture settings and landscapes are realised with reminiscences of still photographic images, because the absence of the camera's mobility denies movement. With the extensive use of the long take, there is no release from time's excessiveness which would be accomplished if there were cuts to the next frame. Farmakas also exploits the static shot by locking the camera and maintaining the immobility of both the camera and camera operators. Both the long take which enables time to unfold without relief and the static shot which rejects causality and succession intentionally bring a distinctive photographic quality to the film expressing the image's self-sufficiency to capture the moment.

One example of duration through the static shot emerges early in the film in shot 3 when a boy enters the frame from the left of the screen before he stands still looking out through his binoculars. Through the static shot we only sense time enveloping the frame as is the case also in shot 5 when he is joined by a friend. They both stand still and look out across the barbed wire which divides the island. The intensity of time unfolds in the frame, highlighting the boys' lack of motor-sensory movement. Shots 7, 8 and 9 which centre on the exterior of the airport building resist flowing into moving images as the static shot captures a postcard quality in the stillness of each shot. In shot 7, a high angle shot of the derelict building

sustains the camera on the fading sign of the word 'Nicosia'. In shot 9 the camera lingers on the word 'airport' enabling the spectator to notice that some letters are missing.



Figure 5.4 Boys looking across the buffer zone in Nicosia

(Source: *Airport for Sale*, Simon Farmakas, Cyprus, 2007)

Similarly, the static shots of the airport interior situate the children in this desolate space, capturing their immobility. Whether inside the abandoned and derelict airport lounge, or outside in the grounds where an old Cyprus Airways aeroplane stands as though in freeze frame since 1977, this younger generation is apprehensive about how to take action. The long takes and static shots project their hesitation. As Farmakas captures the ambivalence of a younger generation of Cypriots who live in a divided space, the long take emphasises their position of limbo, and their looking and stillness magnify how this generation attempts to apprehend the time which has stretched out before them. Farmakas confronts the moral repercussions at play for a new generation who must create their own time and not merely inhabit a time which has been replayed too often. The stillness of the selected cinematic shots suggests this generation's ambivalent stance about the future of the island's politics. As the Greek-Cypriot boys stand on one side of border and look out ahead of them, the immensity of time stretches out before the spectator and the complexity of resolving the political conflict is framed in this moment. Only through this immobility and inaction, not inertia, can Farmakas

represent the certainty of events which have passed whereas the initiative to imagine how time and space can be inhabited and shared is an unknown.

In *Airport for Sale* time is increasingly defined through images of decay, abandonment and atrophy which are forcefully visualised inside the airport lounge and outside. Letters are broken or missing from the airport sign, parts of the aeroplane are broken as it stands on the runway and over time neglect is apparent inside the airport. At another level, the location of the Greek and Turkish-Cypriot children on separate sides of the capital's divide and their bold attempts to move closer to the centre where they can cross to the other side and meet up on common ground only amplifies the extent to which the problem of time is inextricably one of space and movement; and not only time.

Beyond Duration: the Crisis-Image

Airport for Sale illuminates within the Greek-Cypriot context what Deleuze recognises as the time-image's limitations: '[T]he repetition of the past is possible materially, but spiritually impossible'.⁷⁰ To enter the past, we enter into a 'perpetual crisis' of time.⁷¹ In the recollection-image which marks the process towards this crisis, the disjunction of sound and visuals is a process which dismantles the totalised image. In the time-image the separation and layering of sound and visuals, the complex representation of temporalities and their intensity forces a crisis of time. On the one hand, in its most creative mode the time-image encourages difference to emerge. However, as *Airport for Sale* demonstrates the crisis-image emerges when time becomes most tenacious, stifling movement and creativity.

In *Cinema I*, where Deleuze describes the moment of 'crisis' in pre-war Hollywood he argues that even in action-images there were also 'idle periods between actions'. By this he suggests that even in the continuity of the movement-image there were intervals where time crept into the frame and became directly visible. The importance of this trend is for Deleuze to argue that the frictions between time and movement in cinema were not new but a 'constant state' of its transformation. Describing the crisis underlying the action-image in Hollywood productions, Deleuze explains how American cinema reached its 'limits' and was in danger of producing parody and cliché rather than producing new images:

Everywhere, there is a re-examination of the sensory-motor schema; and the Actors Studio becomes the object of the severe criticism, at the same time as it undergoes an evolution

and internal splits. But how can the cinema attack the dark organisation of clichés, when it participates in their fabrication [...] the creator has at his disposal at least a certain time to 'commit' the irreversible. He has the chance to extract an Image from all the clichés and to set it up against them. On the condition, however, of there being an aesthetic and political project capable of constituting a positive enterprise. Now, it is here that the American cinema finds its limits[...].In fact, what gave the American cinema its advantage, the fact of being born without a previous tradition to suffocate it, now rebounded against it.⁷²

It is highly noteworthy that what culminated in the tendency for cliché and parody began in American cinema as a new tradition. Deleuze's description of the moment of crisis in Hollywood is useful template to examine how Greek-Cypriot Cinema reaches its own limits and crisis through the time-image. How is this manifested?



Figure 5.4 The abandoned Cyprus Airways aeroplane on the runway
(Source: *Airport for Sale*, Simon Farmakas, Cyprus 2007)

In *Absent* time is a duration which was not lived or filled. In *Home, Sweet Hope* it becomes that element which denies the grandmother not only her home and sense of belonging but her dignity. For the young architect in *Grandmother's Hands*, duration is a virtual not a tangible experience of hope which flits by when he creates the image in a drawing which captures the past. These characters who are central to the experiences which unfold attest to a lived time in Bergsonian mode. However taken together with the proliferation of other time-images across the landscape of Greek-Cypriot films we recognise what Deleuze also acknowledges when he concedes that duration can also set us on a course for a 'permanent crisis'.⁷³ We might use Lapithi's image of the 'memory box' as a forceful way of

encapsulating the accumulation of cherished memories and at once their containment in a time which cannot connect to a future.

The films in this chapter have in varying intensities formed time-images which situate the past beside the present, but they also offer a glimpse into the future of the cinematic image for Greek-Cypriot filmmaking. Deleuze anticipated the birth of a 'new image' in *Cinema 1*, even if this entailed 'questioning afresh' and making cinema 'begin again from zero'.⁷⁴ By the end of *Cinema 2* he continued to question what the new forces were to be for the image in modern cinema, as though he were anticipating new images beyond the time-image.⁷⁵ At the start of this chapter I argued the importance of *Airport for Sale* to our understanding of time's presence in post-1974 films. This is justified if we note the extent to which it both celebrates and antagonises the time-image, as it also looks beyond for a new image. What emerges is the crisis-image, visualised as a fully realised time-image which has reached its potential to recoup hidden time but it has not begun the process of unifying the image or emphasising how other components of the cinematic set might gain in prominence. The crisis-image as an interim image seeks a reconnection with space. It invites change.

Farmakas's excursion which celebrates the photographic image also advocates for some form of movement beyond the time-image. The generation of Greek and Turkish-Cypriot children who attempt to meet across the 'disconnected spaces' of a divided island are not burdened by childhood memories of the war such as those depicted in *Under the Stars* and *Buffer Zone*. They have no memories to repeat, and they are ideally situated to make new time and a new history. The children's attempts to cross the U.N. barrier reflects their negotiation and teamwork. Farmakas compels his spectator to see how their movement and co-habitation of the space across the forbidden buffer-zone can move the political problem in Cyprus forward. So, how can the crisis-image, defined through its intense stillness, characterised by the characters' ability to see and not to act, and moulded through the corrosive character of time as duration, create movement? Farmakas's film is unequivocal that time must now be set in motion, but the solution is not provided in his films. In the final section below the creation of mobile photography responds differently to the crisis of time as it looks beyond the time-image. Is Lapithi's approach, the way beyond the crisis-image?

Mobile Photography⁷⁶

[W]hen we think about the pre-history of cinema, we always end up confused, because we do not know where its technological lineage begins, or how to define this lineage. We can always refer to shadow puppets, or the very earliest projection systems. But, in fact, the determining conditions of the cinema are the following: not merely the photo, but the snapshot [...].⁷⁷

Deleuze's return to the origins of cinema and its photographic footprint is valuable now that we have entered the digital age with its differing relations to the image and time. His reflections of time in the aftermath of analogical capture are central to my analysis of the photographic work of Nicosia based multi-media artist Lia Lapithi Shukuroglou. Lapithi experiments with a range of media including digital film, two and three dimensional art projects as well as analogue and digital photography. I believe this wide ranging approach to themes connected with Cyprus's politics and her explicit engagement with the island's territorial issues and history justify a discussion within the parameters of the present chapter. Whilst there are various works by this artist which merit analysis, I have selected a specific photography project because it contributes to the questions which are explored to this chapter.

Lapithi's project is centred on the River Pedieos. This is entitled 'Journey 1', and it forms part of her more ambitious work 'Three Journeys in Cyprus and the Mediterranean'. The dimensions of 'Journey 1' are 82.5 km consisting of 33 photos beginning as snapshots themselves, before being exhibited in Plexiglas on a wall the length of which is 20 to 25m long. An examination of her conceptual and technical approach offers invaluable perspectives to our on-going engagement with the image and the representation of time. The shattering of the 'series of time' which is the hallmark of Deleuze's third type of time-image is pivotal to Lapithi's conceptual journey, whilst her decision to use a Rolleiflex 6008 AF camera instead of a digital one is equally key in both celebrating and undermining the possibilities of analogical time. In conversation regarding this project she adds: 'For this piece I like the feeling that "old fashioned" non-digitalised film photography gives, using a medium format film evokes memories of the way people used to take photographs'.⁷⁸

In 'Journey 1' Lapithi sets out to reconcile the discrete and privileged moment of time which is captured in a photographic image, with the notion of movement which depicts the continuity of time. Her starting point is the river's physical route. We learn that the River Pedieos is the longest river in Cyprus which:

Originates in the Troodos mountains and flows initially North down the mountains, then turns Northeast before entering Nicosia (the last divided capital of the world), then takes an eastern direction until it meets the sea just at the north of the occupied town of Famagusta. Two thirds of the Pedieos River is under Turkish occupation.⁷⁹

This river flows across the occupied territory, pursuing its natural trajectory in spite of the island's division. It is illuminating that her chosen medium is photography rather than video capture of the river's movement. We might argue that this enables Lapithi, quite paradoxically, to exploit the stillness of the cinematic. In so doing there are distinct elements of the time-image in this work. Recognising the potential and the limitations of the time-image for the representation of duration, Lapithi is compelled to engage with both the still and moving image as much as their interconnection. If the third type of time-image is defined through the interval, what Deleuze identifies as the shattering of the 'before' and the 'after', then it is this perspective of time's capture and presence that I wish to explore in 'Journey 1'.

Can Lapithi find a philosophical and an aesthetic route out of the impasse which creates the crisis-image, as recognised by Farmakas in *Airport for Sale*? Mary Ann Doane asks whether cinematic time is 'continuous' or 'discontinuous'.⁸⁰ In Lapithi's work this question is inherently related to the formation of the time-image, and one which sets her journey across the river's course in motion. As she stops at regular intervals along the river's route to take a snapshot of the river from the same position she also can be seen to play with the relationship and tensions between photography and cinema, continuity or discontinuity. Here she describes her method of pausing to capture one shot of the river flowing at 'intervals of exactly 2.5 km standing on the bank of the river, taking a picture of the river looking to the left bank'.⁸¹ Her approach leads to interesting questions about the possibility of her photographic apparatus to capture time as stilled, whilst she is ultimately in pursuit of the whole of the river's movement. In her commentary, Lapithi explains how the possibility for her audience to engage with the photographs in a book-like format gave them a 'kinetic' quality: 'I like that kinetic manual movement and the viewer's interaction, and at what stage they leave the 'page' open for the next viewer...it also is reminiscent of the flow of water [sic]'.⁸²

I propose we consider how Lapithi's search for mobility in photography connects to the paradox of duration in moving images and the crisis of the time-

image. In 2008 Lapithi's commentary which accompanied a new collection of video work referred to it as:

Thirteen videos: an entity that ends: a series of snapshots, seen as time sliced, Recorded just like a logbook would do. Directly linked to the political situation in Cyprus starting from the opening of the border 2003 to 2008...[sic].⁸³

It seems from these insights that Lapithi is consistent in situating the qualities of the photographic alongside the cinematic as her references to 'videos' as 'snapshots' and 'time sliced' confirm. Yet Lapithi appears ambivalent about the continuity and discontinuity of time. Is time defined through its discreteness and stillness when isolated in a photographic image from the forces of flux and movement? Is the capture of time encompassed in the 'snapshot' or slice of time? Her language echoes Susan Sontag's defence of photography as a privileged moment of time over the (analogical) mode of the moving image. '[P]hotographs may be more memorable than moving images, because they are a neat slice of time, not a flow'.⁸⁴

As other Greek-Cypriot films isolate the moment and freeze it in their time-images, they bring a photographic quality to their cinematic shot. Conversely, Lapithi's photographic shots of the river invite mobility and rekindle our understanding of time's relation to the moment and to movement as a whole. We are compelled to conceptualise the relationship between the snapshots she takes at intermittent stopping points in the river's course, with the river's natural flow across the divided spaces of the island. Also we come to view the project allegorically as it explores the intimate connections between photography and cinema, stillness and movement all of which echo the fortunes of the political stalemate in Cyprus.

In his study 'Immanent Images: Photography after mobility' Damian Sutton describes Deleuze's initial evaluation of photography as one which defines its function in relation to the cinematic image:

[P]hotography has as singular life in the philosophy of Deleuze. At first glance it is one of the building blocks of cinema-as the photogram- with a limited life of its own in comparison to its centrality to the cinematic image and its two different manifestations: the movement-image and the time-image.⁸⁵

Sutton also observes that the photographic image is the 'wrong sort of image' for Deleuze because its 'fixity' and 'immobility' are only capable of expressing 'the traces' of life.⁸⁶ Accordingly it is 'the photograph's poverty' which makes the 'freeze frame, the long take, deep focus, or the still life/landscape' possible in

Deleuze's time-images.⁸⁷ In Lapithi's 'Journey 1' this facet of representation is both an asset and a challenge.

Lapithi's work is an ambitious venture to grasp the snapshots of time along the river's entire journey. However, can she also seize the privileged moment as a discontinuous instant? Lapithi attempts to embrace the stability and certainty of lost time which existed before 1974, when her snapshots capture the river as a 'slice of time'. As she manoeuvres across the geographical spaces there are material and physical traces which bring a stability not inhibited by political conflict or division. The river's journey has not been altered as a consequence of the political conflicts. From this perspective, Lapithi's journey through the spaces of division immerses her in an experience of time which seizes the moment and thereby connects it to the whole of time and space. Fundamentally, this is a time which brings a mobile quality to the photographic image.

Lapithi's mobile capture anticipates causality and change through movement, bringing an appreciation of the distinct instant of time and also its continuous link to the whole. Perhaps only the flowing route of a river can bring this quality of stillness and movement, the photographic and the cinematic into sharp focus without having to settle for the immobility of the image. Moving across the divided physical spaces to follow the river becomes a simulation of the series of time as continuous which can be only be realised in analogical mode.

Lapithi's use of a Rolleiflex camera makes medium and materiality of paramount importance. By choosing to continue until her film roll was completed, Lapithi intended to experience a continuity in the journey which mimicked the analogical capture of photographs without going back to recapture the shot. In so doing the artist was experiencing the series of time as successive, without the options of digital capture to go back and erase the image. This process, inherently shadowing the material logic of the pre-digital age, plunged Lapithi into a time which is unique to analogical photography. As she captured her snapshots she was able to grasp a distinct moment of time which was not repeatable or reproducible; but one which was certain of the past. Lapithi's artistic intervention makes time successive and it restores motion to her stilled images, whilst her own physical mobility captures a 'before' and an 'after'. As Deleuze has identified, the third time-image expresses the inability of many modern cinemas to move beyond the interval or duration of time. It can be argued that Lapithi's photography recoups

what has become philosophically important in Greek-Cypriot Cinema and that is the introduction of movement back into the image.

Conclusion

This chapter has examined the representation of time in selected Greek-Cypriot films, borrowing Deleuze's category of the time-image which is a central feature of *Cinema 2*. In Deleuze's model, time-images are distinguished by their refusal to construct the series of time, their capacity to corroborate and undermine cinematic movement and also to suspend time. Time as duration exists for itself, without extending forward into action. In so doing, duration becomes a powerful strategy for combating the constricting regime of the linear action-image.

Whilst the Greek-Cypriot films in this chapter wrestle with complex facets of time associated with the political conflict of 1974, they formulate their own time-images which are culturally and contextually specific. As I identified in Chapter One, Deleuze's categories of time and space extend 'productively' to other unknown cinemas. In this chapter, the qualities of Deleuze's time-image expand our understanding of how the experience of the war was captured retrospectively by a generation of filmmakers with first-hand experiences. In so doing, these filmmakers exemplify how their filmmaking moves along the frontiers of creative practice to give visual form to layers of time and memory. What becomes increasingly apparent is how the time-image in Greek-Cypriot films cultivates the interior space of subjective time, which can be defined as essentially Bergsonian. Accordingly, a Deleuzian reading traces the disjunction between individual memories, and representations of the war which are shaped in public time. The image of the children in *Airport for Sale* bringing the public clock home to 'fix', forcefully captures this tension between private and public time. The readings in this chapter brought out different qualities of Deleuze's time-image.

In *Absent*, the encounter with time is explored through the theme of the missing persons, mapping the language of duration onto the issue of waiting for news of loved ones. The certainty of the soldier's existence which is manifest through the materiality of his exhumed remains emerges as a powerful bid to conceptualise our experiences of lived time. The physical traces of his life across time, works analogically as Farmakas uses digital film technology to engage with

philosophical questions about the disappearing materiality of film in a digital age. In so doing, he simulates the emotions associated with the representation of time as successive, so that the past can be held in view, mourned and reluctantly relinquished.

The representation of time which is equally layered in *Home, Sweet Hope* formulates a time-image where the certainty of the past suspends the 'after', because Karageorgi cannot anticipate what will unfold in the future. As time is stilled, this short film depicts the tensions between stillness and the hopes for political movement, of the kind which will permit the grandmother to go back home. Lapithi's quest with time takes the form of a philosophical and physical journey. Her 'mobile photography' simulates the rhythms of stillness and movement in a project where she attempts to capture a river's stillness and flow. Through Lapithi, medium specificity expands our understanding of how we might continue to connect with time philosophically, in a digital era where we are only beginning to grasp its implication.

In *Airport for Sale*, Farmakas takes his own philosophical quest with analogue capture. Technically and philosophically he slows movement right down. Whilst this static quality in his shots creates distinct, almost photographic moments of time, the duration of his shots accumulates an overflowing presence of past time, as the image anticipates movement. The abandoned airport, deserted and uninhabited airport lounge and the stillness of the Cyprus Airways plane on the runway translate the possibilities of time's presence into decay and atrophy. I have argued that this creates what I have termed the crisis-image. As the chapter drew to an end, it looked beyond the time and crisis-image. Chapter Seven will finally examine a new relationship between time and space through the space-time image which I term 'chronotopic'. This would take Greek-Cypriot Cinema a little beyond the time-image and the crisis-image. In the next chapter my thesis embarks on the themes which define Part Three: movement, space and unity. Through my side-ways shift, Chapter Six puts Deleuze into conversation with Foucault as it examines the common ground in their work through notions of real and imaginary spaces. The starting point is Foucault's concept of 'other spaces', which the director of *Kalabush* (Adonis Florides, 2003) sets out to construct cinematically.

Notes

¹ Gilles Deleuze, *Cinema 2: The Time-Image*, trans. by Hugh Tomlinson and Robert Galeta, London: Continuum, 2008, p.259. Further citations and references to this book will refer to *Cinema 2*.

² I want to thank Simon Farmakas for kindly sending me a DVD copy of his short film and for all the time he has given in answering my questions on his work and on other issues relating to film and cinema in Cyprus.

³ Laura U. Marks, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*, Durham and London: Duke University Press, 2000, p.31.

⁴ Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. by Hugh Tomlinson and Barbara Habberjam, London and New York: Continuum, 2005, pp.219- 210. Further references to this book will refer to it as *Cinema 1*. *Cinema 2*, Deleuze refers to a 'new' image in *Cinema 1*, p.219 and to a new 'breed of signs' in *Cinema 2*, p.6.

⁵ There are many references to the crisis of the action-image, not only in *Cinema 1* but also in *Cinema 2*. It is not possible to cite them all here. The reader may find the discussion at the end of *Cinema 1* useful as Deleuze begins to anticipate the rise of new images: '...the crisis which has shaken the action-image [...]'. p.210.

⁶ Deleuze, *Cinema 2*, p.121.

⁷ Deleuze, *Cinema 1*, p.215: 'Why Italy first, before France and Germany?'

⁸ Deleuze, *Cinema 1*, p.14.

⁹ Deleuze, *Cinema 1*, p.2 and *Cinema 2*, p.15

¹⁰ Marks, *The Skin of the Film*, p.27.

¹¹ Deleuze, *Cinema 2*, p.21.

¹² Deleuze, *Cinema 1*, p.10.

¹³ Marks, *The Skin of the Film*, p.27.

¹⁴ Deleuze, *Cinema 2*, p.80.

¹⁵ Deleuze, *Cinema 2*, p.259.

¹⁶ Deleuze, *Cinema 2*, p.80.

¹⁷ Deleuze, *Cinema 2*, pp.150-51. Deleuze describes the third type of time-image with reference to the work of Jean Luc Goddard.

¹⁸ Deleuze, *Cinema 2*. See Chapter Five.

¹⁹ Deleuze, *Cinema 2*, p.102. Deleuze discusses 'sheets of past' in Resnais's films.

²⁰ Deleuze, *Cinema 2*, p.150.

²¹ Deleuze, *Cinema 2*, p.150.

²² See Gilles Deleuze, *Bergsonism*, London: Zone Books, 2011, p.54: "Where are recollections preserved? [...].Recollection is therefore preserved in itself."

-
- ²³Deleuze, *Cinema 2*, p.254.
- ²⁴ D.N. Rodowick (ed), *Afterimages of Gilles Deleuze's Film Philosophy*, Minneapolis: University of Minnesota Press, 2010, p. xv.
- ²⁵ Deleuze, *Cinema 1*, p.211.
- ²⁶ Deleuze, *Cinema 2*, p.43.
- ²⁷ Rodowick, *Afterimages of Gilles Deleuze*, p.xvii.
- ²⁸ D. N. Rodowick, *The Virtual Life of Film*, London: Harvard University Press, 2007, p.11.
- ²⁹ Rodowick, *The Virtual Life of Film*, pp.10-11.
- ³⁰ Rodowick, *The Virtual Life of Film*, p.10.
- ³¹ Rodowick, *The Virtual Life of Film*, p.15.
- ³² Rodowick, *The Virtual Life of Film*, p.11.
- ³³ Rodowick, *The Virtual Life of Film*, p.9.
- ³⁴ Rodowick, *The Virtual Life of Film*, p.10.
- ³⁵ Roland Barthes, *Camera Lucida*, trans. Richard Howard, London: Vintage Classics,2000, p.76.
- ³⁶ André Bazin, *What is Cinema?* Vol.1 (Berkeley: University of California Press, 2005). See pp.14-15.
- ³⁷ Bazin, *What is Cinema?*, p.9.
- ³⁸ Rodowick, *The Virtual Life of Film*, p.52.
- ³⁹ Rodowick, *The Virtual Life of Film*, p.73.
- ⁴⁰ 'The Missing Person' *George Moleski: Selected Poems*, Trans. Lisa Socrates, Nicosia: Lavidiotis, 1991, p.27.
- ⁴¹ Marks, *The Skin of the Film*, p.77.
- ⁴² Marks, *The Skin of the Film*, p.77.
- ⁴³ See Paul Santa Cassia, 'Recognition and Emotion: Exhumations of Missing Persons in Cyprus', in Yiannis Papadakis, Nicos Peristianis and Gisela Welz (eds), *Divided Cyprus: Modernity, History, and an Island in Conflict*, Bloomington and Indianapolis: Indiana University Press, 2006), pp.194-213, p.195.
- ⁴⁴ See Santa Cassia, 'Recognition and Emotion', p.196: ' In 1995, an investigative reporter published a number of revelations which profoundly shook the political establishment...Andreas Paraskos wrote that some of the Greek-Cypriot missing were buried in three collective graves at Lakatameia cemetery...?'
- ⁴⁵ Garrett Stewart, *Toward a Postfilmic Cinema*, Chicago and London: University of Chicago Press, p.13.
- ⁴⁶ Stewart, *Postfilmic Cinema*, p.2.

-
- ⁴⁷ Stewart, *Postfilmic Cinema*, p.15.
- ⁴⁸ Deleuze, *Cinema 2*, p.95.
- ⁴⁹ Rodowick, *The Virtual Life of Film*, pp.80-84, p.81.
- ⁵⁰ Rodowick, *The Virtual Life of Film*, p.81.
- ⁵¹ Rodowick, *The Virtual Life of Film*, p.81.
- ⁵² Rodowick, *The Virtual Life of Film*, p.79.
- ⁵³ Deleuze, *Cinema 1*, p.131.
- ⁵⁴ Deleuze, *Cinema 1*, pp.135-136.
- ⁵⁵ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, London: Verso, 1991, p.24.
- ⁵⁶ Deleuze, *Bergsonism*, p.37 and p.48.
- ⁵⁷ Giuliana Bruno, 'Architects of Time: Reel Duration from Warhol to Msai Ming-liang' in *Public Intimacy: Architecture and the Visual Arts*, London: The MIT Press, 2007, pp.189-213.
- ⁵⁸ Bruno, 'Architects of Time', p.190.
- ⁵⁹ Stewart, *Postfilmic Cinema*, p.6-7.
- ⁶⁰ Stewart, *Postfilmic Cinema*, p.25.
- ⁶¹ Deleuze, *Cinema 1*, p.28.
- ⁶² Barthes, *Camera Lucida*, p.89.
- ⁶³ For analyses of Barthes's *Camera Lucida*, see Mary Ann Doane, *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*, Cambridge Massachusetts: Harvard University Press, 2002, p.103, 143, pp.215-216 and p.218. Also see *Death 24 x a Second: Stillness and the Moving Image*, Laura Mulvey, London: Reaktion Books, 2007, pp.54-58, pp.60-66, p.104, p.163 pp.180-183.
- ⁶⁴ Barthes, *Camera Lucida*, pp.76-79.
- ⁶⁵ Barthes, *Camera Lucida*, p.89.
- ⁶⁶ Barthes, *Camera Lucida*, p.78.
- ⁶⁷ Barthes, *Camera Lucida*, p.76.
- ⁶⁸ Barthes, *Camera Lucida*, pp.80-81.
- ⁶⁹ Barthes, *Camera Lucida*, p.89.
- ⁷⁰ Deleuze, *Cinema 1*, p.135.
- ⁷¹ Deleuze, *Cinema 2*, p.111.
- ⁷² Deleuze, *Cinema 1*, pp.214-15
- ⁷³ Deleuze, *Cinema 1*, p.109.

⁷⁴ Deleuze, *Cinema 1*, p.216 and p.218.

⁷⁵ Deleuze, *Cinema 2*, p.267.

⁷⁶ The notion of 'mobile photography' is one I am working with, explicitly borrowing from Damian Sutton's work on Deleuze and time, as discussed in his essay 'Immanent Images: Photography after mobility' in *The After Images of Gilles Deleuze* (ed), Rodowick, pp. 307-326.

⁷⁷ Deleuze, *Cinema 1*, p.5.

⁷⁸ Lapithi, see 'Extracts from Conversation' on the River Pedeios <http://www.lialapithi.com/album/2/info/2.html> (visited 25 March 2014).

⁷⁹ See <http://www.lialapithi.com/index.asp?Section=album2> (visited 25th June 2013).

⁸⁰ Mary Ann Doane, *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*, Cambridge Massachusetts: Harvard University Press, 2002, pp.8-9.

⁸¹ Lapithi, 'Extracts from conversation' on the River Pedeios <http://www.lialapithi.com/album/2/info/2.html> (visited 25 March 2014).

⁸² Lapithi, 'Extracts from Conversation' <http://www.lialapithi.com/album/2/info/2.html> (visited 25 March 2014).

⁸³ Lapithi, 'Extracts from Conversation' <http://www.lialapithi.com/album/2/info/2.html> (visited 25 March 2014).

⁸⁴ Susan Sontag, *On Photography*, London: Penguin, 2002, p.17.

⁸⁵ Sutton, 'Immanent Images', pp.307-326, p.307.

⁸⁶ Sutton, 'Immanent Images', p.309.

⁸⁷ Sutton, 'Immanent Images', p.312.

Part Three: Spaces, Movement, Unity

CHAPTER 6

Constructing Heterotopias in Film. Parallel Spaces and Undesirable Bodies in *Kalabush*

Introduction

From a purely photographic point of view this is a bad quality picture. I took it sometime in the late 1990ties[sic] during a holiday trip to Seville in Spain. The picture shows an old jacket abandoned on an empty bench. Under the coat is a flattened cardboard box. I don't remember what struck me at that moment, but the subject must have impressed me, enough to take the picture. ... I had singled out this picture of the jacket on the empty bench, and had even placed it on my notice board in my office so that I could look at it all the time... The chief question however boiled down to one element: Why, amongst so many beautiful images I had of Andalusia, had I become stuck on precisely this bad one? With the passage of time I realized that what made me return to this picture was that it was precisely so different from the other ones, that it revealed a parallel world of ugliness, a world which differed so much from the wonderful, colourful images of Andalusia. In some way, this picture ruined the 'ideal', almost utopian memory which I had from that trip. The more I thought about it, I realised that what impressed me with this picture was that it depicted a parallel space which contained an undesirable body, a body which made the utopian space of my memories impossible; a heterotopia, as termed by Michael Foucault. [Michel Foucault. *Of Other Spaces* (1967), *Heterotopias*].... This picture became my motive to explore the idea of heterotopia in film[sic].¹



Figure 6.1 The coat left on the bench in the closing sequence. This is a pier in Limassol (Source: *Kalabush*, Adonis Florides, Cyprus/Greece, 2003)

In the passage above from a talk entitled 'Constructing Heterotopias in Film' the filmmaker Adonis Florides draws his audience's attention to the connections between his creative ideas and their cinematic realisation. In the closing sequence

of his first feature film *Kalabush* (the Syrian word for prison) which was released in 2003, Florides depicts a discarded coat on a pier bench, in Limassol, Cyprus. He goes on to discuss his film at some length, describing how it cinematically engages with the photographic image of the coat. It is noteworthy that Florides retrospectively depicts how the photograph provoked him so considerably that he had to come back and look at it intermittently in order to make sense of what the coat represented. This image became the ‘motive’ as he explains to ‘explore the idea of heterotopia in film’.²

Florides’s use of the word ‘heterotopia’ in relation to his filmmaking is compelling from a cinematic point of view as the meaning of heterotopias is ‘other spaces’. Given that filmmaking is intrinsically engaged with different aspects of space with the intention of creating meaning in a visual medium it is interesting that Florides who writes and directs his own films expresses an interest in heterotopias. This chapter explores how we might begin to conceptualise ‘other spaces’, a term Florides borrows from the French philosopher Michel Foucault. The idea of heterotopias offers a complementary layer to the reading of time and spaces in post-1974 Greek-Cypriot Cinema.

In Part One of my thesis, I set out to find the appropriate conceptual tools, in order to give this cinema wider visibility. In particular, Chapter Two zoomed in on the relationship between nation, identity and a national cinema, identifying the challenges facing Florides when he searched for a distributor for his first feature, *Kalabush*. As this chapter shifts its focus from the recollection and time-images of Part Three, to a reading of *Kalabush*, the Deleuzian focus remains, but it is given a new emphasis. I want to argue that this conceptual manoeuvre is consistent with the opportunities offered by Deleuze’s cinema-focused work. In this chapter, new avenues for exploring facets of space, in this case social spaces, are opened up by the director’s explicit engagement with Foucault’s essay on heterotopias. Therefore my argument is that a dialogue between Deleuze and Foucault, unpacks the complex cinematic formations in the film which set out to represent individual visibility and invisibility. A conversation between Deleuze and Foucault brings out new perspectives to Deleuze’s concepts, and correspondingly, new insights into Foucault’s writing. This interchange of ideas illuminates our conceptualisation of spaces. Furthermore, I want to make a case for the Foucaultian influences in the latter half of *Cinema 2* where Deleuze’s language adopts spatial metaphors from

Foucault's writing. As noted in Chapter One, the Deleuzian scholar encounters these terms in Deleuze's later work entitled *Foucault*. Accordingly, the intention to put Deleuze and Foucault into conversation is one which recognises important analytical opportunities to engage with the real and imaginary spaces which underpin this thesis. Notably, Foucault's 1967 essay on heterotopias explains how these are real spaces, whilst utopias are imaginary. In addition, a reading of how *Kalabush* uses sound to articulate notions of social belonging / exclusion would be limited without recourse to Deleuze's explanations in *Cinema 2* of the role of the sound image.

This chapter centres on how different spaces are created within the world of Florides's film as much as it engages with ways in which cinematic creation intrinsically constructs ways of 'seeing' spaces on screen. It examines the capacity of cinematic techniques to visualise spaces so that notions of power and social belonging are examined, challenged and transformed. Through these aspects too, the Deleuzian reading of *Kalabush* forms the connecting thread between Florides's cinematic practice and Foucault's ideas because it brings the different meanings assigned to space in their individual work into sharp view. I begin with Florides's engagement with Foucault's concept 'heterotopias'. This opens up an analysis of how Foucault's abstract definitions are borrowed and revised by Florides. By putting Deleuze into conversation with Foucault, his cinema works and study of Foucault suggest that there is enormous scope to scrutinise the common ground between Deleuze and Foucault, which complements Florides's creative practice. Florides's cinematic work which fuses theory with practice, offers this thesis an example of what I discussed in an earlier chapter where Deleuze refers to filmmakers as 'authors', who 'become philosophers or theoreticians' because they 'talk best about what they do'.³

Deleuze's description of cinema as a partially closed system which is connected by a fragile or 'tenuous thread' so that it is never absolutely sealed from the outside world is consistently evident in his discussions across both cinema volumes.⁴ In so doing, he gives emphasis to the imaginary or fictitious world inside cinema which interacts with the reality of outside events in a dynamic way which transforms reality, and re-defines the purpose of cinema. His exposition of how real and imaginary spaces interact and coalesce draw his insights on cinema closer to Foucault's ideas. For the latter, social spaces are contained within historical

circumstances. Heterotopias are real spaces, whilst those which encompass the ideal are utopian. I also propose we examine how far the notion of transition is inherent to both philosophers. Deleuze's paradigm for momentous shifts in the cinematic image is determined by the Second World War. Foucault's analysis of the reality of heterotopias is built on the notion of historical movement. The shift from the leprosy plagues of the Middle Ages to the heterotopias locating vagabonds and the mentally disturbed in the Renaissance highlights how each age creates spaces for those it decides are unwanted.⁵ For Florides it was important to examine the impact of migrants to Cyprus and to represent them as the undesirable elements, which he conceptualised as 'other'. As a filmmaker he was manoeuvring between the real social spaces he observed in his community and the imaginary spaces he wanted to construct in his films.

Film and Heterotopias

Florides's explicit reference to Michel Foucault's essay 'Of Other Spaces (1967), Heterotopias' guides but does not determine the conceptual parameters of this analysis. In my email communication with Florides I was interested to ask him whether he had written and directed *Kalabush* with Foucault's concept of heterotopias in mind. Florides's response follows below:

Now about heterotopias and space. The answer to your question is that I was not aware of Foucault's ideas when I did *Espresso* [...]. I was driven more by the idea of the buffer zone as a grey zone. [...] Then I did read Foucault. Not that I intended to relate Foucault's ideas with my work, but somehow sub-consciously they were there in *Kalabush* too. I did not actually try to fit a story into theory, but I did so later, after the script was finished, though not in any structured way. Just notes and thoughts.⁶

Florides is unequivocal in pointing out that he did not 'fit a story into theory' but he does explain how he later added 'notes and thoughts' upon completing his script which he would have taken with him through the production stages. As we examine *Kalabush* we can navigate through the world of the film to identify how Florides's directorial style in relation to the locations and the characters' movements, the camera's mobility as well as the choice of camera shots create ways in which the spectator can engage with the idea of heterotopias. Also, lighting is highly instrumental to ways of seeing other spaces. Consistent with Florides's intention to work with the transformative potential of cinematic elements is the way he uses sound. I will analyse how some of his sequences create new ways of seeing the

visual image and ‘other spaces’ by separating the way the sound and visual image function in tandem.

As a Greek-Cypriot film *Kalabush* offers important perspectives on the themes of individual identity, aspects of power, social spaces and belonging at times of historical transition from within its distinct national context. It is hoped that the ideas and questions it poses may also be of interest for the exploration of other cinemas beyond this context. In the section which follows there is a detailed summary of the film because even after a decade since its original release at film festivals, *Kalabush* as the film of a small nation has not enjoyed wide cinematic release or DVD distribution. The chapter then focuses on linking conceptual and thematic threads between Florides’s 2008 essay and Foucault’s 1967 essay on heterotopias. These are transposed to readings of selected sequences in the film which are supported by Deleuze’s description of cinematic spaces.

‘The Carnival is Over’⁷

Kalabush begins on the eve of full accession to the European Union for the Greek-Cypriot community in Cyprus. This was realised in May 2004. This development for the small island marks a new departure defining its national and cultural identity within the context of its European membership. In the film the economy is booming, reflecting the remarkable economic recovery in the Greek-Cypriot community since 1974. The setting is Limassol. Miro, an engineer in his homeland and Slavia violinist are Romanian immigrants who work illegally in Cyprus and avoid the authorities. Mustapha, whom Florides describes in his essay as the ‘hero’ of the film, arrives in Limassol having swum some of the journey ashore when he was thrown off the boat which promised to take him from his native Syria to Napoli in Italy.⁸ As he climbs onto the pier and then onto land Mustapha finds himself in the middle of a local carnival. He is befriended by Nikolas, an old widower. On the morning after the carnival Nikolas walks through the town centre picking up the remnants of the festivities shouting out ‘the carnival is over’. This proclamation is interesting on many levels because it signals the frontier between the old and the new in Greek-Cypriot society.

As an event the carnival represents a time of celebration in a community where conventional routine is abandoned in place of the freedom of the festivities.

In this context, public time is postponed. Notably, Nikolas (who has chosen to drop out of society) does not participate in the festival but comes the following morning as an outsider to sweep up the rubbish. Through Nikolas's eyes the idea of the carnival time coming to an end suggests more than returning to the temporal structure of ordinary routine. Using the theme of costume and disguise the termination of carnival time implies the taking off of the mask or disguise and this links with Florides's project to represent new ways of seeing his own community.

Florides occupies a position which is both inside and outside this community. He is a native Cypriot who lives and works in Limassol whilst at the same time his work for Cypriot television, video productions, short films and plays indicate how he is able as a creative individual to step outside of his community and to see and think differently. The significance of the carnival time coming to an end can be seen as Florides's intention to address issues related to the new climate of economic migration in Cyprus and the mobility of new populations within the Greek-Cypriot community. As a film which can be explored within the climate of post-1974 productions, *Kalabush* makes an invaluable contribution to the themes of space and time. Whereas many Greek-Cypriot films explore the experiences of refugees' dislocation from home and familiar places, we are compelled to examine the theme of population dispersal from a much wider lens. From this perspective, the intimation of movement which accompanies the influx of migrants to Cyprus's shores is distinctive from ways of conceptualising movement in other works. Also in the post-2003 context journeys were made across the U.N. border by both Greek and Turkish-Cypriots. Therefore, *Kalabush* marks a new impetus for movement-images within Greek-Cypriot Cinema, because it still maintains the predicament of displacement and social restriction at the centre of its narrative. All these themes are depicted effectively through the cinematography and other cinematic techniques.

Miro and Slavi are migrants who are exploited for labour no-one else wants and for a meagre rate of pay. In the local nightclub immigrant women work as lap-dancers for avaricious owners who consistently exploit them. Prodromos who is chauffeur to the Mayor of Limassol goes to the local prostitute Soula after getting drunk in a night club, arriving at her door in the early hours. As immigrants are chased and rounded up by the authorities, Slavi who is unable due to his partial blindness to run or hide turns himself in. Miro makes a last attempt to persuade his

girlfriend Tatiana who is a dancer in a night club that she should leave for Canada with him. He decides to hide until the cargo boat for Portugal arrives; and from here he plans to travel to Canada. After running from the authorities Mustapha ends up alone in an adventure playground at night, before he is befriended by Soula who makes him put on the coat which Prodromo forgot. Prodromo chases after Mustapha having realised that his winning lottery ticket is in the coat pocket.

Meanwhile, Soula who found the ticket has booked a pilgrimage to the Holy Lands whilst Prodromo throws the coat on the pier bench. Mustapha meets up with Miro inadvertently and the latter advises him to turn himself in and go home to Syria. Slavi and Mustapha come across each other in the airport lounge where both are hand cuffed and in the custody of the immigration authorities. In the closing sequence the bench on Limassol Pier is captured as a new immigrant picks up the discarded coat and pulls it close for warmth. Florides explains that this represents a 'cinematographic repetition of that which cannot be re-lived existentially, in another space, forming part of mankind's experiences of globalisation'.⁹

Parallel Spaces and Undesirable Bodies

In his presentation paper, Florides's fascination with the image of the coat in the photograph centres on the identity of the absent owner and the traces of their existence which are intimated through the discarded coat. It is the play of absence / presence, being and non-being as ontological predicaments which fuel Florides's sensitivity to the connection between social spaces and belonging; as much as the challenge to articulate this experience cinematically. Florides describes an 'ugliness' suggested by the coat because it represented an image which jarred with the beauty or 'utopian' memories he carried of Andalusia. The ugliness of the coat began to evoke the presence of another world. It is the reference to 'undesirable bodies' which occupied other 'parallel spaces' and contradicted the beauty of Andalusia which characterises his reaction and links it to wider questions about individual identity and belonging. The propensity to be rendered invisible in social spaces by inhabiting a 'parallel space' captures the precariousness of being marginalised in any society. Cinematically, it suggests the intrinsic capacity of

filmmaking to articulate the immateriality of space, when it is intended to signify someone's absence.

Florides's language actively constructs a sense of presence rather than nothingness even if he locates the individual in what he terms a 'parallel space' because this projects a prominent visual and spatial sense of different social spaces. It also brings his understanding of how different individuals might inhabit different social spaces closer to ways in which Foucault articulates heterotopias as 'other' social spaces. Existing in a parallel social space intrinsically defines a position which is in contradiction to a more powerful or dominant space, but it overcomes the possibility of individuals experiencing a sense of invisibility. It is fruitful to identify the connections between Florides's language when describing the discarded coat with some key ideas in Foucault's essay of 1967 on heterotopias.¹⁰

Firstly, Foucault's essay highlights how all societies contain heterotopias. Florides gained an awareness of how social spaces contain different experiences for individuals in Seville with the contrasts he formed between the colourful images of Andalusia and the ugliness of a shabby abandoned coat. For Foucault, what makes the presence of heterotopias significant is how these spaces alter throughout different historical periods. Historical transitions create social movement and in fact do not lead to the eradication of heterotopias but the formation of new spaces of otherness. Foucault's essay describes the leper colony on the outskirts of towns in the Middle Ages as a heterotopia. This was a real space which functioned as a means to cut off death and disease from the community.¹¹ In his earlier work entitled *Madness and Civilisation: A History of Insanity in the Age of Reason*, Foucault identifies the transitions in the landscape of Europe where leper colonies gave way to new heterotopias through the fear of 'poor vagabonds, criminals, and "deranged minds"' in what Foucault describes as a 'substitution of the theme of madness for that of death'.¹²

Kalabush explores the creation of new heterotopias precipitated by the arrival of immigrants to Cyprus in the late 1990s as a consequence of political, economic and social developments in other European countries. It also captures the impact of these transitions on the relations between different social groups within the Greek-Cypriot community. Heterotopias are defined by Foucault as spaces which are both distinct from dominant social spaces or what he calls 'sites', but also in a relation where they are 'implicated by each other'. To be 'implicated'

encapsulates a way of understanding the interaction between dominant sites and heterotopias even if such interaction is defined through forces of conflict or the exercise of power by the dominant social group. According to Foucault these two distinct spaces come into contact through what he terms a 'propinquity' but they do not form a social relationship because ultimately they do not occupy the same social space in any permanent sense.¹³

To express how Foucault defines the existence of these two social 'sites' it is noteworthy to consider how technical his language becomes.¹⁴ He refers to 'points' and 'grids' as though he were describing a map or diagram. As such, the visual quality which we can attribute to passages in Foucault's essay arguably brings his description of heterotopias closer to how a filmmaker might create them cinematically. This is why the idea of a parallel space is one which plays with the notion of otherness effectively. Also, Foucault's description of dominant sites and heterotopias in his essay describes them existing 'side by side'. Florides's expression of social spaces existing simultaneously and in 'parallel' projects a highly visual and spatial image which can be cinematically realised and one which forms a bridge between an abstract expression of social spaces and their creation on the screen.

Revisiting Real and Imaginary spaces

Foucault makes an important distinction between utopias which he describes as imaginary spaces and heterotopias which he contends are real spaces. What fuses Florides's project with Foucault's ideas is the way in which Foucault invests heterotopias with a creative and transformative quality by pointing out that they are ideal and perfect spaces at times, referring to them 'as meticulous as well arranged as ours is messy...'.¹⁵ It is perhaps through Foucault's evocative image of the boat in the closing passage of his essay which ultimately defines heterotopias' capacity to be imaginative and to create something new:

... the boat is a floating piece of space, a place without a place, that exists by itself, that is close in on itself and at the same time is given over to the infinity of the sea...
The ship is the heterotopia par excellence....¹⁶

Deleuze's volumes on cinema consistently explore the tenuous relationship between the closed spaces of a cinematic system where a fictional or imaginary world is created and the outside world. This point of view is crucial to his wider

philosophy that cinema constantly anticipates the new. Also, his argument that cinema periodically transforms the image and produces new signs has its foundation in the possibility of cinema to be an open system, that is responsive and susceptible to the forces of change. Increasingly, Deleuze is concerned with the possibilities of cinema to bring new thought and reflection on the world outside. In *Cinema 2* he asks: '[B]ut: How does cinema restore our belief in the world?'¹⁷ In the passage above from his 1967 essay, it is the mobile quality of the ship sailing on the limitless expanse of the sea that defines it as both real and immanently new—the 'heterotopia par excellence'. Where Foucault's ideas on real and imaginary spaces converge with those held by Deleuze is precisely in the connection between real and imaginary spaces; and the transformative forces of the imaginary space (for Foucault the heterotopia, for Deleuze the cinematic) to represent and give perspective to the real.

Foucault's influence on Deleuze's ideas and thinking about cinematic spaces and the image is keenly felt in the latter passages of *Cinema 2* where there is a distinct paradigm shift in his arguments. This is not entirely surprising given that Deleuze published his work *Foucault* in 1986 when he also published *Cinema 2*. In this latter work, Deleuze uses spatial and cartographic language extensively and also geological metaphors in his re-evaluation of the cinematic image. He asserts: '[T]he visual image becomes *archaeological, stratigraphic, tectonic*'. Deleuze also refers to the 'pictorial or sculptural qualities'.¹⁸ There are resounding echoes in *Cinema 2* of language used in *Foucault* where Deleuze refers to 'strata or historical formations' and a 'diagram'.¹⁹ Deleuze's preoccupation in *Cinema 2* with the visual qualities of the image is so developed, that he argues how 'modern cinema is in some sense closer to the silent cinema'.²⁰ This argument amplifies his focus on the power of the visual image to function separately from sound. Deleuze becomes increasingly concerned with ways in which film spectators can see the cinematic image, in ways which match his preoccupation with what is visible or perceptible in Foucault's work on power, confinement and social spaces. Thus, the notion of visibility and invisibility plays across both *Cinema 2* and passages of *Foucault*.

It is through Mustapha's arrival on a boat in the opening sequence of the film where Florides underscores the extent to which migrants have embarked alone on a journey away from home so that they can pursue a better life. Mustapha's passage from Syria to Cyprus encapsulates how we might conceptualise what is

meant by the space of the other as a space which believes in investing in something new. The image of embarking and disembarking is enforced by the end of the film through Miro's plans to set sail for Portugal as human cargo from where he wants to travel to Canada. This rhythm and movement which characterises the fate of these migrants expressed through their arrival and their departure captures their aspirations for a better life. If, as Foucault suggests, the ship is the exemplar of another space which is both contained and yet mobile, we are compelled to understand the perpetual movement and uprooting of the migrants, and their attempts to belong. Florides expresses how 'Cyprus itself becomes automatically a heterotopia – an unwanted place...'.²¹ For Mustapha it falls short of the utopian dream he envisaged as he was deceived into believing that he was sailing to Napoli. On the other hand Miro and Slavi come to the realisation that they are unable to survive in Cyprus and in this sense it becomes an unwanted place; because they are unwanted.

Power, Confinement, Exclusion

Foucault unequivocally argues across his writing that societies use heterotopias as forms of social exclusion. His 1967 essay compresses ideas on forms of social confinement and exclusion, whereas these are given fuller development in his earlier study *Madness and Civilisation*.²² Here he reflects on systems of social exclusion and confinement in European cities taking in the period from the Middle Ages up to the nineteenth century. Not only does Foucault's analysis emphasise how far social, economic and historical transitions give rise to new heterotopias, but what is relevant to *Kalabush* centres on ways in which he describes heterotopias as spaces of exclusion which control individuals and render them paradoxically visible and invisible.

Forms of social confinement and exclusion exercise power insidiously, because the space of confinement separates and excludes social groups who are regarded as undesirable by more powerful dominant groups. At the same time confinement must be *seen* if it is to function effectively as a means of control. As Deleuze observes in *Foucault*, '[...] it is a mistake to think that Foucault is interested in the environments of enclosure as such: hospitals and prisons are first and foremost places of visibility dispersed in a form of exteriority, which refer back

to an extrinsic function, that of setting one apart and controlling...'.²³ In *Madness and Civilisation* Foucault observes how 'hospitals, prisons, jails' functioned as spaces of confinement.²⁴ These were not intended to be closed spaces to the outside world because their power lay in their capacity to separate the inmates from the social community, so they could be seen; where 'madness' 'became pure spectacle' and 'confinement... pointed to it'.²⁵ The image of the prison as a driving metaphor for exclusion and confinement resonates in *Kalabush*.

Economic Spaces

Foucault's model of exclusion which drew on cultural and social developments across Europe is valuable beyond the context in which he wrote. Whilst the 1967 essay does not explicitly concern itself with spaces where economic activity takes place, this is an important dimension in *Kalabush*. The arrival of new migrants into Greek-Cypriot society gave rise to the practice of exclusion and confinement precipitated by the transitions in the socio-economic and political landscape in Europe in the 1990s. These are explored through Miro, Mustapha and Slavi. Also, the influx from other European and non-European countries created new heterotopias in Cyprus. For example, Miro and Slavi have escaped the oppressive regime of Ceauşescu in their native Romania. Florides's response to these developments is to integrate them into his screenplay after he came across an item in a Reuters news bulletin in 1998 reporting the arrival of illegal immigrants to Cyprus who believed they had come to Italy:

Migrants who thought Cyprus was Italy are Jailed [sic]
09: 55 a.m. Sep 11, 1998 Eastern
NICOSIA, Sept 11 (Reuters)- A Cypriot court sentenced 15 foreigners to a month in jail on Friday after they were smuggled to the island on a small fishing boat last week...
The migrants—eight Indians, a Pakistani, four Kurds and two Sri Lankans—pleaded guilty to charges of illegal entry and were jailed immediately by the district judge of Famagusta [sic].²⁶

Ten years later and after reading Foucault's essay, Florides's 'Constructing Heterotopias in film' articulates how migrant workers to Cyprus occupy social spaces which separate them from the indigenous population. He explains how this emerges in his film: 'This is a world of people without passports, without identity, without papers. This is a world which exists parallel to the world of the "visible". These two worlds never meet except in the illegal realm of selling and purchasing

of cheap labour'.²⁷ Florides explains the presence and simultaneous invisibility of migrants in the world of his film effectively articulating how migrants to Cyprus are marginalised. For example, the migrants who are in every sense undesirable apart from their willingness to work for little pay and absolutely no rights are implicated in their social location with the dominant site. It is the invisible labour of migrant workers in Cyprus which renders visible an economically buoyant economy whilst concealing the labour of those social groups who have made this economic success possible.

'This is a small country man!'²⁸

There are many sequences in *Kalabush* where Florides effectively visualises the existence of dominant sites and heterotopias. In so doing he challenges ways in which power functions. As Florides states in his essay he is examining this situation in the 'realm of cheap exploitable labour'. In an early sequence, Miro, Mustapha and Slavi are picking oranges on a farm. The Greek-Cypriot owner initially refuses to give Slavi the full rate of pay that he gives the others on the pretext that his partial sightedness means he has done half of the work. He then decides arbitrarily that he will not pay him at all. Miro steps in to attempt to advocate for Slavi. Florides effectively visualises the power represented by the indigenous farmer who belongs to the dominant social group in this community.

As the migrants are situated in the space of the frame at a proximity and distance which implicates them with this farmer, the scene forcefully plays out the insidiousness of the power which conspires against them and renders them powerless. The farmer is located in the centre of the frame and his body is mostly visible to the spectator. This position on first consideration gives the impression that he is dominant. Miro is located opposite him with his back to the audience and he is off- centre, a detail in the framing which also sustains the early impression of the Greek-Cypriot's importance at the cost of Miro's anonymity. Mustapha wants to show solidarity during this altercation but Florides positions him almost on the edge of the frame. In so doing, this suggests that if Miro who speaks better English and is physically bigger than Mustapha cannot successfully deal with the situation, than Mustapha certainly cannot. As the verbal abuse is hurled at Miro, the Greek-Cypriot owner is shown to stand firmly during this confrontation, whilst his

threatening tone means that Miro has to lean back away from him. Even though the Greek-Cypriot farmer is framed to capture a full body shot, with a side shot of Mustapha and a back shot of Miro, it is important to consider how Florides ensures that his spectator can *see* the migrants and understand their point of view.

Accordingly, whilst the Greek-Cypriot farmer initially captures the spectator's field of vision, his unreasonable tone and rude gestures divert our attention away from him. We are more interested to learn how Miro attempts to overcome the predicament he is in knowing that he and his fellow migrants are powerless because their presence in Cyprus is illegal. Without a work visa Miro's position in this community makes him powerless because he cannot defend himself through any legitimate means and this is readily exploited by the farm owner who shouts: 'You deserve to go back to Romania where Ceauşescu can deal with you!' Cinematic framing is a highly effective technique to visually sustain abstract ideas such as those of belonging and power which lie at the centre of *Kalabush*, and are magnified in this sequence. In spite of the physical proximity between Miro, Mustapha and the farm owner it is the intangible forces of power represented by the owner which sustain the gulf between him and the migrants.

Exasperated with how he and his friends are treated Miro exclaims a few scenes along: 'This is a small country man!' articulating something about the natives' small-mindedness and greed. One way of making sense of how the locals' hostility prevents Miro, Mustapha and Slavi from feeling that they can belong is to examine where power is located and how it works against them. In a conversation which was recorded between Deleuze and Foucault in 1972 called 'Intellectuals and Power', Foucault explains that power '...is at once visible and invisible, present and hidden, ubiquitous'. He goes on to say that it is pernicious because whilst it is 'easy' to see 'who lacks power' what is difficult is to see who in a 'precise sense' exercises it.²⁹ The above scenario between the migrants and the farm owner is one of many examples in the film which locates power in the hands of petty local farmers and businessmen and constructs the parallel presence of heterotopias, who as Foucault observes lack power.

Successive sequences highlight similar conflicts between these workers and the local businessmen. For example they are verbally abused because they take a short break to eat. Consequently, they have a rifle pointed at them. The migrants' mobile and precarious existence in a strange country where they have no roots,

familial connections or legitimate rights renders them powerless. They cannot belong because they are outside of the country's history. Having exhausted several work opportunities, Miro, Mustapha and Slavi reach the centre of Limassol and sit outside a municipal building. With temporal transitions the camera moves further and further away from focusing on these characters, going from close and medium close-up shots to long distance shots. As Florides captures the receding image of these subjects whose labour has contributed to the economic success of the Greek-Cypriot economy the final frame encloses them inside the space of the frame sustaining an image of separation and confinement. So that his spectators can conceptualise what it means to be confined in a social space Florides's framing and shots communicate how these characters might feel insignificant or invisible as they become smaller figures in the frame. Gradually they are engulfed by the towering proportions of the local architecture surrounding them.

In comparable ways, the women who are exploited in night clubs have similar confrontations with the owners to those of the migrant workers in the restaurants, farms and fruit groves. For example, Tatiana attempts to find a way of forming a quiet resistance against the Greek-Cypriot owner when she hides in the club bathroom delaying the moment when she has to go on stage. As the night club owner bangs forcefully on the door and shouts abuse at her such as 'don't pretend to be coy' in a strong tone of irony, the spectator becomes aware that there are no perceptible parameters for this confrontation being resolved. Tatiana's only strategy for opposition lies in leaving the club entirely but her predicament centres on her inability to survive economically without this job. Like Miro and the others, Tatiana does not possess the required forms of identity such as a passport and visa to move visibly into the legitimate world of work.

Deleuze's observation in 'Intellectuals and Power' that power which is dispersed rather than centrally located is more insidious and difficult to challenge is relevant to the experiences of Miro, his friends and other marginal groups like the women.³⁰ In *Foucault*, Deleuze points out that Foucault's definition of power entails understanding that it is not located in a 'privileged place'.³¹ This is true to the world of *Kalabush* as it is the power exercised by locals rather than central authorities which renders migrants powerless. Foucault's distinction between understanding power as a force rather than a 'form' identifies the transformative potential of forces.³² He describes how social forms suggest the fixed aspect of

societies with their systems. Consequently, this prevents the development of new social formations, even at times of social, historical and economic transition. On the other hand, forces express resistance and conflict between two opposing elements, suggesting that social systems are more fluid and open to change. We might argue that Florides is concerned with forces rather than forms. He gives emphasis to the presence of migrants in Greek-Cypriot society as one which can potentially offer something new and creative, even a new way of seeing. This is examined in the section on heterotopias and their location below.

Locating Heterotopias

Florides constructs layers within the physical landscape of *Kalabush* so that the spectator can see heterotopias. His choice of locations and their relation to his characters is instrumental to the formation of social spaces within the narrative. As we map out the key locations and how they are utilised it is interesting to draw on the technical language employed by Foucault when describing how social spaces exist in particular proximities and distances. His language forcefully contributes to the image of power and powerlessness which Florides invests in locations. At the same time Florides constructs a compelling image of inclusion and exclusion which is sustained by having central and marginal spaces as key locations. The film's setting is the coastal town of Limassol with its pier jettisoning out to the boundless Mediterranean Sea and its harbour which has a host of boats and ships permanently moored. Florides creates a highly visual sense of the island of Cyprus as a geographical space which is bounded territorially and yet open to new forces which drift ashore as the land meets the sea. Government buildings such as the town hall where the Mayor of Limassol is found are located in the centre of Limassol. Other municipal buildings are filmed, depicting the Greek and Republic of Cyprus flags outside. These symbols of political, national and local power are captured in contrast to the physical spaces which form the landscape on the outskirts of town.

Heterotopias are located on the edges of the town and are the spaces inhabited by the immigrants, Nikola and the youth who befriend him, Soula and the women who work in the nightclubs. In *Kalabush*, Florides intends for the spectator to see these other spaces because of rather than in spite of their marginalised location. It is not possible to physically replicate the idea of invisibility on the

screen. However, by locating heterotopias at a distance from the town centre Florides creates layers of seeing within the cinematic space. The construction of heterotopias cinematically makes these marginal sites visible for the spectator, even if they are invisible to the dominant group. In spite of the film's culturally specific context, there are perceptible echoes in this structure for exclusion which resonate with Foucault's thesis. Describing a different context Deleuze writes forcefully about social spaces and exclusion in Foucault's work: '...if there is a model it is that of the 'plague', which cordons off the stricken town and regulates the smallest detail'.³³ This image of cordoning off those struck by the plague, is highly spatial and can be extended to other contexts to explore social exclusion.

Capturing Nikolas as he inhabits the spaces on the edges of his community forcefully conveys how far his values push him out of the town to an environment which is undeveloped. Nikolas sleeps in a broken down bus and he is surrounded by junk such as oil and gas containers which have been dumped there, so they are not visible in the centre of the town which is a tourist attraction. Through Nikolas, Florides explores the extent to which his refusal to define his social inclusion and belonging by any social 'norms' becomes a forceful perspective on how we might define our own sense of place and social identity. The choice of camera shots and the camera's mobility correlate with Nikolas's opposition to the terms of social inclusion and exclusion. Wide panning shots have a twofold effect. They construct a vivid impression of a vast continuous space together with an unfettered landscape where he can reside freely. Also this type of shot puts a distance between the frame and the spectator and by effectively zooming away from Nikolas Florides ensures that his framing captures Nikolas's mobility rather than his constriction.

Panning around further sustains a sense of movement and liberty and actively enforces Nikolas's rejection of social conventions. Also, the camera's movement is vital for the shots of Nikolas walking through the spaces of the town, including the town centre as they indicate how his constant movement augments his rejection of permanency. Wide shots are effective in capturing a vast horizon of space which complements Nikola's philosophy that he and the animals he cares for need their freedom. There are several occasions when he and the young people who enjoy visiting him discuss the notion of animals being free rather than caged.

As Prodromos the Mayor's chauffeur drives out of the town centre to its outskirts to visit Soula, Florides captures the movement away from the community

towards its borders. The centre of Limassol town is defined by all the buildings which invest it with a sense of place and history. Soula's location in relation to the social community parallels Nikolas's and enforces the image of their marginality. Through Soula and Nikolas, Florides exposes the existing structure of confinement and exclusion which exists within the Greek-Cypriot community. Lighting is instrumental in the sequences between Prodromos and Soula. When he visits at night, the real location shots sustain a sense of tonality which interacts with the scenario. It is noteworthy that *Kalabush* was shot on 35mm film stock which enables the production team to manipulate its lighting and tones. As Bordwell and Thompson explain, when filmmakers choose this film stock, it facilitates 'rich shadows' and 'darker colours'.³⁴ As the city's lights are captured in the background, the location shooting with natural night time shots blend in with how the spectator is intended to see Soula.



Figure 6.2 Prodromo visits Soula.

(Source: *Kalabush*, Adonis Florides, Cyprus/ Greece, 2003)

We perceive her presence as visible and invisible. Florides's lighting technique creates two layers of visibility. When she opens the door for Prodromo we do not have a clear shot of her face and the night light hampers this visibility. The light reflects on Prodromo whilst it casts a darker shade across Soula's face. By creating dark contrasts of light across her figure, Florides suggests that this is

how Prodrimos and the community see her. She is standing on the threshold of her door which is effective in suggesting how she is visible and invisible. To the wider community Soula is visible in the light of day but she is also marginal, separate and excluded. Inside her threshold, she is visible for her clients through the transient sexual encounters which lead them to her. As a spectator we are outside the world of the film and we might manoeuvre between how Prodrimo sees her and how we might re conceptualise this way of seeing.

Similarly, the women who work in the night club are defined through Florides's play on visibility and invisibility. The night club is situated on the outskirts of the town, a heterotopia for sexual exchange which is real and one which renders women as dispensable objects in the eyes of the punters. Low key lighting and filters to under expose the light during the filming of the night club sequences visualise the predicament of these exploited women. Shadows direct the spectators' focus to these female characters creating layers of seeing. At one level the dark lighting is crucial to the seedy nightclub ambience. At another, it plays with the women's invisibility and powerlessness in the context of their marginal social position, vulnerability and exploitation.

Framing Heterotopias

'Framing is the art of choosing the parts of all kinds which became part of a set'.³⁵

Framing not only determines what the director wants a spectator to see, but also *how* they *see* because the cinematic frame creates a border by cutting across an expanse of space and determining what is to be included or excluded. Framing is pivotal because it creates the boundaries between the real and the fictional world. At the same time the space inside the frame also functions as a space where abstract ideas can be realised visually. For example in the following sequence Florides uses framing to express his ideas concerning belonging, inclusion and exclusion.

Through the carnival sequence which takes place very early on I want to examine how framing intrinsically forms a horizon for spectators to conceptualise Florides's cinematic interpretation of heterotopias.

The scene begins when Mustapha who swam ashore the night before, steps into a side street before entering the main avenue where he finds himself in the

midst of a local carnival. We have a crane shot to establish the scale of the outside physical space and the movement of the locals either in floats or through their physical movement with the procession. Florides is interested in framing the crowd because its presence and movement enables him to capture the separation and confinement of other spaces, through the time and space of the carnival as a community event. The sensation of kinesis is sustained through the camera's mobility which captures the moving procession, using wide angles, panning and tracking shots. Tracking shots represent the feeling of the participants moving together in one rhythm to the music.

This will contrast with how Mustapha is framed. As the participants move, the mobile camera continues to frame the event within the borders of the cinematic frame defining how we see the carnival. In so doing, the tracking shots create smooth transitions which keep the carnival in view whilst they suggest that the physical space covered is continuous and homogeneous, rather than fragmented or fettered. This also enables Florides to construct Mustapha's marginality within the spaces and temporalities of the carnival. Framing of the first three shots proves essential to this and foreshadows Mustapha's experiences as unwanted and undesirable in Cyprus.

In the first shot, the camera focuses on Mustapha in a medium close-up where he is located in between two carnival participants who are not aware of his presence. In this shot, the framing situates the man in the foreground, to the left of the frame also in a medium close-up shot. The man is looking diagonally across the space of the frame at something off-screen. There is a woman situated immediately behind him whose eyes are covered by a hand in the crowd. To the right of the frame there is another woman whose costume includes a visor across her eyes. She has emerald green hair. She is smiling at something ahead of her, but out of field. Although he is in between the man on the left in the foreground and the lady with green hair, Mustapha's centralised position grasps our attention at eye level; even though he has a slight tilt of his head towards the right of the frame and is seen to be lower in proportion to the two other characters.

Florides's framing technique creates a sense of balance by situating Mustapha in the centre of the frame. This sustains our focus and contributes to how we might visualise his location in relation to the other characters within the same space. This shot is an effective example of how we might understand what Foucault

terms the 'side by side'. Whilst Foucault's language is abstract, Florides's cinematic technique simultaneously constructs Mustapha's presence in the same social space whilst depicting his isolation. What Foucault describes as the 'side by side' is called the 'parallel space' by Florides in his conference paper.³⁶

As the dark lighting surrounds Mustapha, it contrasts with the white shirt worn by the man on the left and the green hair and bright visor of the lady situated to the right and slightly in front of him. These alternating shades of dark and light can guide the spectator to this section of the frame. Whilst it is highly challenging to single out a particular individual in a large crowd, it is important to Florides's project that he frames Mustapha in ways which transform the abstract idea of other spaces and invisibility. In this frame, Mustapha's physical proximity to other people in the crowd does not connect him to this community or give him a legitimate right to belong. Florides effectively constructs the abstractness of being present and being outside in ways which echo what Foucault referred to in his technical language as marginal sites being both 'near' and 'far' to dominant groups. Mustapha's physical proximity contrasts the enormous cultural and economic circumstances which keep him at a distance from those around him.

In the second shot, Mustapha is framed as he locates himself behind some characters in the procession in order to lose himself in the crowd. He begins to move with them towards the right, before he is captured in a mid-shot, again centrally positioned in the frame and with dark lighting around him. A woman captured in a medium close up is pushed to the right of the frame as her attention is cast to the out of field. It is interesting that Mustapha is spotted by a woman in a mermaid costume (a character who had seen him climb from the sea onto to the pier). She defines Mustapha as unwanted because she calls for the police. Accordingly, in the third shot, the dark lighting closes in around Mustapha as he is seen to bend down amongst the crowd. In this frame, the dark shadows sustain a sense of opacity as he attempts to camouflage himself within the crowd. In this sequence the camera's movement towards Mustapha intends to circumscribe his space. Framing Mustapha in a medium close-up shot draws him closer to the



Figure 6.3 Mustafa putting on a mask during the carnival

(Source: *Kalabush*, Adonis Florides, Cyprus/Greece, 2003)

spectator but at the same time encapsulates his position in the social spaces of the Greek-Cypriot community. Mustapha's reaction expresses his fear and terror in ways which resembles that of an animal attempting to escape captivity. In this important third shot, Florides's technique for framing brings the image of the prison and the caged animal together. It is uncanny that Mustapha grasps a mask of a Disney character he finds on the ground and attempts to put it on so that he can assume a disguise. This suggests that the false identity, based on the Disney character Pluto might offer Mustapha an acceptable form of visibility. In other ways which are in keeping with Florides's narrative, there is an exploration of what defines a civilised society, and what distinguishes the animal world from the human one. As I shall go on in another section to further examine, Florides throws out these questions by showing images of caged animals. Florides's shots and his framing emerge as powerful cinematic devices which visualise Mustapha's voluntary invisibility. With the unfolding imagery of the prison as a structure for confinement as well as visibility, Florides defines a new way of conceptualising the abstractness of space as it encapsulates both a sense of the inside and the outside.

Inside / Outside

Inside and outside spaces have consistently shaped Deleuze's philosophy of cinema, which he describes as an open rather than closed system. My Introduction engaged extensively with these concepts, giving particular attention to the ways in which they are used at various stages of his analysis in *Cinema 1* and *Cinema 2*. Whilst *Cinema 1* explores these spaces in connection to what can be described as real on the one hand, and imaginary on the other, *Cinema 2*, as the Introduction argues unveils Deleuze's interest in Michel Foucault's notion of 'the thought of the outside'.

This strand of Deleuze's work interests Marie-Claire Ropars-Wuilleumier who observes how in *Cinema 2*, he makes an unexpected shift in his argument. She points out that what accounts for the tone of chapter 7 entitled 'Thought and Cinema' are explicit references demonstrating the influence of both Maurice Blanchot and Foucault.³⁷ Foucault's studies of Blanchot decidedly shape his analysis of social spaces, introducing the abstract meanings of the inside and outside. As I explored in the Introduction, there are important links between the appeal of the outside for Deleuze in *Cinema 2*, and the ideas he develops in *Foucault*.³⁸ These references across Deleuze's writing manifest his sustained engagement with the real and abstract ways in which spaces contain an interiority and exteriority which is distinct but also interdependent. It is this quality of his work which Ropars-Wuilleumier explores, expressing the inextricable mutuality between the inside and outside: 'The outside is between places, and it is henceforth located at the frontier between the visible and the invisible, thereby warding off the disruption which governs it'.³⁹

This description illuminates how we might engage with the reality of heterotopias in the world of *Kalabush*. Accordingly, Florides's framing of Mustapha articulates both his presence but at once his exclusion. Mustapha is inside society, if only to be unwanted and outside. The notion of his visibility which expresses his invisibility manifests what Ropars-Wuilleumier calls the 'frontier' between the inside and outside. This is a powerful image of how social existence gains visibility through the forces of exclusion and separation, a predicament which extends to the other migrants, the women and Nikolas in the film. It is useful to note how far the notion of the outside, and its links with the

inside express a perilous position of social confinement which, as noted earlier, Deleuze unfolds in relation to Foucault's writing on prisons, where he argues that in order for such incarceration to be powerful, the inmates must be visible.⁴⁰

As we bring the Foucaultian influences upon the cinema volumes into focus, the scope to consider how the real and imaginary connect or fuse becomes apparent. In the Introduction, I questioned whether Deleuze's references to thought of the outside, and real and imaginary spaces presented conceptual slippages. Nonetheless I concluded that the shifts in meaning are deliberate, because he asserts that it is possible to 'move with ease from one to the other, because the outside and the inside are the two sides of the limit as irrational cut, [...]'.⁴¹ To this end, Deleuze succeeds in highlighting how far the outside is perpetually a force for change, because it is located in between. Whether it is the 'fragile' thread, the 'cut', 'limit' or 'interstice', its 'appeal' contributes to the emergence of the new.⁴² In the next section I focus on how inside and outside spaces are relevant to the ways in which Florides strategically steers the spectator towards seeing heterotopias.

Seeing from the Outside

The appeal to the outside is a constant theme in Foucault...

This is what we are told by the forces of the outside: the transformation occurs not to the historical, stratified and archaeological composition but to the composing forces, when the latter enter into a relation with other forces which have come from outside (strategies). Emergence, change and mutation affect composing forces, not composed forms.⁴³

The sequence I will focus on commences when Nikolas accompanies Mustapha to the town centre on the morning after the carnival. Nikolas has offered Mustapha somewhere to stay for the night and some food. He also asks him his name. Nikolas is portrayed as a native Cypriot who has the capacity to see and interact with Mustapha and to show him compassion unlike the local farmers and businessmen for whom Mustapha and others in his situation are non-identities. Nikolas shows Mustapha where to stand, along with other migrants who are also waiting on the corner in the town. This is so the locals who wish to hire them for the day can identify them. There are several important aspects to highlight in this sequence. Florides's narrative engages with the presence of migrants who must identify themselves in the light of day so they can be seen to be willing to work.

Furthermore, the notion of an outside space works at many interconnected levels to this end. On one level the spectator who is outside of the world of the film sees the migrants in their relation to the dominant group, and does not necessarily see them in the same way as these locals. At another, this dominant group sees these men, but only as potential cheap labour. Paradoxically, it is this kind of visibility which encapsulates how the migrants' position of confinement in Greek-Cypriot society defines their exclusion and separation, situating them outside the dominant social space. To extend the argument I made in the Introduction regarding the inside and the outside in relation to their mutuality, I want to focus on how Florides visualises this connection when it concerns the experience of social inclusion or exclusion.

Borrowing from Ropars-Wuilleumier's work on 'thought of the outside' I refer to Florides's cinematic practice as 'seeing from the outside'.⁴⁴ His directorial style guides the spectator so they can understand the migrants' predicament. A defining strategy is Florides's sustained camera focus on both Mustapha and the other migrants. Mustapha is framed in a medium close-up and located off centre in the frame, set against a bright yellow background. This ensures that the darker colours he is wearing emerge in contrast. In this off-centre position we notice that the yellow painted background has a thick brown line running from the top of the frame straight to the bottom edge. As we look closely it resembles the bars of a prison. A sharp cut to the next frame replicates the same medium close-up shot of a different character. It is another migrant waiting on the corner for work. By repeating the framing technique and the type of shot up against the same yellow background Florides communicates how these two individuals are seen as interchangeable bodies to those natives seeking cheap labour.

This second man turns slightly as though to speak to Mustapha before the frame cuts and the camera pulls away. The frame then uses a wider angle which can capture several men in a mid-shot framing their bodies as they are either sitting on the pavement or standing on the corner, also waiting to be hired for work. There are three men to Mustapha's right and several to his left. Whilst the contrasting shades of light and dark define the presence of the other men in the frame, the lighter shades are focused on Mustapha who is now off centre, with high key lighting centred on him. These lighter shades contrast the dark colours of his clothing, giving a distinct definition to his presence. Conversely the darker

shadows on the men sitting on the pavement or standing to his left prevent the spectator from seeing their faces at all coherently. As lighting functions instrumentally it suggests how these labourers merge together, losing their individuality and sense of being because they are dispensable and interchangeable. When the sunlight is seen to hit the edges of the pavement which touches the frame's border, the darker shades which are located at the centre of the frame create shadows and opaque tones. However, these contrasting shades do not steer the spectators' focus away, but conversely they sustain our interest. What follows is a quick cutaway towards the locals who drive up and take some labourers with them, capturing the irony and derision in their conversation as they jeer at the migrants.



Figure 6.4 Migrants standing on the street corner indicating they are looking for work

(Source: *Kalabush*, Adonis Florides, Cyprus /Greece, 2003)

The idea of seeing these heterotopias from the outside connects with Florides's ability to see more than a discarded coat and to think differently as an outsider in Spain about what the photographic image represented. In my reading of selected sequences I have centred on the image of the prison and confinement and have explored how creating other spaces is concerned with the visual aspects of filmmaking: framing, camera shots, use of locations and lighting. All of these

cinematic devices intrinsically conceptualise the location and predicament of those who find themselves on the hinterland of a dominant society. In the following section I want to explore how the construction of other spaces in film can be highly effectuated by exploring the use of sound.

Sounds of the Outside

After the carnival sequence, quick staccato cuts succeed the close-up shot of Mustapha wearing a Disney character mask. These cuts effectively disrupt the narrative continuity. What follows is a frame with a caged lion roaring, followed by an image of humans wearing masks with animal images painted on the front. These images effectively blur the boundaries between the human and the animal world and question who belongs inside or outside a civilised society. The camera cuts back to the lion pacing inside the cage, then a caged owl, monkey and finally a darkly lit animal cage. A hand is seen to open the cage and free the animals. Florides's editing interjects with a seemingly irrational cut which gives emphasis to the contribution of sound. This emerges in the form of savage like animal cries. The narrative then resumes its flow by cutting back to Mustapha and establishing that time has passed since the carnival sequence. Through the disruption of continuity between one shot of Mustapha and the next, Florides disconnects the continuous movement of the visual image which conventionally functions in tandem with sound.

Effectively, this separates sound and the visual image so that they no longer share the same location inside the space of the cinematic frame. In so doing, Florides generates new ways of seeing what is inside the cinematic frame. This is due to the animal sounds which create the effect of emerging from a space somewhere outside of the visual image. Deleuze identifies how the autonomy of sound and visuals creates a new image which is not whole.⁴⁵ As sound remains outside of the cinematic space, it constitutes both an interruptive and positive force. The presence of sound which lingers on the edge of the visual image suggests that it occupies the frontier between inside and outside spaces. This is because the savage cries are associated with the presence of animals inside the frame, but their presence on the edge of the visual image enforces Florides's interest in the

boundaries of human society. By creating sound which functions from the outside he amplifies the image of both human and animal incarceration.

There is a passage in Deleuze's *Cinema 2* which can illuminate our reading of Florides's use of sound. Deleuze describes the disjunction of sound and visuals from their common location inside cinematic space:

[...]the irrational cut between non-linked (but always relinked) images, and the absolute contact between non-totalisable, asymmetrical outside and inside. We move with ease from one to the other, because the outside and the inside are the two sides of the limit as irrational cut, and because the latter, no longer forming part of any sequence, itself appears as an autonomous outside which necessarily provides itself with an inside [...]. The sound must itself become image instead of being a component of the visual image; [...].⁴⁶

Deleuze's philosophical analysis identifies how the cinematic cut appears to function in an 'irrational' way when it intervenes and separates sound and the visual image. For Deleuze, this separation suggests a new way forward for the kind of modern cinema he anticipated, because he goes on to propose that new thoughts and perceptions can emerge, even when the cinematic image is not total or whole. In other words an image which has some of its cinematic components like sound re-located. He proposes that this gives sound an independent rather than supplementary function in relation to the visual image. Through this strategy I will explore the contribution of sound in bringing new thoughts and perceptions to the world of *Kalabush* from its location outside, rather than inside the cinematic frame. Where sound emerges as the force of the outside it forms an interstice between two visual images but it also creates a new way of seeing what is inside. It is this friction and interplay between inside and outside, visual and sound image which contributes effectively to Florides's project of constructing heterotopias.

In the opening sequence to *Kalabush* Florides makes sound prominent and autonomous. Diegetic sounds of the sea communicate the notion of a boundless infinite space, complemented by the sense of movement. This is soon to be followed by the cacophony of a ship's motor and then the distinctive pitch of police car sirens. These merging and overlapping diegetic sounds operate effectively in the absence of their correlative visual image. Florides has created a space so early in the narrative for his spectator to see the cinematic image differently, whilst establishing the presence of sound. These sounds are then connected to silhouette images denoting the arrival and rounding up of new migrants attempting to swim ashore. By disaggregating sound and visuals from functioning together in the

opening sequence Florides offers his spectator a heightened awareness of how the migrants represent the notion of something which is outside the island of Cyprus. As they attempt to swim to shore they remain on the margins of a geographical space quite literally, and this signals their difficulty in being accepted. Their arrival marks the moment of a new event from the outside of Greek-Cypriot society which operates as much as an intrusion as a decisive transition; a frontier between the old and new, and a whole new perspective to social space in this community.

Florides presents the capacity of what is outside the island of Cyprus, in this case the presence of new identities to bring new thoughts, perceptions and ways of seeing which might have a positive influence on the social transformation of the island. Through evocative and powerful rhythms of the sea and the crushing sound of the waves, he suggests how these sounds touch the edge of a becoming visual image which is not realised but one which is highly tactile so that it has the capacity to make spectators see. With a rarefied black screen, the *presence* of sound on the screen becomes both inside and outside the cinematic frame. Disconnecting sound and visuals from their shared location creates what I term an *outside-ness* of sound which is strategic in forming new ways of seeing. To pursue the argument I have hitherto established regarding the Foucaultian traces in Deleuze's cinema work, and distinctly in *Cinema 2*, I propose that the notion of 'thought of the outside' takes on the form of sound, because the totalised image is now broken. Sound emerges as a transformative force because it is outside the visual image. Its interjections define how we see the image, contributing in innovative ways to our understanding of social spaces and visibility/invisibility.

Ropars-Wuilleumier, in her analysis of the influence of Foucault's writing on social spaces and the distinction between outside and inside space on Deleuze's two volumes on cinema describes how a '...visibility is located in the disjunction between the visual and the auditory. The originary crack that came from the outside thereby finds itself reincorporated into the image's inside, thus proposing a sort of visibility of the invisible itself'.⁴⁷ This description which highlights both the separation of sound but also its re-integration inside the cinematic image emphasises the transformative potential of its outside-ness. In *Kalabush* the disjunction and re-location of sound creates a definitive moment of transition. Florides's strategy is to visualise this acoustic moment through the movement of the sea and the new arrivals. In this sense, the spectator experiences the image



Figure 6.5 Humans wearing animal masks

(Source: *Kalabush*, Adonis Florides, Cyprus/ Greece, 2003)

at an acoustic level first before they see it. Florides shifts the way we see and conceptualise the cinematic image. He effectively connects the threads between this moment in the film with the ensuing images of caged animals, whose encompassing savage cries render them present whilst questioning whether they belong inside or outside. Finally, I explore how Florides engages with other spaces, through the space and sounds of the outside.

‘We do not exist for them’.

‘We must break things open. Visibilities are not forms of objects, nor even forms that would show up under light, but rather forms of luminosity which are created by the light itself ...’.⁴⁸

In a sequence which comes towards the climax of *Kalabush* Slavi and Mustapha are hiding from the police and immigration authorities in their apartment. They have the main lights switched off so they cannot be seen and they turn on a small lampshade which lets out a little light, thereby creating contrasting shades of light and darkness in the room. These shades signify their visibility and invisibility. The contrasting tones of light further complement the ways in which Slavi’s and

Mustapha's predicament is discussed by them. Slavi says: 'Music is for the soul. The soul is here (showing his heart), not here (showing his eyes). Ways of seeing Slavi and Mustapha are explored in this sequence by giving narrative space for new thoughts and perceptions to emerge in the narrative landscape which transforms ways of seeing.

As migrants Slavi and his friends are undesirable to the natives, they are seen but their predicament is not understood by the indigenous Greek-Cypriots. The greedy local businessmen do not see human beings with legitimate claims to social belonging, but they see them as exploitable and indispensable labour. When they stop needing their cheap labour, then they stop seeing them at all because they cannot find ways of seeing which exceed their own economic interests. Every night Slavi, Miro and Mustapha can hear the arguments between the Greek-Cypriot couple who live upstairs from them. The woman's crying reaches their apartment. In this sequence Florides synthesises sound with new ways of seeing the cinematic image. Sound becomes separate and functions outside of the space where visuals emerge. Florides uses two different locations for sound and visuals in order to situate heterotopias at a distance from the dominant social space. This works in this sequence in a layered way.

Firstly the diegetic sounds of the arguing couple emerge from their upstairs apartment. These sounds travel and can be heard by Slavi and the others. In this sense, the two different social spaces are connected because they can share the same sounds, even if they cannot share the same space. In a more profound way, Florides uses the sound of Slavi's violin playing to locate him and his friends in a separate space from the Greek-Cypriots upstairs, yet at the same time the violin music (which is performed outside on Slavi's balcony) connects him and his friends with the woman upstairs.

Florides strategically creates sound and visual images which are distinct and autonomous. However, in this important sequence he engages with the notion of otherness as a parallel space. Whilst the image is in Deleuzian mode fragmented – 'non-totalisable', Slavi and his friends appropriate time and create a simultaneous moment which is shared with the Greek-Cypriot couple, as his music connects them.⁴⁹ As with the conclusions we draw in his short film *Espresso*, Florides articulates how time can create simultaneity between opposing forces, even when space cannot be shared. Mustapha's response to the woman's distress upstairs is to

phone the police. Slavi's retort defines their predicament: 'People who don't exist can't call the police. So we don't exist for them. They don't exist for us'. As Slavi's playing increases in momentum, he and his friends gain a presence and visibility. It is noteworthy that Miro, Mustapha and Slavi step outside onto the balcony to enjoy Slavi's violin music in a gesture of defiance against the authorities who are after them. Conversely as the sounds of the arguing couple recede into the background, we acquire a new way of seeing the moral force represented by Slavi and his friends.

New ways of seeing have been realised through the shades of light and dark in the sequence; and the transformation of social reality through Slavi's insights. It is Florides's cinematic construction of heterotopias not just as other, parallel and undesirable in comparison to more dominant and powerful groups but as spaces which transform thought. The adversities encountered by the migrants in *Kalabush* bring new ways of seeing social reality in the Greek-Cypriot community creating a vision which comes from individuals who are outside of this community. If Slavi and his friends do not 'exist' for Greek-Cypriots, Florides has created a cinematic space which renders them visible.

Forces such as power and notions of 'otherness' or 'other spaces' which are highly abstract cannot be given a physical or material presence on the screen. However, Florides succeeds in cinematically constructing the predicament of heterotopias through powerful images of light and visibility. This sequence is exemplary. There is a passage in *Foucault* where Deleuze writes: 'Foucault continued to be fascinated by what he saw as much as by what he heard or read... because he also had a passion for seeing: what defines him above all is the voice, but also the eyes.'⁵⁰ This is a fitting way of interpreting Florides cinematic project.

Conclusion: 'We are great people'

In *Kalabush*, Florides's construction of heterotopias in film transforms ways of seeing social relations in his community. Effectively, new perceptions and truths are visible in the cinematic image, as they are illuminated through Florides's inventive cinematic techniques. In so doing, it is the spaces of the other who are



Figure 6.6 Miro planning to leave Cyprus for Canada

(Source: *Kalabush*, Adonis Florides, Cyprus/ Greece, 2003)

marginalised and outside, visible only through their confinement and exclusion which motivates Florides to create new images, because the presence of these migrants in Cyprus precipitates a shift in thinking about social reality. As Miro states to his fellow migrants: ‘[W]e are great people and great people deserve a better life!’ Florides constructs sites of otherness as spaces which mirror back something very real and lived to the dominant social spaces. Miro, Mustapha and Slavi realise that they cannot ‘belong’ in Cyprus whilst Tatiana who refuses to leave for Canada with Miro has the harsh truth of her predicament as her new reality. Thus, the nomadic lifestyle of Miro the engineer and Slavi the violinist which demonstrates their capacity to think differently, even nomadically from the space of the outside enables us to conclude this chapter with the themes which formed Florides’s creative and conceptual journey, starting with his interest as a filmmaker in heterotopias.

I want to propose that at an abstract and conceptual level *Kalabush* poses unresolved questions which are intimately connected to heterotopias as real spaces. As we turn to Foucault’s *Madness and Civilisation* we find passages where the vivid imagery illustrates how the undesirable and unwanted elements in European cities became the human cargo which was rounded up and evicted. However, the ‘ship of fools’ is both, as Foucault describes, a literal and metaphorical

occurrence.⁵¹ At a literal level *Kalabush* presents the migrants' unsuccessful attempts to belong. Metaphorically and visually however, the forceful image of their arrival and expulsion from Cyprus reinvigorates the cinematic landscape with the mobility of new seeing and with the imaginary and ideal as much as with the moral force of Miro's words that he and Slavi are 'good people' who deserve far better than what they have hitherto experienced in Cyprus. Ultimately it is the 'other spaces' from outside of the island in *Kalabush* which bring a transformation in thought and also in Greek-Cypriot Cinema. In the next chapter, movement in Greek-Cypriot films emanates from the transformations which take place inside rather than outside Cyprus.

Notes

¹ Adonis Florides, 'Constructing Heterotopias in Film' Russia, 16 October 2008, pp.1-4. I want to thank Florides for emailing this essay to me shortly after he had presented it at a conference. I would also like to thank him for kindly posting a DVD copy of his film *Kalabush* in November 2008 and for emailing his new screenplay at the time entitled *Rosemary*. To date, this screenplay has not been produced. Florides's talk can be viewed online at Florides, Adonis, 'Constructing Heterotopias in Film', 'In Transition: Russia, Conference 16 October 2008', <http://vimeo.com/19082953> (visited 25 March 2014).

² Florides, 'Constructing Heterotopias in Film', p.2.

³ See Chapter One in this thesis. The citation from Deleuze is found in *Cinema Two: The Time-Image*, trans. by Hugh Tomlinson and Robert Galeta, London: Continuum, 2008, pp.268-269.

⁴ Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. by Hugh Tomlinson and Barbara Habberjam, London and New York: Continuum, 2005, p.18.

⁵ Michel Foucault, 'Of Other Spaces (1967), Heterotopias', pp.1-9. This essay was the basis for a publication by Foucault in October 1984 in the French journal *Architecture /Mouvement/ Continuité*. The article was called 'Des Espace Autres'. See <http://web.mit.edu/allanmc/www/foucault1.pdf> (visited April 4 2014). See also Michel Foucault, *Madness and Civilisation: A History of Insanity in the Age of Reason* trans. by Richard Howard, London and New York: Routledge, 2004, pp.5-6.

⁶ Email communication with Florides, to whom I am indebted greatly. 7 December, 2008.

⁷ Nikolas, *Kalabush*.

⁸ Florides, 'Constructing Heterotopias in Film', p.4

⁹ Florides, 'Constructing Heterotopias in Film', p.4.

¹⁰ Foucault, 'Of Other Spaces'.

¹¹ Foucault, 'Of Other Spaces', pp.1-2.

-
- ¹² Michel Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason*, trans. by Richard Howard, London and New York: Routledge, 2004, p. 5.
- ¹³ Foucault, 'Of Other Spaces', p.1.
- ¹⁴ Foucault, 'Of Other Spaces', p.2.
- ¹⁵ Foucault, 'Of Other Spaces', p.8.
- ¹⁶ Foucault, 'Of Other Spaces,' p.9.
- ¹⁷ Deleuze, *Cinema 2*, p.163 and p.176.
- ¹⁸ Deleuze, *Cinema 2*, p.234 and p.236.
- ¹⁹ Gilles Deleuze, *Foucault*, trans.by Seán Hands, London: Continuum 2006, p.70.
- ²⁰ Deleuze, *Cinema 2*, p.236.
- ²¹ Florides, 'Constructing Heterotopias in film', p.4.
- ²² Foucault, *Madness and Civilisation*.
- ²³ Deleuze, *Foucault*, p.51.
- ²⁴ Foucault, *Madness and Civilisation*, p.41. Foucault's notes cite John Howard's *The State of the Prisons in England and Wales*, London, 1784.
- ²⁵ Foucault, *Madness and Civilisation*, p.65.
- ²⁶ Email communication with Florides, December 7 2008.
- ²⁷ Florides, 'Constructing Heterotopias in Film', p.4.
- ²⁸ Miro, in *Kalabush*.
- ²⁹ This conversation between Foucault and Deleuze entitled 'Intellectuals & Power: A conversation between Michel Foucault and Gilles Deleuze' was recorded on 4th March 1972 and published in a special issue of *L'Arc*, 49, pp.3-10. My access to this conversation is from the online source <http://postcolonial.net/@/DigitalLibrary/entries/35/file-pdf.pdf> (visited 25 March 2014).
- ³⁰ Deleuze and Foucault, 'Intellectuals & Power', 1972.
- ³¹ Deleuze, *Foucault*, p.24.
- ³² Deleuze, *Foucault*, pp. 24-25.
- ³³ Deleuze, *Foucault*, p.30.
- ³⁴ David Bordwell and Kritisin Thompson, *Film Art: An Introduction*, McGraw-Hill: New York, 2010, p.187.

-
- ³⁵ Deleuze, *Cinema 1* p.19.
- ³⁶ Florides, 'Constructing Heterotopias in Film', p.2.
- ³⁷ Marie-Claire Ropars-Wuilleumier, 'Image or Time? The Thought of the Outside in The Time-Image (Deleuze and Blanchot)', in D.N. Rodowick (ed) *Afterimages of Gilles Deleuze's Film Philosophy*, Minneapolis and London: University of Minnesota, 2010, pp.15-30, pp.16-17.
- ³⁸ Deleuze, *Cinema 2*.References to cinema and thought, pp.159-162 and Deleuze, *Foucault*, p.72.
- ³⁹ Ropars-Wuilleumier, 'Image or Time?', p.17.
- ⁴⁰ Deleuze, *Foucault*, p. 51.
- ⁴¹ Deleuze, *Cinema 2*, p.266.
- ⁴² Deleuze, *Cinema 1*, pp.10-11 and p.18, *Cinema 2*, p. 266 and *Foucault*, p.72.
- ⁴³ Deleuze, *Foucault*, pp.72-73.
- ⁴⁴ Ropars-Wuilleumier, 'Image or Time?', pp.15-23.
- ⁴⁵ Deleuze, *Cinema 2*, pp.238-239 and p.241.
- ⁴⁶ Deleuze, *Cinema 2*, pp. 266-267.
- ⁴⁷ Ropars- Wuilleumier, 'Image or Time?', p.17.
- ⁴⁸ Deleuze, *Foucault*, p.45. Deleuze is referring to Foucault's work on the French novelist, playwright and poet Raymond Roussel entitled *Raymond Roussel*, Paris: Gallimard, 1963.
- ⁴⁹ Deleuze refers to a 'non-totalisable space' in Godard's films in *Cinema 1*, p.124.
- ⁵⁰ Deleuze, *Foucault*, p.43.
- ⁵¹ Foucault, *Madness and Civilisation*, p.6.

CHAPTER 7

The Border and the Chronotopic-Image: Re-Conceptualising Time and Space

Introduction

‘Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterises the artistic chronotope’.¹

This chapter turns to the new dynamic between real time and real spaces which developed through changes in the political climate in Cyprus after 2003. It examines the rise of new cinematic images by sustaining the focus on Deleuze’s cinema concepts. In my exploration, I use the term ‘chronotopic-images’ to express a new interconnection between time and space in Greek-Cypriot films after 2003. However in order to evaluate the extent to which a cinematic shift takes place in 2003, I will also analyse films which were produced before 2003. These also contain chronotopic formations, but as I will argue, the dynamic between space and time inside the image is shaped by the different realities of the post-war world in Cyprus, and not least the existence of the U.N. border across the island. My intention is to highlight how the political events which developed in 2003 forced a new reality upon cinema, influencing the balance between time and space in comparison to their inter-relatedness before 2003. I argue that post-2003 images are chronotopic because political movement is reflected through cinematic techniques which create movement, representing how space contends with its subordination to time.

The word ‘chronotope’ originates from the Greek word ‘chronos’, meaning ‘time’ and the word for place, which is ‘topos’. Thus, a transliteration of the word ‘chronotope’ into English is ‘time-place’, but as I shall go on to argue, it is a word which has been used to express a relationship between time and space in literary and cinematic formations. I am proposing to explore a new cinematic image where both time and space exist, but this inter-relatedness differs from Deleuze’s time-images because it expresses a new encounter between the image, and real spaces which are outside of cinema. Within the context of this chapter, real spaces refers to the capture of real locations on screen, such as the north of the island, because the

border's lifting has enabled Greek-Cypriot filmmakers to travel there. I want to bring the debate regarding Deleuze's use of real and imaginary spaces which I began with in the Introduction to pursue how far the unrestricted movement to hitherto forbidden landscapes and places across the border forces cinema's encounter with real spaces. As I shall go on to discuss, real spaces in this chapter become profilmic spaces, whilst imaginary spaces (those which I identify as inside cinema) are termed filmic. How far are they seen, in Deleuzian phrase, to run after each other? In what ways do they fuse and become indiscernible and what does this fusion tell us about cinema as a system for generating meaning?² These questions are intrinsic to my focus on new chronotopic images.

The term 'chronotope' is not one which Deleuze uses in his cinema focused work, but it is one which I utilise by drawing on the work of film scholars who extend the notion of the chronotope to cinema. Chronotopic-images are distinct from Deleuze's recollection and time-images which I explored in Chapters Four and Five but their qualities are unpacked in relation to Deleuze's description of time, memory, movement and space in the cinematic image. However, as I will attempt to show, my exploration of movement and spaces re-evaluates Deleuze's category of the movement-image. In this chapter, emphasis is given to the new direction within Greek-Cypriot Cinema after 2003 to continue its evolution, as it responds to the world outside, creating new images. This capacity for transformation responds to Deleuze's description of how real and imaginary spaces interface. I shall be discussing what Deleuze's refers to as inside and outside/imaginary and concrete spaces, in terms of filmic and profilmic space, arguing that this relationship expresses the image's chronotopic qualities.

2003: New Cinematic Landscapes

On 23 April 2003, after nearly forty years, the area of the buffer zone was partially opened. This decision was made by the occupation forces in the northern side of the island. The first crossing points to be lifted were next to the Ledra Palace Hotel and also at Pergamos Village. Two further crossing points at Strovilia village and the suburb of Nicosia known as Ayios Dhometios were also lifted on 26 April and 10 May 2003 respectively.³ Both Greek and Turkish-Cypriots were permitted to cross. By 2004, further initiatives which precipitated the movement of the islanders

focused on Ledra Street because this forms a conduit between the Greek and Turkish-Cypriot sides of the capital Nicosia. The official statement from Greek-Cypriot sources believed that an opening down Ledra Street would ‘serve the movement of persons from both sides and will assist the development, upgrading and revitalisation of the area, the economic strengthening of shop-owners (G/C and T/C) as well as the strengthening of relations between the citizens [sic]’.⁴ The introduction of free movement by both ethnic groups across a once divided living space is reflected in post-border films.

The Border

I want to express how far the image of the ‘border’ resonates in post-1974 cinema. Within a ten year period from 1964 when the U.N.F.I.C.Y.P. arrived in Nicosia, to 1974 when the war broke out, the islanders lived under conditions of restricted movement. With the transplantation of entire village and town communities of Greek-Cypriots to the south from the north of the island and Turkish-Cypriots from the south to the north, such population displacement defines the presence of the U.N. border in complex ways, linking the border’s physical location with historical time. In this context, the image of the border becomes chronotopic. The border has come to express a time before and after the conflict. In *Her Violet Garden*, the onset of war is expressed as an event which delineates not only the private space of her home and garden from the ravages of war, but a time which precipitates profound changes. For both ethnic communities since 1974, memories of another time lie behind the border, where homes were abandoned and families broken up in the midst of the war.

The idea that the border was lifted is more than a physical development, because the notion of lifting the barrier to allow for free movement across to the other side expands to signify a new climate for a longer term solution to conflict and hostility. Ultimately, raising the barrier expresses a hope to reunify the island and remove the border entirely. Films of the post-border period engage explicitly with facets of space, thematically and technically. It is consistent with the ideas discussed in Chapter One that a Deleuzian reading of this national cinema highlights the cinematic shifts within to show its responsiveness to new outside

realities. In the post-border wave of filmmaking we can detect in Deleuze's phrase, new 'signs' and 'images'.⁵

The chapter begins by exploring the concept of the 'artistic chronotope', which is borrowed from the Russian writer and literary critic M. M. Bakhtin. Here, I explain why I utilise and build on the notion of a chronotope as a conceptual tool, which is extended from Bakhtin's literary definition. I highlight the work of film scholars who transpose his ideas of a literary chronotope to their studies of cinema. Putting the Deleuzian reading of Greek-Cypriot Cinema into dialogue with Bakhtin's ideas brings together the important elements of this thesis. In particular, this chapter is an attempt to synthesise the complex mix of practices which take place in the real world, in historical time and physical spaces with the capacity of cinema as a medium to reflect and shape them. In this respect, Deleuze's explanation of inside and outside spaces in *Cinema I* is highly relevant. As I discussed in the Introduction, Deleuze uses the term 'outside' when he is defining the fragile but nonetheless important connection between cinema as a 'relatively' closed system, and the wholeness of the world 'outside'.⁶

In this chapter, I identify the characteristics of the chronotope described by Bakhtin and modify and apply them to Greek-Cypriot Cinema. To briefly note these, they are: the theme of a journey, the crossing of the border and the encounters it brings between the island's two ethnic communities. I also explore how the concept of a chronotope and a chronotopic-image connect with a new trend for actors to display greater mobility across cinematic spaces, in comparison to films from the pre-border period.

Accordingly, there are two components to this chapter. In the first, I examine films from the pre-border period which were produced and / or released before 2003. These films contain chronotopic characteristics, such as the journey, movement towards the border, or attempts to illicitly cross it, and chance encounters with Turkish-Cypriots and Turks from mainland Turkey. However, I identify how far these films create space-time images which are determined by the politics of the pre-border period and therefore they are distinct from the post-border films which I read in the second phase of this chapter.

Bakhtin's Chronotope and Cinema

In the citation at the beginning of this chapter from the Russian writer and literary critic Bakhtin, the description of a new relationship between time and space articulates how he sees their 'fusion' in literature. I wish to explicitly borrow Bakhtin's interpretation of this space-time relationship which he terms a 'chronotope' in order to engage with the new formations in Greek-Cypriot Cinema. Bakhtin explains the origins of the term chronotope:

We will give the name *chronotope* (literally, "time-space") to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. This term [space-time] is employed in mathematics, and was introduced as part of Einstein's Theory of Relativity [...]. What counts for us is the fact that it expresses the inseparability of space and time (time as the fourth dimension of space).⁷

Bakhtin's essay articulates how fictional time and space as well as historical time and real space coexist in a relation to each other.⁸ His notion of time being fleshed out to be rendered artistically visible is an invitation to consider the unique properties of cinema as an art form to give aspects of time and space a visual form, depth and perspective on the screen.

In his essay 'Forms of Time and the Chronotope of the Novel' Bakhtin's analysis of the Greek Romance stories of the Ancient Greeks distinguishes between different representations of time. In the Chivalric Romance 'adventure-time' where events take place time is not structured so as to represent the passing of real time.⁹ We might say that the sense of time passing is not true to life because it is contracted or expanded. Accordingly, it is 'miraculous' because time is expanded or hidden to suit the story. For example where Bakhtin refers to a particular 'temporal intensity' as an effect of time's representation within these narratives he highlights how the reader may have the impression that more adventures take place, even if only a few days have passed in the story. On the other hand in the Greek adventure tales, Bakhtin points out that 'adventure-time is technically true-to-life within the limits of individual adventures; a day is equal to a day, an hour to an hour'.¹⁰ How can this time-space continuum be extended from the literary form to the cinema? It is through cinema's intrinsic use of time and space to create cinematic narratives where it is seen to engage with the concept of the chronotope. Also, it arguably has a distinct advantage as a medium, as I will presently discuss over the literary form which is the basis for Bakhtin's description.

Certainly, Deleuze's commentary on Bergson's thesis on movement in the early passages of *Cinema 1* contends with the falseness not only of movement but also with the representation of time. Whether cinematic time is 'matched' to real time as Bakhtin describes ('day-to-day' and 'hour to hour'), Deleuze's comment that 'time essentially takes on the power to contract or dilate, as movement takes on the power to slow down or accelerate', refers to cinema's distinctive potential for time's representation.¹¹ This is similar to Bakhtin's view that literary representations of time can offer temporal expansion or compression. By distinct contrast however, cinematic technology has an advantage over the written word.¹² In the classic narratives of the golden age of Hollywood analysed by Deleuze in *Cinema 1*, time is abstract and hidden behind the mechanics of a system intended on using continuity editing to sustain action sequences. In the post-1945 paradigm shift, European films cited by Deleuze bring time to the edge of the frame, make it visible and palpable and slow movement down in its favour. In his phrase, time 'was to subordinate the image to the demands of new signs, which were to take it beyond the movement [?]'.¹³

Accordingly, it is noteworthy that Bakhtin acknowledges how his own work on the literary chronotope has the potential to extend to other areas of study. He states:

[W]e do not pretend to completeness or precision in our theoretical formations and definitions. Here and abroad, serious work on the study of space and time in art and literature has only just begun. Such work will in its further development eventually supplement, and perhaps substantially correct, the characteristics of novelistic chronotopes offered by us here.¹⁴

This opportunity is recognised in Robert Stam's *Subversive Pleasures: Bakhtin, Cultural Criticism and Film* where he observes the extent to which in his view Bakhtin's work has migrated to film and cinema, where 'the encounter of Bakhtin with film might be viewed as virtually inevitable'.¹⁵ Stam explains how Bakhtin's 'notion of the chronotope refers to the constellation of distinctive temporal and spatial features within a genre'. He goes on to add:

And although Bakhtin once again does not refer to the cinema, his category seems ideally suited to it as a medium where "spatial and temporal indicators are fused into one carefully thought-out concrete whole." Bakhtin's description of the novel as the place where time "thickens, take flesh, becomes artistically visible," and where "space becomes charged and responsive to the movements of time, plot, and history", seems in some ways even more appropriate to film than to literature, whereas literature plays itself out within a virtual lexical space, the cinematic chronotope is quite literally splayed out concretely across a screen with specific dimensions and unfolding in literal time (usually 24 frames a second), quite apart from the fictive time/space specific films might construct.¹⁶

Stam focuses on the uniqueness of cinema to represent time and space in a fashion which exceeds the literary form. Stam's distinction between literature's two dimensionality within the 'lexical space', and cinema's three dimensionality privileges the visual image and connects its relationship to space as much as to time. Cinematic techniques such as framing and shot composition highlight the mobility of the frame which defines the image. Framing is also an integral process when delineating the fictional space of the narrative from the real spaces outside. Framing also holds out the possibilities of creating unique chronotopic formations which fuse the world inside the film with the world outside. I will be returning to the importance of framing and its relationship to fictional and real spaces.

Besides Stam's argument regarding the advantages of cinema's three dimensionality, there is the additional argument that cinema has the capacity to visualise movement, causality and change. Both movement and change are components of Bakhtin's essay in relation to the passage of time and his notion of the journey. The spaces covered along the 'adventure-time' Bakhtin analyses enable the characters in the story to gain new knowledge through their encounters, which are determined both spatially as well as temporally. Change in this instance is defined through the experiences of knowledge and exchange. Stam's argument about cinema's medium specificity to unfold the image in a time and space also works in the case of representing the element of change. Cinema is intrinsically about change emerging through the consecutive flow of stilled images as they are projected at a determined speed. These cinematic qualities present further connecting threads for scrutiny between Deleuze and Bakhtin.

Deleuze, Bakhtin and Cinematic Space

Deleuze's third time-image shatters the series of cinematic time because it is identified by the 'paradox of the interval'. This forms a chasm between the representation of time as 'before' and 'after', denying movement and change as Deleuze celebrates duration with its capacity to recapture the past. However, there are passages in *Cinema 2* where he recognises that change and movement are required, and not only stillness and duration.¹⁷ It may appear contradictory to harmonise Deleuze's celebration of the time-image (and its stillness), with his

consistent philosophical view that cinema is inherently and even morally bound to transform through its responsiveness to the world outside.

In my Introduction I identified the extent to which the complex relationship between the concept of the ‘outside’, and its links with the ‘inside’, as it is described in *Cinema 1*, manifests Deleuze’s hostility to closed systems, because these close-off the possibilities for transformation and the opportunity for the new to emerge. In *Cinema 2*, Deleuze’s use of the ‘outside’ contains (as discussed in both my Introduction and Chapter Six) essentially Foucaultian elements. These influences contribute to our understanding of how the chronotopic-image emerges through the interplay between inside and outside forces, where ‘thought of the outside’ manoeuvres along the frontier of both inside and outside; and thus becomes a transformative agent.

As I also described in the Introduction, Deleuze frequently makes conceptual shifts in his use of the ‘outside’, veering from concrete to abstract descriptions, which are not inconsistencies, as I argued, but a recognition of how the real and the imaginary conspire to affect change. As noted, there are passages in both volumes where I interpret the space of the outside to specifically describe real physical spaces, such as in the forceful opening passage of *Cinema 2* where he cites André Bazin’s new blueprint for post-war cinema. Bazin’s insights, centred on new directions in Italian Neorealism, suggest how the space of the outside filters into the imaginary spaces of cinema, re-defining its purpose.¹⁸ If cinema were closed off as an inside aesthetic space it could not respond to the outside forces which are the agents for change.

Therefore, in spite of Deleuze’s investment in the time-image, it is not a contradictory aspect of his philosophical evaluation that a ‘thread’ is required to connect cinema with outside spaces.¹⁹ These real spaces precipitate change within. The war is the event in Deleuze’s paradigm, together with other contributing factors which has shaken up all faith in the cinema of action and forced cinema to find new images. By the end of *Cinema 1* Deleuze sums up on how both ‘...the open totality and the event in the course of happening, are part of the profound Bergsonism of the cinema in general’.²⁰

Therefore, we might contend that it is through cinema’s relationship to fictional and real spaces (the ‘open totality’) where Deleuze sees new formations in the cinematic image. Whilst these fictional and real outside spaces are separate,

Deleuze forcefully argues that it would ‘be impossible’ to make cinema an absolutely closed system.²¹ When we get to *Cinema 2*, the Foucaultian influences prevail, as Deleuze fuses the notion of inside and outside, with real and imaginary, as they coalesce indiscriminately. His fascination with the outside advances his conceptualisation of space, which as I argue in my Introduction often appears as slippages. I propose in this chapter, as I contend from the outset, that Deleuze’s conceptual manoeuvres consistently set out to trace the point where the inside and outside merge, because this marks the beginning of the new.

In *Cinema 1*, we have an important reference to the composition of time and space inside the cinematic image, which links with outside spaces. Here, Deleuze refers to ‘geographical, historical, social, space-time’.²² With this argument, there is a close match between Bakhtin’s idea of both time and space becoming responsive to the movements of history. Within the literary texts which Bakhtin studied, the chronotopic formation constitutes an artistic representation of a given external reality. It is important to this discussion of fictional and real space however to signpost where Deleuze and Bakhtin stand. For Bakhtin, the literary chronotope acts a mediator between ‘two orders of experience and discourse: the historical and the artistic’, so that we should not confuse the ‘represented world of the text... with the world outside the text’.²³ My analysis of Deleuze’s description of real and imaginary spaces in this thesis, and in the present chapter, identifies a more subtle and fluid interpretation of these spaces and their collaboration.

The authors of ‘Bakhtin’s Chronotope on the Road: Space, Time and Place in Road Movies since the 1970s’, describe how ‘[T]he chronotope of a particular text thus functions as an ideological index’.²⁴ Taking into account the context of Greek-Cypriot films of the pre and post-border phase, it is useful to apply the term ‘ideological index’ to refer to the presence of given social, historical, cultural and political trends which are represented in films. These contextual aspects bring Bakhtin’s writing on literary spaces closer to Deleuze’s exploration of cinematic spaces. With Bakhtin’s categories of the chronotope’s connection to an external reality, I now examine how we can explore the presence of a chronotope in many Greek-Cypriot films of the pre-border phase. Whilst it is possible to make a case that all films of the pre-border period contain in some measure, a space-time formation, I am concerned with analysing films which include a journey. Through

this development, the rhythms of movement and stillness, time and space form an ‘artistic chronotope’ which responds to the politics of stalemate.

Pre-Border Films: Crossings and Encounters

Many films in post-1974 Greek-Cypriot Cinema have explored the risks of venturing across the border. In addition to *Under the Stars*, which I will analyse, this theme is also explored in *Frontier Land* (Lia Lapithi, 2008), *Parallel Lives* (Marinos Kartikkis, 1998) and *Pyla: Living Together, Separately* (Elias Demetriou, 2004). These cinematic representations were often responses to the border incidents between Greek and Turkish-Cypriot soldiers on duty which led to crossfire and sometimes fatalities on both sides. Such episodes have also attracted high media coverage, which in turn fuelled new ethnic hostilities and thwarted bi-communal dialogues for peace. Films of the pre-2003 phase explore recurring thematic narratives. These comprise a journey across the border in spite of the political climate and the dangers of such a venture. Also the idea of chance encounters and the experience of new knowledge and understanding are prominent themes. These are associated with the tensions and hostilities of the island’s division.

Many films further explore the idea of something which is irrevocable or unattainable existing behind the border, such as nostalgia for a time and place, memories of cherished people, freedom and innocence. Some films encapsulate all these aspects. In the case of the short film *Espresso*, the presence of the buffer zone is recognised as a place of tension but at the same time the spectator experiences the intimations of its dismantling. This is an exemplar film where the fusion of time and space in the narrative shows the weakening presence of time as the narrative anticipates movement which can unify spaces and make them whole.

In this section my focus will draw on the theme of the journey and the encounter, returning briefly to *Espresso* and then exploring sequences from *Under the Stars* and Aliko Danezi-Knutsen’s *Roads and Oranges* (1998).²⁵ I will be highlighting the important contribution of these films in reflecting the war’s impact, before contrasting their space-time representation with those which emerged after 2003. It is striking how in Christos Georgiou’s *Under the Stars*, Phoebe, a young woman makes a precarious living by smuggling alcohol, tobacco and other items such as televisions across the buffer zone. When she travels through all the

checkpoints she skilfully uses a fake passport and then she is brave enough to barter with Turkish soldiers as to the going price for her goods. In Bakhtin's expression this film manifests an artistic chronotope shaped by the 'fusion' and 'intersection' of time and space with the movement of history. *Under the Stars* is similar in this respect with *Roads and Oranges*. Both of these films create their intrinsic chronotope which fuses together the world of the 'fictional' with the real political events which took place in Cyprus in the mid- late 1990s.

In *Under the stars* as in *Espresso* the presence of the buffer zone is a marker of ethnic division, a reminder of violence and misunderstandings ready to reach an explosive point. The buffer zone is forcefully captured in *Espresso*, in *Buffer Zone* and in *Airport for Sale*, and often as in this latter short film it forms the main production location. In *Espresso* the multi-stranded narrative emphasises how the characters within each narrative strand can occupy the same time simultaneously, whilst they cannot share the same physical space. The period is the late 1990s. This means that the Turkish-Cypriot soldiers guard the border at the same time as their Greek-Cypriot counterparts, whilst they are on opposite sides. In this light, the buffer zone is captured on screen as a space which represents tensions and hostilities which are ready to erupt. Through the soldiers, the reality of living in a divided territory where it is forbidden to cross a geographical space magnifies the harshness of ethnic conflict. Yet, the eventual meeting between the Greek-Cypriot man and the Turkish-Cypriot woman who initially communicate in an internet chat-room draws them closer towards overcoming the impact of the island's divided spaces as we see how real encounters between individuals can forge new communication and friendships. The meeting between the Greek-Cypriot man and the Turkish-Cypriot woman is the happy coincidence of their encounter in the virtual space of the internet. Here they are surprised to discover how the commensurateness of the space they share in a cyber chat room is not matched in the daily reality of their lives as they both live on the other side of the U.N. buffer zone.

In *Espresso*, the buffer zone is used as a location for both Greek and Turkish-Cypriot children to meet, imagine new games and play with their kites. Through these chance and spontaneous encounters which centre on the children's imagination and innocent play, the notion of the encounter symbolises hope and understanding in a future time. As their kites get caught up in the wire, we see them

negotiate how to disentangle them. *Espresso* is one of the first films to bring Greek and Turkish-Cypriot children together in the cinematic frame to capture them within the same fictional space. It is a theme which Farmakas explores more extensively a few years later in *Airport for Sale* (2007). Although *Eleni's Olives* (2004) and *Under the Stars* (2001) exploit the point of view shots which capture the events of 1974 from a child's perspective, these are narratives following the impact of the war's early days, producing recollection-images where the children actors are seen to be immobilised by fear. Instead of reacting, these young children become seers. Viewing the chaos around them replaces any action or reaction to the events of war and conflict. Encounters between a younger generation of Cypriot children such as in *Espresso*, foreshadow a more permanent friendship, once the border is lifted.

Deleuze's model of war torn Europe with its shattered spaces sustains a powerful image of space as inhabitable. He refers to 'de-humanised landscapes' and 'emptied spaces' in *Cinema 2*.²⁶ I want to explore how the border becomes a compelling image in the landscape of pre-2003 filmmaking because its presence signals a space which is not habitable. It is for this reason that Georgiou's film *Under the Stars* which contains several filmed sequences on location in the north and around the border emerges as an important film of the pre-border period. Luka and Phoebe both set about making an illegal crossing because they are driven by nostalgia to return back to their lost homes, more than the fear of being captured by Turkish soldiers patrolling the northern side of Cyprus. In this film, the border represents not only the stillness of time and the politicians' failure to find new political solutions, but it emerges as a barrier which stands between individuals and their memories across a landscape of time. Happy memories of childhood have been left on the other side of the physical barrier, along with recollections of a beloved home and the security of family and kin. Luka and Phoebe were both orphaned by the war and they experienced displacement. Each has spent a quarter of a century storing memories of another place and time.

Under the Stars forcefully represents the space of the border and its division in its relationship to the passing of time. The stillness of time is captured in the photographs both Luka and Phoebe are attached to. Luka has a photograph of his father's car and another of his parents. Similarly, Phoebe has a picture of her parents which she carries with her in the locket she wears. Whilst these cherished

photographs encompass the stability of a world each can never recover, it is highly poignant to consider how far the stillness of the photographic image contrasts Luka's and Phoebe's physical movement to the occupied northern side of Cyprus. These photographs encapsulate the certainty of the moment in ways which the photographic image is privileged by Barthes. I drew on Barthes's descriptions of time in the photographic image when I explored the representation of time in Chapter Five. Whilst Luka and Phoebe make the journey to the north, they are venturing on a physical journey which nonetheless can only take them back in time, rather than forward. For time to push forward, the political climate would need to be such that they were able to move back to the north, both legally and permanently. Thus I want to argue that the space-time formation within *Under the Stars* as a pre-border film gives emphasis to the lingering stubbornness of time.

Phoebes and Luka's experiences of loss and dislocation are overtaken by the compulsion to make the crossing, because they hope that this journey will recoup something which they left behind in their childhood over two decades ago. When Luka finds his way to his village in the north he is confronted with the visibility of decay and time's passing. He is shocked when he sees his father's car left in its original place in front of the house. As a boy of around 9 years he witnessed his father being blown up in this car in an attempt to get it started so he could drive his family away from the falling bombs. This formation of time and space exemplifies what I identified from the outset about the residual traces of old time in pre-border films which are captured through the desolate landscape, the destroyed car and Luka's abandoned home. I want to propose therefore, that *Under the Stars* contains its unique space-time or chronotope, but it is a distinctly different chronotope to what I will examine, when I turn to films of the post-border period, because time continues to subordinate space. In *Roads and Oranges*, another pre-border film, the presence and passing of time is explored through the theme of the missing persons.



Figure 7.1 Phoebe and Luka crossing the U.N. border.

(Source: *Under the Stars*, Christos Georgiou, 2001)

Roads and Oranges: Crossing Space and Time

Roads and Oranges engages with the harsh consequences of the war for a Greek-Cypriot family where a husband and father has been a missing soldier for over two decades. There are similarities in this respect with Simon Farmakas's short film *Absent*, which was discussed in Chapter Four. *Roads and Oranges* draws on the debated theme of the missing soldiers which was widely discussed in the media in the mid 1990s, as families began to lobby for more government action to make information known on the missing soldiers. In this light, it reflects the political realities of the 1990s. This issue, which represents the uncertainty facing families who waited for many years to learn of the whereabouts of their missing person accentuates the enduring presence of time which did not bring any knowledge, truth or change. Through the theme of the missing father, the daughters' journey across many geographical spaces, in search for information about their father and their various encounters on the road unfold in this film.

Daphne and Anna are two sisters who return home to Cyprus after a period of absence. They are confronted with the island's transformation and divisions. When they travel through the streets of their home town close-up camera shots capture the graffiti and provocative political slogans painted by Greek-Cypriots. One such slogan reads: 'From 1974 the Turks are eating our oranges'. This refers to the occupation of the northern side of the island by Turkish troops from mainland Turkey. It also refers to the fact that all the agricultural produce which was planted

by Greek-Cypriots before they abandoned their homes and farms cannot be consumed by them, but their produce is being consumed by the enemy.

In the days that follow their return the sisters become aware that in spite of the considerable passage of time, the family and their mother in particular does not discuss their father's absence nor does she show any inclination to pursue the matter. This is set against the backdrop of media debates on the theme of missing persons and a renewed interest in response to one article where an undercover Greek-Cypriot journalist reports on sighting two missing persons in Turkey. Here, developments in the narrative, correlate with the real events at the time where leaders of the two communities met up: 'On July 31, 1997, the leaders of the two communities, Clerides and Denktash, agreed to provide each other immediately and simultaneously all information at their disposal on the location of graves of Greek Cypriot and Turkish Cypriot missing persons'.²⁷ It became known through inter-ethnic communal dialogue between representatives that some Greek-Cypriot soldiers were taken by the Turkish soldiers back to a prison camp in Turkey. Paul Santa Cassia writes that 'the majority of the missing seem to have disappeared behind enemy lines'.²⁸ Anna discovers a letter which her mother has kept hidden regarding her father's whereabouts. She is determined to find out what she can about the circumstances leading to his disappearance.

She visits her grandfather and this marks the first encounter on her journey towards locating the truth about her missing father. Encouraged by the belief that her father is alive and perhaps living in Syria, Anna follows the leads in the discovered letter. This was written to her mother by a Greek-Cypriot couple who were held captive by Turkish soldiers. Ultimately, Anna makes the journey to Rhodes, where various encounters bring her more knowledge and possibly closer to the real truth. She discovers that her father may have been one of two soldiers who were taken to a prison camp in Turkey. Joined by Daphne in Rhodes, both sisters take a boat and make the crossing to Turkey. They walk for considerable distances, catch a bus ride, and then hitchhike until they encounter a Turkish family on the road. In the sequence which follows where the family extend their friendship and hospitality as they take them to their home and prepare dinner, there are some comparative threads with *Under the Stars*. The first is the chance encounter with the Turkish family which is fortuitous in providing the sisters with food and comfort on their journey.

In *Under the Stars* the theme of chance comes into play when Phoebe and Luka encounter some Turkish soldiers as they attempt to cross the border. The soldiers do not know that Phoebe and Luka are Greek-Cypriots as Phoebe has learnt to speak English fluently and she has also acquired an illegal British license plate for her truck. However, Phoebe is willing to enter into a game of ping-pong with them, playfully suggesting that if she and her companion win they might be permitted to smuggle their goods to the other side. The tension amplifies when Luka feels reluctant to play this random card for the ease of making a journey to a place which he continues to regard as home.

Furthermore, it is in the sequences where the sisters in *Roads and Oranges* and Phoebe and Luka sit down to dinner that both films capture the strange atmosphere of communication and laughter, tension and irony. In *Roads and Oranges* the sisters are befriended by the Turkish family who welcome them to their dinner table. However it is not long before the man becomes suspicious and begins to ask questions. The sisters leave in haste before their identity is revealed. In *Under the Stars*, Phoebe and Luka's truck breaks down on the other side of the island. Whilst it is being repaired they end up sharing a meal with a group of Turkish men. As they all drink and eat, Luka relaxes and in his intoxicated state he can laugh at a joke with his enemy. Only when he is modestly drunk can a form of amnesia take hold of his memories. This is a pivotal sequence, teasing out the hope for forgiveness and communication. It is only when Luka inadvertently comes across an old newspaper article which is displayed in the kitchen that he recovers from his merriment as he insists to Phoebe that they must leave. In the article, the headline makes reference to the heroism of the Turkish troops who invaded Cyprus in 1974. This is too much for Luka and he cannot sustain his disguise as a British tourist travelling in the north. Even with the passage of two decades, it is not possible for him to let go of the past.

In both films, the encounters on the road create a momentary space where Greek-Cypriots and Turks enter into conversation, even share a joke and a meal. In so doing, *Under the Stars* and *Roads and Oranges* encourage the spectator to see the complexity of the political realities and to see the human individuals behind the politics on all sides. In *Roads and Oranges*, the Turkish wife who takes Anna and Daphne home extends genuine warmth and hospitality. In *Under the Stars*, the sequence captures their laughter and companionship. However, in both films the

chance encounters and the knowledge they bring even at the level of individuals coming face to face, define a particular chronotopic-image, characterised by the disjunction between historical time and space.

Roads and Oranges and *Under the Stars* encapsulate a distinctive space-time within their narrative which is a prevalent feature in Greek-Cypriot cinema before 2003. Both narratives explore the forbidden territory on the other side, for example, in *Under the Stars*, Phoebe and Luka make the crossing where in the ‘fictional’ space of the narrative they encounter young Turkish soldiers carrying out their orders; and a group of Turks who invite them to their home. Anna and Daphne make the journey to Turkey. In both films, there is a narrative space where dialogue unfolds at intermittent points across the divide, but in both stories the historical climate cannot sustain permanent companionship or communication. However as films which capture attempts to cross the border, they bring new insights about the experiences of the war and its impact, the loss, dislocation and perpetual compulsion to return home.

In *Under the Stars* a closing sequence brings Phoebe and Luka some harmony as they each imagine they are dancing with their loved ones on a beach in the north of Cyprus. Such imaginative play suggests the anticipation of the new within cinema’s creative spaces. Through their journey which ultimately leads both to their home, they have made a crossing in time which has gone back rather than forward; but they have experienced a new perspective on the past and their memories.

In *Roads and Oranges* the notion of the journey and its encounters operates thematically whilst the cinematography produces tracking and movement which moves to the left rather than the right side of the frame. This creates the sensation of cinematic movement but it is intermingled with the gravitating pull back to the past. In the opening sequences capturing the sisters’ journey home there are quick cuts to shots of elderly Greek-Cypriot women sitting outside their houses. These shots sustain the idea of time passing as these women wait for change, for knowledge of the return of a soldier; or the go ahead to return home to the north. This idea links the steady tracking shots with the theme of the missing soldier. As Anna and then both sisters make their journey from Cyprus to Greece and then Turkey their encounters and crossings bring piecemeal knowledge which leads them to some truth. In Turkey they encounter the Greek-Cypriot journalist who is undercover. It

is he who broke the news about the two Greek-Cypriots escaping prison in Turkey. From here they experience their final meeting with a Turkish shepherd who informs them that he saw their father cross the sea onward bound to Syria.

Both Daphne and Anna make the journey home to Cyprus from here. As the scene cuts and the sisters are back in Cyprus, the tracking shots move forward towards the screen, as they suggest a new horizon of time in motion. When they get out of the car and begin to walk the remainder of their journey home the camera moves in closer. As a pre-border film, *Roads and Oranges* contains residual traces of the recollection and time-image. Neither Anna nor Daphne will forget their father, but their journey across many spaces at home and abroad has given them a rationale for understanding the past and letting it yield a little as they look towards the future.

Roads and Oranges highlights what Deleuze would refer to as the inside or outside, the real and the imaginary spaces. With a narrative centred explicitly on real political events, this film manifests the ways in which Deleuze concepts are crucial to our encounters with cinema as system for representing the interface between the real and the fictional. As *Roads and Oranges* fuses the world inside the cinematic space with the outside realities of Cyprus's political conflict, the formation of its unique artistic chronotope is further testimony of how far the imaginary space is the most effective or viable space to play out the real, and even make claims to offer the truth.

In the closing sequence we encounter a subtle change in the dynamic between time and space. Tracking shots follow the sisters, who abandon their car upon reaching their home village in Cyprus. As they embark on the road home, the camera zooms out to realise a wide shot. This sustains the feeling of their mobility which contrasts with the opening sequence where the tracking shots moved towards the left of the screen, suggesting a regression in time. Also, in this opening sequence, the sisters are only captured sitting down as they drive back home in their car. To sum up, *Roads and Oranges* forms a unique chronotope as a pre-border film. Through the sisters' onward movement in the final scene, the director intimates that a new chronotopic-image is in gestation, as time is seen to release its stubborn hold on the image.

Post-Border Films: Two Spaces

Whilst old time prevails in films of the pre-border period, what emerges after 2003 produces chronotopic-images which reflect new encounters between time and real spaces. Both pre- and post-border films utilise the physical and built up landscape as part of the cinematic set. Nonetheless, post-border films reflect a new dynamic between these two spaces, the real and fictional, which centres on themes of reconciliation rather than hostility, spatial re-unification, rather than fragmentation. What are the connections between these real outside spaces with spaces inside cinema where the fictional world is constructed? How does cinema distinguish these two spaces for the spectator and why are two spaces important for cinematic chronotopes in post-border films? My readings centre on two short films *Kaan & Michalis* (Lefcos and Maria Clerides, 2007) and *Visions of Europe: My Home on Tape* (Christos Georgiou, 2004). Finally, through the documentary film *Sharing an Island* (2011) I draw some concluding comments.²⁹

In his essay ‘Antonioni: Space, Place, Sexuality’ David Forgacs describes the two different spaces in cinema by delineating between the ‘two-dimensional film image, bounded by the frame’ which separates the cinematic image and the space which is ‘natural or built, which lies before the camera (i. e. profilmic space)’.³⁰ Forgacs’s engagement with the idea of ‘profilmic’ space is a useful way of describing the post-war landscape in Greek-Cypriot films. What distinguishes chronotopic-images in post-2003 films centres on how real physical spaces were absorbed into the landscape of the imaginary and fictional. In the films I have selected for discussion, the variation in chronotopic formation is determined by the ways in which the filmic and profilmic spaces are seen to connect. As will become apparent, I will be using the terms filmic and profilmic as terms which correspond with imaginary and real spaces.

In *Questions of Cinema*, Stephen Heath’s discussion of ‘*filmic construction*’ sheds a different light on ‘filmic’ and ‘profilmic’ cinematic spaces.³¹ As he defines ‘*filmic construction*’ to signify the fictional space of the narrative, Heath points out that if we compromise temporal or spatial continuity in cinema, this is justifiable, given that it is a fictional space.³² Cinematic spaces can operate as distinct, separate and fictional in comparison to real outside spaces where, as he goes on, there are ‘no jerks in time or space in real life’.³³ At the same time, filmic space ‘uses

elements lifted from real space' in order to 'give the picture...in short, to create continuity'.³⁴ Heath's engagement with cinema's spaces is useful to the arguments in this chapter because it provides a diverging but analytically useful point of view to that which I am arguing, regarding the interaction between filmic and profilmic spaces. Heath proposes that the fictional / filmic space contains the capacity to create illusions of unity and harmony, which are not necessarily found in real spaces.

I want to argue that Deleuze offers a different interpretation of the relationship between these two spaces. He describes a complex relationship between filmic and profilmic spaces, but it is one defined through a dynamic of mutuality, rather than their separation. In *Cinema 1*, he refers to profilmic space as 'concrete' and therefore he discerns it from the 'imaginary' spaces of the filmic. Within the closed system of the cinematic set, Deleuze describes the inferences to the 'out-of-field'. In so doing, he suggests there is a space within the frame, which is not discernible, arguing that the 'thicker the thread which links the seen set to other unseen sets the better the out-of-field fulfils its first function, which is the adding of space to space'. In this scenario, the relationship between the closed system and outside spaces is never in Deleuze's argument, completely eliminated, but as Deleuze suggests it is sustained through the complexities within the set.³⁵ As noted in my Introduction, in *Cinema 2*, he expresses this dynamic by stating that '[I]t is as if the real and the imaginary were running after each other, as if each was being reflected in the other, around a point of indiscernibility'.³⁶ Both these observations, with their fluid and abstract approaches, identify the distinct and yet what Deleuze defines as indiscernible encounter between the real and the imaginary. As I turn to a reading of *Kaan & Michalis* I want to point out that the presence of a digital camera which is owned by the young boy Michalis, as he travels around the north of the island, creates the layers of abstraction that we detect in Deleuze's explication. This concerns the interaction between profilmic and filmic space. I will return to a discussion of Michalis's digital capture of events.

Kaan & Michalis acknowledges filmic and profilmic spaces and in a counter-intuitive fashion creates what I describe as a flat image, because it attempts to dissolve the distance between these spaces 'to a point of indiscernibility'.³⁷ The motive for striving for this continuity of time and space in the film can be conceptualised with reference to the tenuous 'thread' Deleuze describes which

keeps the outside and inside space connected.³⁸ Space comes into a new relationship with time, which has kept it subordinated. Through Michalis's mobility in the recently forbidden northern territory, the film precipitates both the continuity of time and spaces. Does such cohesion emanate from a filmic construction as Heath suggests, or is the unity of the narrative a result of new realities in the profilmic space? In *Visions of Europe: My Home on Tape* which I will return to, the chronotopic-image captures a more compromised formation between time and space and *Sharing an Island* frames a new interconnection which re-distributes time, bringing new spatial unity. I will first examine the function of framing in order to examine how filmic and profilmic spaces are created within these three films.

Framing Spaces

Framing enables film directors to select the elements which will be visible in the filmic space for the spectator. In so doing, they also decide what is to be excluded. For Deleuze, framing is 'the art of choosing the parts of all kinds which became part of a set' which to some extent he views as a self-contained space when he adds: 'This set is a closed system, relatively and artificially closed. The closed system determined by the frame can be considered in relation to the data that it communicates to the spectators'.³⁹ Framing can be seen to contain a 'relatively and artificially' constituted 'set'.⁴⁰ This friction in the relationship between the two cinematic spaces suggests how far framing intercedes between the inside and outside spaces of the set. It is this aspect of the filming process which also distinguishes between literary and cinematic chronotopes. We might consider Bordwell and Thompson's view that there is no comparable function to a frame or border in literature:

[...]it may seem odd to talk of something as elusive as the border of the image, (since after all, literary critics do not talk of the margins of the page in *Moby Dick*). But in a film, the frame is not simply a neutral border, it produces a certain vantage point onto the material within the image. In cinema the frame is important because it actively defines the image for us.⁴¹

Furthermore, the cinematic image is shaped by mobile framing which emphasises its unique use of space when compared to other artistic forms such as the borders of a painting which are fixed or limited. Wherever the frame shifts to, is where the filmic world is created: 'Whatever its shape, the frame makes the image

finite. The film image is bounded, limited. From an implicitly continuous world, the frame selects a slice to show us'.⁴² Framing establishes the real space from the reel, carving a 'slice' of time as well space. If we align Heath's observations with Bordwell and Thompson's, framing also plays a part in representing the separation and dispersal of spaces in the filmic construction. Conversely, it can actively unify spaces by by making 'homogeneous', as Heath observes whilst commenting on Jean Mitry: '[he]...will write that shots are like "cells", "distinct spaces the succession of which, however, reconstitutes a homogeneous space, but a space unlike that from which these elements were subtracted"'.⁴³ Implicit in Heath's observation is the idea that of the filmic and the profilmic space and furthermore, as an imaginary space, Mitry identifies how it constructs unified, rather than divided spaces. This idea detracts from Deleuze's diagnosis of post-war European cinema which increasingly reflected the dissemination of real spaces within imaginary spaces. Increasingly, modern cinema reflected more than ever for Deleuze how the visual image would operate separately from sound, and the latter would be re-located to a space outside this image. With its focus on the realities of the island's political recovery, why does *Kaan & Michalis* create homogeneous space and contest the idea of a divided filmic space? I now turn to this short film.

Kaan & Michalis: The Journey

Kaan & Michalis begins with a car journey which leads to the crossing of the U.N. border in Nicosia. At one level, *Kaan & Michalis* contains many features of the chronotope of the road which we detect in pre-border films, but the film explores new horizons within the context of post-2003 politics. These features are captured in the family's journey across the former buffer zone, Michalis's encounter with Kaan who is Turkish-Cypriot and the new understanding which both boys and other children in the north gain as they play together. Ultimately, the idea that new insights are shared between Greek and Turkish-Cypriots emerges in the last frame, as the adults from both communities are seen to interact together. As I have suggested, *Kaan & Michalis* is not entirely dissimilar from some pre-border films and arguably many fruitful readings can be made with reference to Bakhtin's 'adventure time' and to other identifiable features of the chronotope of the road, including the importance of the chance encounter/s.

However, this film emerges in a post-2003 climate with its dense and complex composition as it aspires to an entirely different chronotopic formation, predicated on a new equilibrium between time and spaces. The narrative culminates in a meeting between two young boys: Kaan who is Turkish-Cypriot and Michalis a Greek-Cypriot. Kaan lives on the ‘other side’ of the U.N. border in the north of the island. They are both about ten years old. Notably, this indicates that they are not from a generation with any first hand memories or experiences of the 1974 war such as other characters we encounter in post-war films; for example Eleni in *Eleni’s Olives*, Luka and Phoebe in *Under the Stars*, the young female narrator in *Her Violet Garden* and the young man in *Buffer Zone*. *Kaan & Michalis* represents a new generation from each ethnic community who can look forward in time and not back.

Michalis who lives in the south makes the trip with his parents in their car across the checkpoint now that the border has been lifted. Michalis’s parents end up quarrelling over an insignificant issue. They get out of the car and continue their argument. At this point, Michalis leaves the car and takes his digital camera with him. He looks around and sees Kaan and other boys playing football. When invited to join them he does not hesitate. It is interesting how far the space of play and friendship inhabited by children is a prominent feature of this cinema which strongly suggests how the spontaneous element of play is a creative and positive force which can influence a new political reality, as is also represented through the children in *Airport for Sale*. Kaan does not hesitate before he invites Michalis to play with him and his friends, and Michalis does not think twice before he joins in. Kaan shares his food with Michalis and both are seen to communicate, even if they do not speak the same language.



Figure 7.2 Crossing the Border to go to the north of Cyprus

(Source: *Kaan & Michalis*, Maria and Lefcos Clerides)

I now turn to reading of *Kaan & Michalis* with its two spaces and I will examine aspects of its cinematography, the notion of movement in the cinematic spaces and the actors' mobility in addition to framing. What are the profilmic spaces in *Kaan & Michalis*? It is shot entirely on location in Nicosia emphasising both sides of the border through the journey and the crossing. Kaan lives with his parents in the north of Nicosia and Clerides and Clerides capture shots of both the outside spaces where Kaan plays and interior shots in his home. When the film commences, Michalis and his parents are travelling from the south of the capital city towards the U.N. border where they will travel to the north of the city. This 'profilmic' space is captured when the camera zooms in to realise close-up shots with the names and directions on the road signs which are written in both Greek and Turkish. It is from these real spaces before the camera where Clerides's and Clerides's framing imposes its limits, slicing into profilmic time and space to create a fictional world. What effect do they achieve?

Framing is pivotal in *Kaan & Michalis* because it precipitates movement in the images, defining the filmic spaces as continuous, unified and homogenous

rather than shattered and disconnected. Clerides and Clerides weave the cinematic spaces together with the intention of creating internal narrative stability. Accordingly, there are no shots of either interior or exterior spaces which are depicted as sites of division and destruction. This contrasts markedly with the representation of these spaces in *Airport for Sale*. In *Airport for Sale*, the prominence of the barb wire across the buffer zone captured on the screen emerges as a driving metaphor for contestation and separation which the filmmaker replicates inside the abandoned airport lounge. In *Airport for Sale* there is an attempt to unify outside and inside space through the children's movement into and out of the forbidden space in the airport's exterior. Consequently there is a contradictory force between filmic and profilmic space in this film which is not manifest in *Kaan & Michalis*.

Framing emerges as a vital cinematic device which creates a border around the image. In so doing, it establishes the two spaces: the profilmic and the filmic. Yet I have argued that this distinction is more subtle and complex in *Kaan & Michalis*, than it is in *Airport for Sale*. My description of a 'flat' image in *Kaan & Michalis*, expresses the attempts made by film directors to construct a new political reality on the screen. The intention is to compel the spectator to view outside space, the space of political change which has permitted movement across the border as one which can be seamlessly transposed onto the screen. This is why Michalis is seen to carry his camera with him. What he captures fuses real time with fictional time as it also smoothes the distinction between real and imaginary spaces. The film encourages the spectator to invest in the reality of the new political climate, which is not invented, or fictionalised on the screen.

On-Screen / Off-Screen

The screen is not a frame like that of a picture, but a mask which allows us to see a part of the event only. When a person leaves the field of the camera, we recognise that he or she is out of the field of vision, though continuing to exist identically in another part of the scene which is hidden from us. The screen has no wings [...].⁴⁴

In Noël Burch's *The Theory of Film Practice* a chapter entitled 'Nana, or the Two Kinds of Space' distinguishes between what he describes as 'on-screen' and 'off-screen' space. On-screen space constitutes that which includes 'everything perceived on the screen by the eye'.⁴⁵ Burch explains that in order to understand the

significance of what is taking place on-screen it is important to examine it in connection with that which develops off-screen, pointing out that off-screen space is more complex. However, he maintains that its significance emerges through a dialectical relationship with on-screen space. This interplay of spaces explains how meaning is created in the narrative space. Using Jean Renoir's *Nana* as an exemplary film which utilises off-screen space extensively, Burch suggests that this is made up of six "segments". These are explained below:

The immediate confines of the first four of these areas are determined by the four borders of the frame, and correspond to the four faces of an imaginary truncated pyramid projected into the surrounding space, a description that obviously is something of a simplification. A fifth segment cannot be defined with the same seeming geometric precision, yet no one will deny that there is an off-screen space "behind the camera" that is quite distinct from the four segments of space bordering the frame lines, although the characters in the film generally reach this space by passing just to the right or left of the camera. There is a sixth segment, finally, encompassing the space existing behind the set or some object in it: A character reaches it by going out a door, going around a street corner, disappearing behind a pillar or behind another person, or performing some similar act. The outer limit of this sixth segment of space is just beyond the horizon.⁴⁶

Deleuze's description of framing complements what Burch discusses in the above passage in relation to cinema's on-screen and off-screen spaces. Deleuze explains how all framing decides the 'out of field' which refers to 'what is neither seen nor understood, but is nevertheless perfectly present'.⁴⁷ Burch's study of on-screen and off-screen space can be considered along with Deleuze's description in *Cinema 1*, of on-screen and off-screen spaces:⁴⁸

In one case, the out-of-field designates that which exists elsewhere, to one side or around: in the other case, the out-of-field testifies to a more disturbing presence one which cannot even be said to exist, but rather to 'insist' or 'subsist', a more radical Elsewhere, outside homogeneous space and time. Undoubtedly these two aspects of the out-of-field intermingle constantly. But, when we consider a framed image as a closed system, we can say that one aspect prevails over the other, depending on the nature of the 'thread'. The thicker the thread which links the seen set to other unseen sets the better the out-of-field fulfils its first function, which is the adding of space to space. But, when the space is very fine, it is not content to reinforce the closure of the frame or to *eliminate the relation with the outside*. It certainly does not bring about a complete isolation of the relatively closed system, which would be impossible [...].(My emphasis).⁴⁹

Even if the link between imaginary and real spaces is fragile, it is nonetheless effective in defining the interconnection of the framed and the out-of-field.

Why does *Kaan & Michalis* reject the mutuality of on-screen and off-screen spaces? How do Lefcos and Maria Clerides sustain the world they create inside the narrative space, without including the out of field? The film's artistic chronotope reverts to its own version of what Bakhtin defines as the text's inability to distinguish between internal spatial and temporal qualities.⁵⁰ Through its ambition to realise images with new connections to physical spaces, this film contributes to

the innovation within post- 2003 Greek-Cypriot Cinema by creating movement and change. Correspondingly it constructs a new formation of time in relation to space by fusing what Burch describes as on-screen and off-screen space. Such a project re-conceptualises our initial premise of these two spaces as much as the dynamic I have been highlighting between real and imaginary spaces.

Kaan & Mihalis flattens out the image on screen to give the perception of one space. Heath explains how this ‘flatness’ in cinema can work to sustain spectators’ attention on the screen:

As for the screen, it receives and gives the frame, its flatness halts the image and lays the base of that triangle for which the spectator’s eye provides the apex. Doubtless there is a sheer pleasure for the position of the eye in the very fact of the projection of the frames onto and from the screen in their ‘hitting the screen’; a space is established with no ‘behind’ (it is important that the Lumière brothers should set the screen as they do in the Grand Café and not with the audience on either side of a translucent screen, that cinema architecture should take its forms in consequence, that there should be no feeling of machinery to the side of or beyond the screen, that the screen should be one of the most stable elements in cinema’s history) [...].⁵¹

As Heath’s statement nuances what Burch has described as the frame’s ‘segments’ Heath gives emphasis to the screen’s capacity to sustain its internal signifiers. It is, as he puts it a ‘stable’ element, implying that the filmic space can create meaning without any recourse to the outside, such as the spaces off-screen. In a remarkable sense, *Kaan & Mihalis*, whilst narrating a contextually specific story located in a particular national time and space, exploits the technical aspects of cinema to connect its narrative to the present and to release it from the past. In marked contrast to *Airport for Sale*, framing and choice of shots create a different relation to both time and space, reconnecting the latter with movement. Effectively, *Kaan & Mihalis* addresses the nightmare of history and the coercive forces of collective memory. It constructs a narrative without leaving traces of the past. Without the sense of the out-of-field, and with a focus on-screen *Kaan & Mihalis* succeeds in creating a rhythm of continuous narrative movement which attempts to unify spaces.

Unifying Narrative Spaces

Narrative unity and contiguous movement are sustained through the journey from the south of the island through the border and on to the other side which creates the impression of unifying the island. As the images flow across the narrative landscape, the spectator gains a sustained view of the physical landscape which has

up to recently been represented ideologically and visually as forbidden, abandoned and hostile. With few perceptible gaps in between the individual frames the journey introduces cinematic movement, precipitates consecutive images and releases the flow of cinematic time. As Deleuze explains in *Cinema 1*, cutting is decisive in determining the length of the shot. In *Kaan & Michalis* the intensity of duration within the shot is rejected in favour of smooth transitions and limited cutaways which enable the directors to capture narrative stability without any disjunctions to the flow of movement. This culminates in the unfolding presence of new spaces on the screen.

For example, shots 1-12 are framed through almost seamless transitions even though the camera is mobile, centring on a range of different locations. The opening shot establishes Michalis in the car with his family. As he travels the camera makes the transition to Kaan's house. Here, his father is preparing breakfast in the kitchen. Another transition relocates the spectator to an exterior space where Kaan is playing football with friends. The camera switches back to the house and shows his mother calling him. In the next shot, shot 20 there is a smooth dissolve back to Michalis who is sitting in the car. At this point the frame captures Kaan eating breakfast with his parents. This is one of a few Greek-Cypriot films from the post-border period to take its spectators inside a Turkish-Cypriot home. As the camera makes these shifts in filmic space, it does so without disrupting the continuity of time. Effectively, the succession of time which is simultaneous and shared by both families is enhanced by the anticipation that they will also be able to share or inhabit the same space. Framing is instrumental in bringing unity within the narrative, and connecting the world of characters with the intention of harmonising this shared time with the disparate spaces captured on the screen. This culminates in the final frame where the boys, the other children and the parents are captured in one shot within the filmic space of the frame. The cinematography contributes to the characters' experience of the moment and of space.

The choice of camera shots gives emphasis to movement in the image. For example, *Kaan & Michalis* uses the wide shot extensively. Also, the medium close-up shot of the road in the opening sequence is succeeded by a point of view shot. This effectively situates the spectator in the passengers' position in the car. Consequently, the spectator shares the experience of movement with the characters. Movement is perpetuated by the mobility of the camera, presumably on a dolly

running parallel to the car building a sense of rhythm and movement. As the characters are captured from various angles in their immobile position in the car the sensation of freedom is sustained through the agility of the camera and the camera operator's mobility to manoeuvre with a hand held camera.

These techniques are in marked contrast to *Airport for Sale* where the majority of shots are medium or close-ups as well as static shots which stilled time, immobilise the characters or confine them to a designated space. Also, *Kaan & Michalis* captures few close ups or medium shots. Framing encapsulates the camera's freedom as it is released from the tripod to move with the characters, as they cross the filmic space with ease. The cinematic shot in *Kaan & Michalis* is spatial rather than temporal. This is distinctly in contrast to the duration of time which unfolds in *Airport for Sale* with long shots and freeze frames. Therefore, whilst a temporal shot actively traps time inside the image and creates a lack of what Deleuze describes as 'sensory-motor' action, spatial shots capture Michalis's vivid movements to film as much as he can. These shots are cut very neatly leaving no space or gap for time to be trapped in between the frames.

In comparison to *Airport for Sale*, *Kaan & Michalis* uses panning shots and wide shots to project the expanse of space which is to be seen without barriers or restrictions for the characters. For example when the frame moves from capturing the family in the car in the opening shot, to the wide shots of the road, the film connects the characters with the physical space around them; rather than suggest that they are fettered by the border or barb wire. In the opening sequence there is a close-up shot of the mother's hands holding passports. This is a swift shot before the camera pulls away to focus on the blue road sign which reads 'Go'. Mobile framing, wide angles and a distance between the camera and the actors suggests that time is able to flow through the spaces.

Michalis's initiative to get out of the car with his camera indicates his disposition to view the new landscape. Emphasis is given to the children's perspective of viewing the political. Michalis walks across the whole space of the frame, crossing diagonally and waving to the residents as he passes them by. He continues to record all he sees. Manoeuvring through these spaces, Clerides and Clerides suggest that Michalis's mobility works at a symbolic level unifying the divided spaces of the island and making them homogeneous. As he steps on and off the pavement we see that there are no limits to his mobility. These shots contrast

with the scenes in films from the pre-border period. In his essay on the chronotope, Bakhtin identifies the characters' movements as a defining axiom which fuses time and space. He refers to the '[H]uman movement through space' as that which 'provides the indices for measuring space and time...which is to say, for its chronotope'.⁵² With each step on the other side of Nicosia, Michalis sets change in motion, working inside the filmic spaces and building a new harmony between historical time and real spaces outside.

What light does this narrative unity shed on our conceptualisation of real and imaginary spaces in their Deleuzian context? The 'flatness' I have described in this short film which dissolves the distance between on-screen and off-screen space, runs counter to the Deleuzian philosophy I have identified throughout this study and suggests that cinema has closed itself off, and eliminated its connection to the world outside. I want to propose we consider the following passage from *Cinema 2* in order to re-evaluate our engagement with Deleuze's concepts:

For the confusion of the real and the imaginary is a simple error of fact, and does not affect their discernibility: the confusion is produced solely 'in someone's head'. But indiscernibility constitutes an objective illusion; it does not suppress the distinction between the two sides, but makes it unattributable, each side taking the other's role in a relation which we must describe as reciprocal presupposition, or reversibility. In fact, there is no virtual which does not become actual in relation to the actual[...]. These are 'mutual images' as Bachelard puts it, where an exchange is carried out.⁵³

I want to propose that *Kaan & Michalis* invites us to adjust our understanding of filmic and profilmic spaces, not because it closes off the compelling presence of the outside, and not because it proposes that cinema is a self-contained system which can produce meaning. I believe the complexities contained within the film's compressed mode of story-telling suggest how we can re-conceptualise how real and imaginary spaces find new ways of being distinct and also 'reciprocal'. The imaginary stability which defines the image in this short film is a courageous bid for a new political reality, outside.

'Movement is present, the act of covering' ⁵⁴

How far does *Kaan & Michalis* mark a new departure for Greek-Cypriot Cinema where movement is introduced back into the image? Is it naïve to invest too much in the journey and the encounters which lie at the heart of its narrative? How can a Deleuzian reading of cinema with its intimate connection to movement and spaces conceptualise the political crisis which underlines this film?

Deleuze's *Cinema I* begins with a description of the qualities of cinematic movement before charting its demise as the philosophical influences of time and memory precipitate a new dynamic between time and space. Right at the start of *Cinema I* Deleuze engages with what he admits is Bergson's complex thesis on movement, space and time. He explains how *Matter and Memory* (1896) exposes all attempts to 'reconstitute movement' because movement has to contend with abstract time and sections of space which are not mobile. As Deleuze asserts, Bergson's critique extends to cinema because it manifests 'one of these illusory attempts, that is to say that movement through space is always a reconstructed illusion.'⁵⁵ Deleuze describes how Bergson's thesis on movement 'gives us' an explanation of time as 'instant' and 'immobile' and then a perception of its movement, which is 'false'. Time is 'impersonal, uniform, abstract, invisible, or imperceptible' even though the image passes consecutively.⁵⁶ In other words, all cinematic movement is mechanically reproduced from static photographic images which when projected at a particular speed - 'twenty-four images per second (or eighteen at the outset)' creates the illusion of motion upon which cinema is built.⁵⁷

The question centres on how far we buy into this illusion when as Deleuze points out, there is a distinction between 'natural perception' and a 'cinematographic illusion'. We are wise to the actuality that cinematic movement is not real, and in spite of this, we are carried along with the passing of time and the illusion of continuity which works as an ophthalmic trick and a visual pleasure. For Deleuze, reproducing the 'illusion in a certain sense also' brings its 'correction' because after all as he reasons, the artificiality of the illusion rests with the artificiality of the 'means'. Cinema mechanically creates moving images which appear to move continuously, but this movement is the result of awakening 'photogrammes'.⁵⁸

Ten years after *Matter and Memory*, Bergson's *Creative Evolution* (1907) adopts a different critique of the cinematographic illusion which is reflected in his second thesis on movement, connecting his ideas much more with the earlier thesis found in chapter one of *Matter and Memory*:

Is not cinema at the outset forced to imitate natural perception? And, what is more, what was cinema's position at the outset? On the one hand, the view point [*prise de vue*] was fixed, the shot was therefore spatial and strictly immobile; on the other hand, the apparatus for shooting [*appareil de prise de vue*] was combined with the apparatus for projection, endowed with a uniform abstract time. The evolution of the cinema, the conquest of its own essence or novelty, was to take place through montage, the mobile camera and the

emancipation of the view point, which became separate from projection. The shot would then stop being a spatial category and become a temporal one, and the section would no longer be immobile, but mobile. The cinema would rediscover that very movement-image of the first chapter of *Matter and Memory*.⁵⁹

Crucially for cinematic movement, Bergson's new formula revises the privileged position of time as immobile and instant and relates movement not to privileged instants, but to any-instant-whatever. If, as in Bergson's second thesis, time is now an 'independent variable' which can be linked through movement, it can be connected through a 'mechanical succession of instants'. Deleuze's engagement with Bergson's theses which wrestles with the complexities of real and illusory movement is relevant to how *Kaan & Michalis* unravels these themes.

It is noteworthy to point out that Deleuze's arguments on the representation of time and movement which are relevant to analogue filming also extend to *Kaan & Michalis*. Even though this film uses digital filming techniques, it does not have to rely on the illusion of the continuous movement of photogrammes, to sustain the philosophical idea of spatial continuity, captured through Michalis's journey. In so doing, it raises important questions as to whether these young people can pick up the thread of time and history. This might create a new continuity of events which do not extend back to the divisive politics of the 1950s or 1960s, but commence in the present time they both inhabit. Can their developing friendship and dialogue create an unfolding present time?

To reach an endpoint with *Kaan & Michalis*, we need to negotiate a reading which gives integrity to the kind of movement which is intrinsically formed in the text. In *Cinema I* Deleuze appears to be suggesting that any reconstruction of movement in cinema is credible, because it does not need to be consistent with 'natural perception'. Cinematic movement restores movement as a cinematographic illusion even if this is perceptibly a false reconstitution of immobile images which is superficially resurrected into a continuous whole.⁶⁰ Certainly, in the earlier passages on Bergson in *Cinema I*, Deleuze is more critical of the mechanical capacity of cinematic apparatus. Whilst this creates movement in the stilled image, it exposes how time has taken place already, abstractly 'behind your back'.⁶¹ This means that time is never present and that it has already passed. Cinema is always therefore about that which has already occurred.



Figure 7.3 Michalis recording what he sees on the northern side of Cyprus

(Source: *Kaan & Michalis*, Maria and Lefcos Clerides, Cyprus, 2007)

This should be examined however in conjunction with what Deleuze explains in *Cinema 1*, where he considers Bergson's 'First thesis: movement and instant'. He explains how movement is 'indivisible' whilst space is 'divisible'.⁶² Movement is whole and transformative. If we map this abstract thought onto cinema we might gain a greater insight into how cinematic images rely on continuous whole movement to sustain the cinematic experience of continuous time. Transposed to the unfolding narrative in *Kaan & Michalis*, there is an all encompassing rhythm both thematically and cinematically of movement; such as the key sequence of the football game which relies not only on the actors' movements but also the camera's and the crew's. Here the spectator is carried along with the boys' movements across the space of the football pitch as they are also in an earlier sequence where Kaan and Michalis ride a bike in tandem. Both events sustain powerful images of unbroken mobility across real spaces. However, to what extent can the friendship between Kaan and Michalis isolate the present moment of real time before setting it in motion? Are there traces of past time, or do Clerides

and Clerides succeed in capturing time unfolding in the present? It is effective that Michalis has a camera through which he captures what he sees. This becomes a device through which the filmmakers can create the illusion of continuous movement and also of the image, unfolding in the present moment.

For example, when he leaves the car the spectator notes how he presses the 'record' button. Whilst he is using a digital camera, there is an aesthetic and philosophical attempt to dissolve the distinction between profilmic and filmic spaces, which this chapter has already identified. Giving the camera a central role in the narrative constitutes an attempt to flatten out the concrete and imaginary spaces, as though to convince the spectator that the 'real' events have been assimilated with ease into the fictional world and fused with it. When the record button begins, the spectator shares the same view as that which Michalis does through the viewfinder. When he joins the boys at a game of football, the camera remains on, forcefully creating what Deleuze refers to as the image of space, building on space.⁶³ In order to characterise the chronotopic formations in this short film I will attempt to conclude by discussing the representation of time in Christos Georgiou's *Visions of Europe: My Home on Tape* and drawing some comparisons between them.

Visions of Unity

Visions of Europe is a ten minute short film, shot on digital technology, even though the title suggests that analogue capture has been the medium of production. The reference to a 'tape' is consistent with the video camera which one of the main characters uses when he decides to produce a film of his home in the north of Cyprus. This reference to analogue capture offers interesting connections with the exploration of time which I set out in Chapter Five. It might be argued that as a refugee, Koulis is only in possession of a video rather than digital camera, but perhaps more significantly he wants to film aspects of his life in northern Cyprus in 2003, in an attempt to archive memories, experiences and places. Accordingly, it is interesting that the materiality suggested by filming on video tape rather than a digital film introduces the theme of the past and the traces of time which I examined in Chapter Five. Here, the importance of time is situated alongside attempts to embrace it physically.

Arguably, the prominence given to the tape which forms part of the film's title encapsulates Koulis's nostalgic journey to the north, which is both a journey across historical time and physical spaces. Therefore the idea of capturing the places he visits, including his family home on a film reel, introduces the idea of physically archiving the moment and storing it in ways which carry material traces. This form of capture differs from the computational capture of digital images, as discussed in Chapter Five. Therefore, the medium specificity of *Visions of Europe* works in tandem with the conclusions we might draw at the end of the film in relation to the space-time formations. By contrast, digital technology in *Kaan & Michalis* adds to the themes of movement and spatial continuity which is at the centre of this film. I will examine the space-time continuum in *Visions of Europe*, and I will also focus on how far it chimes or departs from the space-time continuum discussed in *Kaan & Michalis*. To realise this, I will be considering the presence of the camera in both films.

Visions of Europe is about two Greek-Cypriot men in their fifties, Koulis and George who have lived in the south of Cyprus since 1974. They are refugees of the war, with abandoned homes in towns in the north of the island. As the television news announces that the U.N. barrier has been lifted, many Greek-Cypriots are seen to wait in their cars, so they can make the crossing to the north. Koulis is decided that he wants to return back home to his home town. George takes a more cynical view pointing out that he is expected to show his passport when he gets to the crossing and this makes him feel like a 'traitor'. Koulis makes the crossing, taking his camera with him.

There are similarities to note between this film and *Kaan & Michalis*. Both centre on friendship, they feature the U.N. border and indicate its centrality to the characters' life, and in both films the main characters set out to cross this space. In both narratives, the story commences around the same time which is in 2003 when the barrier at the U.N. checkpoint is lifted. Containing these chronotopic qualities of the road, with the journey and the encounters along the way, there are superficial links between these two short films, which chronologically speaking are post-border films. However, the space of the border stands for different things in each case. Koulis and George have lived for nearly four decades as displaced persons who were forced to abandon their home as they were driven from the north of the island to the south where they now reside. It is through these traumatic experiences

of loss and dislocation that we are compelled to view what the space of the border means for them. For Michalis and Kaan's generation, the border does not necessarily imply conflict and division, but hope and new horizons. Travelling across Nicosia's green line and making the same journey to the formerly forbidden other side unfolds significant differences for the characters in these two short films. These differences emerge through the characters' location in the nation's historical time.

Old Time, New Spaces

As Koulis makes the crossing over the border and then the journey to his home town, he is dismayed to find that a Turkish woman from mainland Turkey now resides in his home. We might argue that this displacement from his living space contains strong Deleuzian echoes of real and abstract deterritorialisation, of time and the image, which concern Koulis. He also finds a door sign which belonged to his father's business, which has been left as it was. Here, there is an unsettling mix of emotions for Koulis, of the old and the new. His family home has been taken over by a stranger, whilst during the same passage of time, the door sign which is of no significance to anyone else, other than his father and the family remains where it was. This business sign is left to decay. Here, we detect some of the stubbornness of time which is located in *Airport for Sale*, such as where the Cyprus Airways plane is abandoned on the runway, or where the airport lounge is captured vividly as a desolate space which has been uninhabited.

Koulis's venture to cross the border brings real spaces and historical time into view. I want to make the case that the presence of time in the film's images, such as the state of the door sign and the new occupant in his former home forcefully suggest that these are features of the recollection-image. Through his own subjective experiences of time, Koulis has archived the past and frozen it in his recollections. These are arguably what Bergson would term pure recollections, where time and memory are internalised, authentic and suspended in a duration purely for themselves. Koulis aptly states '...I had it all in my mind like we left it'. The regime of the recollection and time-image unfold. Koulis discovers how the passage of time has set new developments in motion. He is able to visit the physical spaces of northern Cyprus, but the vicissitudes he faces do not cohere with his

memories. For example, the church in his home town is now a mosque. The changes which have been precipitated through the passage of time, such as the transformation of the Christian church into a Muslim mosque are symbols of profound change, precipitated by the war, conflict and ethnic division.

Time has not moved forward in the sense that Koulis, and other Greek-Cypriot refugees can return home. Therefore, the existence of recollection-images echoes the encounters between time and space created in films such as *Hellmets*, *Under the Stars* and *Buffer-Zone*. Koulis, unlike Kaan and Michalis is not at ease in the spaces of northern Cyprus, because unlike this new generation, he has invested a lifetime in what existed on the other side of the border, and the other side of history. His physical crossing of the border has situated him back in old time. *Visions of Europe* captures the photographic, even static quality of Koulis's memories which cannot be reconciled with his anticipation of returning home permanently in the future.

Ultimately, I want to draw my conclusions of how these two post-border films create their distinctive chronotopic-image by exploring the presence of the camera in each. As Koulis is seen capturing his former home on tape, the camera switches through a quick transition to a shot which shows him sitting down with his friend George. This subtle temporal and spatial shift from Koulis in the north of Cyprus, filming his and George's home, to the time and space where he is reflecting on what he filmed, intrinsically captures a moment which has already taken place and thus enables the regime of time and memory to take hold. The tenor of *Visions of Europe* is defined through the presence and persistence of the time-image, because if Koulis is back in the south of the border projecting his film, he cannot be there, in his home, in northern Cyprus. Koulis's and George's displacement in time and space is mirrored in the dislocation of the image which remains non-totalisable, that is, time and memory suspend movement, representing disunity rather than the unity of narrative spaces.

Capturing his home on tape, Koulis has archived the past, whilst in *Kaan & Michalis*, pressing the record button fuses profilmic and filmic space, so that time emerges in the present, unfolding to the kinetic rhythms of the boys' football match.



Figure 7.4 Michalis recording the football game

(Source: *Kaan & Michalis*, Maria and Lefcos Clerides, Cyprus, 2007)

There are no traces of old time which lingers, or immobilises movement. If we reconsider that ‘movement is present, the act of covering’ then we can summarise that these both these films create chronotopic-images, but time and memory images prevail in *Visions of Europe* to sustain a fragmented image. In so doing, it does not encourage the fusion between filmic and profilmic space, as is the case with *Kaan & Michalis*. As I turn to the final film in this chapter I describe how far its space-time formation redistributes old time and brings it into harmony with the present.

*Sharing an Island*⁶⁴

‘This island is all of ours’.



Figure 7.5 Marketing image for *Sharing an Island*
(Source: *Sharing an Island*, Danae Stylianou, Cyprus, 2011)

Sharing an Island (2011) brings this chapter to a close. Through its explicit engagement with the realities of contemporary life in Cyprus for Greek and Turkish-Cypriots, this documentary conceptualises the political impasse by rediscovering the island’s history. Although I have had the opportunity to examine other documentary films which engage explicitly with themes of national identity in a post-war climate in Cyprus, including *Pyla: Living Together, Separately* (Elias Demetriou, 2004) and *Intra-Mural* (Elias Demetriou,) this film is the first to examine these questions within the context of post-2003 developments. Within the parameters of this chapter’s quest to engage with the chronotopic-image, *Sharing an Island* presents many opportunities to explore the dynamic between spaces and time in the image. There is limited scope in the present chapter to fully scrutinise how a documentary film with its intentions to document real events, manoeuvres between filmic and profilmic spaces. The spaces which are captured within the context of constructing the documentary’s narrative are the physical spaces where the film is shot. These include the abandoned airport in Nicosia, the northern town

of Kyrenia and the ancient theatre in Limassol known as 'Curium'. They also visit a Muslim mosque and a Greek-Orthodox church.

The film follows six young Cypriots for five days. They have never met before. The group consists of two young men in their 20s, one Greek-Cypriot and one Turkish-Cypriot and four females also in their 20s, two Greek and two Turkish-Cypriot. During this time they share a house and travel to selected landmarks, monuments and places on both sides of the buffer zone. As a theme for a documentary this project intrinsically embodies an experience which unfolds in a given duration (the period of five days) and the spaces they share and inhabit: the house and the physical spaces they travel to. Crossing spaces on the island also creates ways in which historical time is crossed.

Given that the characters are not actors and the narrative forms an authentic construction of their responses and perceptions, we can explore how the representation of time, unfolding in the present moment interacts with the representation of the island's spaces. I shall examine the visit to Nicosia International Airport because it is situated in a location which divides the island and the two communities. I will also explore the young people's experiences of visiting the northern town of Kyrenia.

'Time stopped'

Nicosia International Airport is the first journey they all make. They listen to the young Turkish-Cypriot man reading a brief history of the airport in relation to its closure in 1974. As a generation of Cypriots who were born a decade after the events of 1974 they are filmed as they discuss key historical moments such as the coup, the invasion and the war. Putting forward their own understanding of these events they create a space for dialogue where their differing interpretations of the past emerge. I want to argue that in this sequence where they visit the airport, Stylianos formulates an interesting chronotopic-image. As this generation of Greek and Turkish-Cypriots stand still in the desolate exterior grounds of Nicosia airport, their journey together across many spaces defeats the stillness and decay of time. It is highly interesting to note how this same space was used by Farmakas, as I discuss in Chapter Five, to represent the overflowing presence of time. Yet this same space is used here to re-trace the past and also to map the way forward.

Therefore, through their candid communication and exchange the past is brought into view from several perspectives, as they discuss how history was taught to them in either their Greek or Turkish-Cypriot education.



Figure 7.6 Filming on location at the abandoned Nicosia Airport
(Source: *Sharing an Island*, Danae Styianou, Cyprus, 2011)

It is interesting for those who are familiar with Farmakas's short film *Airport for Sale* which is shot on location both inside and outside the abandoned airport to recognise how this grouping of individuals in the same space might be seen to continue the ambitions in *Airport for Sale* for inter-ethnic communication. In *Airport for Sale* it is a younger generation of Greek and Turkish-Cypriots who sneak into the abandoned airport, take the clock from the wall and attempt to 'fix' it. What is remarkable is the collaborative effort of these younger Cypriots to be oblivious to the decades of ethnic hostility. Farmakas's short film conceptualises the problem of the island's division through the emergence of time which would not move forward. The clock could not be fixed and the last frame captures time in freeze frame. Whilst the young people in *Sharing an Island* look around the abandoned airport and observe how 'time stopped' in 1974, their venture to this building together can also be seen as a way of making time move on. It is noteworthy to view their journey to the abandoned airport as one shaping a distinctive space-time formation.

Of further relevance to our continual quest to explore how cinema reacts, reflects and often transforms reality, is the possibility to re-evaluate how real and imaginary spaces interact, in the production of a documentary film. The fact that

this moment in the film uses the real location of the abandoned airport poses important questions regarding the filmic and profilmic space, their fusion and their separation. Whilst *Airport for Sale* and *Kaan & Michalis* are both fictional short films, *Sharing an Island* has the same ambitions for a flat space and a unified cinematic image as *Kaan & Michalis*.

The group of Cypriots in *Sharing an Island* might represent the same generation which attempted to fix time, half a decade ago. In this documentary, they are located in the physical space of division, but time has slipped by even at a piecemeal rate and a new chronotopic-image fuses historical time with space. This new relationship between time and space which is captured on screen emerges through their dialogue. As they all stand outside the abandoned airport, the presence of decay and neglect around them subsides as they begin to share their insights into the history's island. Here, the authentic individual testimonies of these young people, provides them within a narrative space to explain their understanding of the island's recent war, politics and conflict. In so doing, the spectator begins to see how communication becomes a powerful means to create the kind of movement which emerges from their dialogue. What we might detect here is how far this younger generation can move the island's entrenched politics along, through their willingness to share a home and time, and to traverse the island's physical and historical spaces, together.

As *Sharing an Island* frames its characters outside the abandoned airport, it captures them in the centre of the frame, standing side-by-side. This is a compelling image suggesting that their physical proximity may bring further understanding and dialogue, provoking the spectator to view how the lack of political dialogue at leadership level does not pre-empt these young people striking up their own avenues for dialogue. Arguably, communication changes intolerant or ignorant views of the past and is seen in the documentary to be a powerful transformative force. The notion of movement and change defined thus begins to complement cinema's intrinsic capacity to visualise movement and change. In Bakhtin's language we might refer to this development in the filmic text as a new 'intersection' marking the movement of history.⁶⁵ An example of how movement can be conceptualised in its relation to the island's realities is effectively depicted in the journey to the northern town of Kyrenia.

Spaces and Belonging

The journey to Kyrenia provokes visceral feelings about belonging and lived space which contrasts with the young people's responses when visiting the abandoned airport. The airport and its representative division engages them in an open discussion about the island's recent history whereas the experience of being in Kyrenia draws on more intimate and personal emotions linked to their personal history and their connections to the town. We might say that it amplifies the difference between subjective as opposed to collective memories and also their individual encounters with themes of identity, nation and history. One of the Greek-Cypriot women is overwhelmed by being in Kyrenia. She has not anticipated that the experience would provoke such strong sentiments. These emotions are linked to her family's experiences of the war and her community's expulsion from the north of the island. We might say that being there in 2011 restores her connection to her personal and familial as well as the island's history. This event captures the experience of travelling unfettered with her fellow Cypriots across the island's spaces creating new images of movement and spatial unity.

Strong feelings also overtake the Turkish-Cypriot young lady but in a more complex way which connect her to Kyrenia as a place. She admits that she has never been able to articulate her feelings about Kyrenia before. Being there with her fellow Cypriots has encouraged her to 'share' her familial history. She informs them that her father is a Cypriot from Kyrenia and being there has generated a strong sense that she can belong there too. At the same time she has more complex questions in relation to her origins because her mother came to Cyprus from mainland Turkey. Consequently some Turkish-Cypriots she has encountered have regarded her as an outsider. Through the journey to Kyrenia real spaces not only converge with the social and political history of Cyprus but the documentary captures the more private spaces of our psyche with its strong propensity to understand our roots and the spaces and places we can belong to and imagine.

As *Sharing an Island* manoeuvres between the private and the political it also unites the two spaces with which I commenced. As a documentary it inherently utilises 'profilmic' spaces. It also raises questions relevant to a study of cinematic chronotopes as much as to its relation to fiction or a 'cinema of reality' as Deleuze states, in a different context.⁶⁶ With its forceful attempt to fuse outside reality with

the cinematic space inside, *Sharing an Island* builds one space on another space. In a similar mode to *Kaan & Michalis* it flattens the image and closes off any sense of the 'off-screen'. On screen and off-screen are fused because when the camera stops rolling, the characters remain in role. They do not walk off an imaginary/ cinematic set. Such continuity between spaces and temporalities which encourages narrative contiguity convinces the spectator of the unique and innovative formation of new images.

Conclusion

It is under these conditions of the time-image that the same transformation involves the cinema of fiction and the cinema of reality and blurs their differences...'.⁶⁷

It is fitting to reflect on the above citation from *Cinema 2*, where Deleuze describes how the 'differences' between a 'cinema of fiction and the cinema of reality' become blurred. In an early passage from this volume we find the reference which I have reverted to throughout this study, because it poses compelling questions regarding the abstract and the concrete, centred on Deleuze's fascination with the real and imaginary spaces. The image he describes of these spaces 'running after each other' and becoming indiscernible offers distinctive insights into their dynamic.⁶⁸ I have approached these 'differences' between fictional and imaginary spaces in this chapter by focusing on the shifting cinematic landscape in Cyprus post 2003. I have argued that the transformations in the political climate were forcing themselves onto cinema, influencing the interaction and dynamic between the two spaces: filmic and profilmic. I have also made the case that this transformation reflects the creation of new 'signs' and 'images' within the contextual and cultural specificities of this cinema. As Laura U. Marks has pointed out in relation to Deleuze's cinema writing: '[H]is cinematographic philosophy is always open to transformation, to producing new concepts'.⁶⁹

My approach remains consistent with the Deleuzian exploration of how imaginary spaces inside cinema respond to and interact with real spaces outside. Deleuze refers to these spaces interchangeably as concrete, real, physical and often as just the 'outside'. I have sustained the Deleuzian reading running through this study, giving emphasis to the capacity of cinema to periodically transform. This is reflected in my reference to 'pre' and 'post-border' films to suggest a new departure

which marks a new interconnection between historical time and physical spaces, encompassed in the image of the U.N. border.

What lies at the centre of my argument in this chapter is an encounter with an image I describe as the ‘chronotopic-image’, in an attempt to conceptualise it as a new cinematic image. Borrowing from the literary critic Bakhtin, this chapter has put his ideas into conversation with Deleuze. Both writers within their own medium compel us to examine the relationship and interaction between what we can call the inside and outside, the real and the imaginary. The interaction between these two spaces which is central to both their work, is essential in my view when examining the space-time continuum in Greek-Cypriot Cinema. As scholars such as Stam have argued strongly, we might find an inevitable ‘migration’ of Bakhtin’s literary chronotope to explorations of the space-time continuum in cinema.⁷⁰ Stam’s argument that cinematic chronotopes offer an advantage over literary chronotopes because of their visual qualities is key to this chapter. The chapter also engages with Bakhtin’s notion of the chronotope to identify the extent to which key elements such as the road, the journey and encounters are found in the films I examine, lending new perspectives on the space-time relationship.

I have argued that chronotopic-images are also found in pre-2003 cinema because the recollection and time-images which I have analysed in Chapters Four and Five also express a dynamic between space and time. However in pre-2003 the tendency to depict memory and time in films was dominant. Defining films as either pre or post-border did not, as I point out, suggest that all post-border films shared the same chronotopic images, neither did they entirely shake off the qualities of the recollection or time-image. Therefore, by centring on the post-2003 cinematic landscape, the chapter traces a new interconnection between these categories, which as I contend was re-formulated as a consequence of the new political events. The crucial development discussed in this context was the partial lifting of the border at the U.N. checkpoint, permitting movement for both ethnic groups across to the other side. A political movement which I interpret as bringing ‘movement’ in inter-ethnic dialogue, and one which was reflected in cinematic movement: the acceleration of the shot, tracking, characters’ mobility and the wide shot. I have not gone as far in my argument to conclude that films like *Sharing an Island* and *Kaan & Michalis* are movement-images. In Deleuzian expression I do not find that the actors/ characters in these films are absolutely certain how to act or react to the new

situations in the political climate to produce sensory motor action such as that which defines the movement-image in *Cinema 1*.

I have argued that chronotopic-images in films like *Roads and Oranges* and *Under the Stars*, express the direct and uncompromising presence of time which has subordinated movement and spaces. These two films demonstrate a far more complex formation of the time-image because the theme of the journey introduces the element of movement. In this chapter, a further distinction has been identified between those films such as *Kaan & Michalis* and *Visions of Europe: My Home on Tape*, which are post-2003 productions, but which nonetheless contain different chronotopic-images. *Visions of Europe*, with its conscious capture of past time and space proves to be a recollection-image which brings it closer to films like *Airport for Sale*, than *Sharing an Island*. *Kaan & Michalis* recognises the two spaces, the filmic and the profilmic, but its capture of time is different in comparison to *Visions of Europe*. With its fusion of filmic and profilmic time Deleuzian mode, this short film attempts to bring movement and unity inside the set. Cinematic movement which brings continuity and temporal flow represents time in the present. Whilst post-2003 chronotopic-images such as those created in *Sharing an Island* and *Kaan & Michalis* represent a different landscape in their narrative compared to that of the 'de-humanised' and 'deconnected' world of *Cinema 2*, these images are just beginning to counteract the subordination of time.⁷¹

An important dimension in this chapter concerned the aspect of medium-specificity in connection to the space-time continuum under scrutiny. As my reading of *Visions of Europe* and *Kaan and Michalis* indicates in conjunction with Bergson's theses on movement, the moving image contains a compelling capacity to sustain the illusion of continuous movement. Whether Greek-Cypriot films will ever embrace a form of the movement-image, or whether recollection and time images will disappear altogether, it remains to be revealed in the work of future film productions what dynamic will shape chronotopic-images and how they will prevail.

Notes

¹ M. M. Bakhtin, 'Forms of Time and Chronotope in the Novel', in *The Dialogic Imagination: Four Essays by M.M. Bakhtin* (ed), Michael Holquist, trans.by Caryl Emerson and Michael Holquist, Austin: University of Texas Press, 1981, p.84.

² Deleuze, *Cinema 2*, p. 7. Here, Deleuze refers to the real and imaginary running after each other. I examine this idea in some length in my Introduction.

³ ‘Partial Lifting of the Movement Restriction by the Occupation Regime’, Press and Information Office, Cyprus Ministry of the Interior, <http://www.moi.gov.cy/moi/pio/pio.nsf/All/EF86A31D71D4E4C5C225783800382313?OpenDocument> (visited March 14 2010).

⁴ ‘Confidence Building Measures in the Military Field’ 22/07/2004. <http://www.moi.gov.cy/moi/PIO/PIO.nsf/All/6B9D467F036D5DE6C2256ED900320A6C?OpenDocument&highlight=border%202003> (visited March 14 2010).

⁵ See Gilles Deleuze, *Cinema 2: The Time-Image*, trans. by Hugh Tomlinson and Robert Galeta, London: Continuum, 2008, p.6 for references to ‘signs’ and *Cinema 1: The Movement-Image*, trans. by Hugh Tomlinson and Barbara Habberjam, London and New York: Continuum, 2005, p.211 and p.218 for his use of ‘new image’.

⁶ See the Introduction for further analysis of inside and outside spaces. The references from *Cinema 1* are pp.10-11 and pp.18-19.

⁷ Bakhtin, ‘Forms of Time’, p.84.

⁸ Bakhtin, ‘Forms of Time’, pp.84-85.

⁹ Bakhtin, ‘Forms of Time and the Chronotope’, p.8.

¹⁰ Bakhtin, ‘Forms of Time and the Chronotope’, p.8.

¹¹ Deleuze, *Cinema 1*, p.25.

¹² Bakhtin, ‘Forms of Time and the Chronotope’, p.146.

¹³ Deleuze, *Cinema 2*, p.1.

¹⁴ Bakhtin, ‘Forms of Time and the Chronotope’, p.85.

¹⁵ Robert Stam, *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film*, Baltimore and London: The John Hopkins University Press, p.17.

¹⁶ Stam, *Subversive Pleasures*, p.11.

¹⁷ Deleuze, *Cinema 2*, pp.150-151. Also see Chapter Five pp.133-134, where I discuss Deleuze’s description of the ‘paradox’ of ‘before and after’ and the ‘series of time’ in cinema.

¹⁸ Deleuze, *Cinema 2*, p.1.

¹⁹ Deleuze, *Cinema 1*, p.18.

²⁰ Deleuze, *Cinema 2*, p.210.

²¹ Deleuze, *Cinema 2*, p.18.

²² Deleuze, *Cinema 1*, p.145.

²³ Stam, *Subversive Pleasures*, p.11.

²⁴ Alexandra Ganser, Julia Puhlinger, Markus Rheindorf, ' Bakhtin's Chronotope on the Road: Space, Time and Place in Road Movies since the 1970s, *Facta Universitatis Series: Linguistics and Literature*, Vol. 4, No.1 (2006), pp.1-17, p. 2

²⁵ I wish to thank the Press and Information Office of the Ministry of the Interior in Nicosia Cyprus for access to their film archive. I had attempted without success to obtain a DVD copy of Danezi-Knutzen's film *Roads and Oranges* for four years. My email communications and other attempts to make contact with the filmmaker and her distributors were unsuccessful. In 2011 I was able to view the film at the P.I.O. For this research opportunity I am indebted to Eleni Papadopoulou who curates the film archive, for Elena Christodoulidou, President of the Cyprus Cinema Advisory Committee for her advice on seeking out some films such as this one, and to the generous Graduate Research Award which I obtained from the Arts and Humanities Faculty at University College, London.

²⁶ Deleuze, *Cinema 2*, p.5.

²⁷ Paul, Sant Cassia, 'Recognition and Emotion' in Yiannis, Papadakis, Nicos Peristianis, and Gisela Welz (eds), *Divided Cyprus: Modernity, History, and an Island in Conflict*, Bloomington and Indianapolis: Indiana University Press, 2006, pp.194-213, p.196.

²⁸ Sant Cassia, 'Recognition and Emotion', p.195.

²⁹ *Kaan & Michalis* (Maria & Lefcos Clerides, Cyprus, 2007), *Visions of Europe: My Home on Tape* (Christos Georgiou, Greece and Cyprus, 2003) and *Sharing an Island* (Danae Stylianou, Cyprus, 2011). A note of gratitude to Pembe Mentash for forwarding me *Kaan & Michalis*, to Christos Georgiou for *Visions of Europe: My Home on Tape*. I am grateful to Simon Farmakas for bringing the release of *Sharing an Island* to my attention.

³⁰ David Forgacs, 'Antonioni: Space, Place, Sexuality' in Myrto Konstantarakos (ed), *Spaces in European Cinema*, Exeter: Intellect, 2000, pp.101-112, p.102.

³¹ Stephen Heath, *Questions of Cinema*, Bloomington: Indiana University Press, 1981.

³² Heath, *Questions of Cinema*, p.40. Heath is using Jean Mitry's expression 'filmic construction' citing *Esthetique et psychologie du cinema vol.II*, Paris Editions Universitaires,1965, p.10.

³³ Heath, *Questions of Cinema*, p.40, citing J. Mitry *Esthetique et psychologie du cinema*, p.10.

³⁴ Heath, *Questions of Cinema*, p.41.

³⁵ Deleuze, *Cinema 1*, pp.18-19

³⁶ Deleuze, *Cinema 2*, p.7.

³⁷ Deleuze, *Cinema 2*, p. 7.

³⁸ Deleuze, *Cinema 1*, p. 18

³⁹ Deleuze, *Cinema 1*, p.19.

⁴⁰ Deleuze, *Cinema 1*, p.18.

-
- ⁴¹ David Bordwell and Kristin Thompson, *Film Art: An Introduction*, McGraw Hill: University of Wisconsin, 1997, p.201.
- ⁴² Bordwell and Thompson, *Film Art*, p.235.
- ⁴³ Heath, *Questions of Cinema*, p. 40. Heath is citing from J.Mitry, *Esthetiqueet psychologie du cinema*, p.10.
- ⁴⁴ André Bazin, 'Theatre et Cinema', in *Qu'est-ce que le Cinema?* Vol. 2, Paris, Cerf, 1959, p.100.Bazin is cited by Heath in *Questions of Cinema*, p.44.
- ⁴⁵ Noël Burch, *Theory of Film Practice*, Princeton, New Jersey: Princeton University Press, p.17.
- ⁴⁶ Burch, *Theory of Film Practice*, p.17.
- ⁴⁷ Deleuze, *Cinema 1*, p.17.
- ⁴⁸ Deleuze, *Cinema 1*, pp.17-19.
- ⁴⁹ Deleuze, *Cinema 1*, pp.18-19.
- ⁵⁰ Bakhtin, 'Forms of Time and the Chronotope', p.84.
- ⁵¹ Heath, *Questions of Cinema*, pp.37-38.
- ⁵² Bakhtin, 'Forms of Time and the Chronotope',
- ⁵³ Deleuze, *Cinema 2*, p. 67.
- ⁵⁴ Deleuze, *Cinema 1*, p.1.
- ⁵⁵ Deleuze, *Cinema 1*, pp.1-4.
- ⁵⁶ Deleuze, *Cinema 1*, p.2.
- ⁵⁷ Deleuze, *Cinema 1*, p.2.
- ⁵⁸ Deleuze, *Cinema 1*, p.2.
- ⁵⁹ Deleuze, *Cinema 1*, p.3.
- ⁶⁰ Deleuze, *Cinema 1*, p.2
- ⁶¹ Deleuze, *Cinema 1*, p.1.
- ⁶² Deleuze, *Cinema 1*, p.1.
- ⁶³ Deleuze, *Cinema 1*, pp.18-19.
- ⁶⁴ Danae Stylianou, *Sharing an Island*, Cyprus: 2011.

⁶⁵ Bakhtin, *'Forms of Time and the Chronotope'*, p.84.

⁶⁶ Deleuze, *Cinema 2*, p.149.

⁶⁷ Deleuze, *Cinema 2*, p.149.

⁶⁸ Deleuze, *Cinema 2*, p.7.

⁶⁹ Marks, *The Skin of the Film*, p.26.

⁷⁰ Stam, *Subversive Pleasures*, p.17.

⁷¹ Deleuze, *Cinema 1*, p.123 and *Cinema 2*, p.5.

Conclusion

‘We call this type of image opsigns and sonsigns, they appear after the war, through all the external reasons...through the internal push of a cinema being reborn, re-creating its conditions [...]’.¹

Imagining Greek-Cypriot Cinema

This thesis has explored the rise of a national cinema in Cyprus from within the Greek-Cypriot community. Greek-Cypriot Cinema came to prominence as a consequence of a war and political conflict in 1974 which I have argued contributed to its distinctive formation as a new cinema. Gilles Deleuze’s cinema-focused writings offer the conceptual tools to engage with the complexities of this emerging cinema. In particular I set out to analyse how far time and space as driving concepts express its distinctive qualities.

Benedict Anderson’s study of national identity in *Imagined Communities: Reflections on the Origin and Spread of Nationalism* forms an important point of departure which explains many aspects of Cyprus’s troubled trajectory towards modernity. Major categories such as those of nation and identity have been approached through Anderson’s work. His ideas have contributed to the research in many significant ways, by provoking questions concerning the nation’s time and space. How far is national identity shaped by communities occupying the same geographical space? How crucial are a shared sense of history and a collective remembering of the past to the formation of a nation?

Reading the nation through the philosophical and cinema writings of Deleuze, my thesis has set out to synthesise the importance of national context presented in Anderson’s model with Deleuze’s cinema concepts, which reflect the medium’s artistic specificity. I have argued that the increase in momentum for film production in Cyprus around the mid-1990s coincides with the arrival of a new generation on the scene in the early 1990s. This new generation of filmmakers held first-hand experiences of the war. Cinema, rather than the novel or other literature emerged as the ‘style’ of imagining the nation, superseding literary responses which flourished two decades earlier.

My evaluation of Anderson’s work showed that there is comparatively limited scope to conceptualise the complexities of social and individual experiences of the war when his paradigm relies heavily on an ‘imagined community’ which is obliged to share time. Exploring the distinctions between public and private time

contribute to my exploration of cinema as a 'style' of imagining, with its intrinsic potential to represent time and memory. Accordingly, the conflict between collective and individual memory was analysed in relation to a Bergsonian interpretation of time. Through Deleuze's cinema categories, I have engaged with the tensions between the Greek-Cypriot nation's shared public time and collective memories of the past, with diverging individual experiences of time. However, these competing forces which exist within post-war Greek-Cypriot society are manifest visually through the cinema as a medium, which as I have argued works inherently with facets of time and space and therefore has this advantage over literary responses to themes of war.

I have analysed and evaluated the extent to which Anderson's analogy of the nation as a novel, presents a counter-reading to my encounters with time and space in Greek-Cypriot films. My conclusions drew on Homi K. Bhabha's dialogue with Anderson's work, so that Bhabha's assertion of the nation's split within, afforded another avenue for conceptualising work in this study. By borrowing from Martin-Jones's pioneering studies of national cinemas, Deleuze and narrative time, this research set out to analyse the layers of time in Greek-Cypriot films which were created as counter-narratives to public time. I was able to productively utilise Martin-Jones's model for conceptualising aberrant narratives in films by extending the connections he makes with Bhabha's ideas on the nation's alternative histories and time. These themes which formed my starting point were examined in Part One, together with attempts to find theoretical and analytical spaces which accommodated a discussion of Greek-Cypriot Cinema as a national cinema.

In Chapter Two I examined how this cinema conforms in many ways to the criteria of cinema of a small nation, whilst it does not develop as a colonial or post-colonial cinema. Deleuze's category of minor cinema which drew on his collaborative work with Felix Guattari on Franz Kafka's writing, introduced his concepts within the context of modern and political cinema where public and private spaces differ in comparison to major or known cinemas. I proposed that the collective struggles which define some minor cinemas should not determine a collective understanding or experience of the nation's past which closes off individual representations of time and memory. Thus, the centrality of public and private time which is intimately connected with memory is further examined in its

relation to space and the outside. *Akamas* is a case study I examine in Chapter Three, which brings the importance and complexities of these concepts into view.

In Chapter Two I also identified the tensions between a state-funded cinema which set out to shape a national identity, and the diversity of film practice which veered away from the constraints of a homogenising centre. In Chapter Three, a reading of *Akamas* brought these opposing forces into focus, bringing new conceptual horizons to our encounter with Deleuze's cinema-philosophy on time and spaces. I made a case for interpreting the interface between the film's real and imaginary spaces, as encapsulated in the film's title. *Akamas* is a real physical space, which remains uninhabited, and a space where the protagonists live in exile. These themes and those examined in Chapter Two set the scene for further encounters with time and space in Parts Two and Three.

Discovering a New Cinema

When I first began my study into film and cinema from Cyprus I encountered the challenge of exploring an area where few if any scholarly sources existed. As I drew on the testimonies of filmmakers in Cyprus, their insights were consistent in identifying the lack of a tradition for filmmaking. These reflections, together with the relative absence of discussion of films and / or directors from scholarly debates complicated my attempts to theorise around this national cinema and give it some visibility. At the same time, these filmmakers were ideally situated to offer their insights, because in so doing, they fused their experiences as practitioners with film theory. My dialogue with filmmakers, producers and screenwriters throughout the duration of this research has been invaluable because it has blended the practicalities of their creative filmmaking with my attempts to conceptualise Greek-Cypriot Cinema. The value of this communication corroborates Deleuze's observation that filmmakers are well placed to contribute to conceptual and theoretical debates on cinema because they 'talk best about what they do'.²

For example, as discussed in Chapter Six, Florides's creative practice was informed by his reading of Foucault's writing and this further demonstrated the interaction between the creative spaces of filmmaking and the analytical spaces which theorise around it. Florides's *Kalabush* exemplifies an important aspect of what Deleuze discusses as the 'indiscernibility' of the real and the imaginary, when

they pursue each other and interact.³ It is possible to conclude that Deleuze's fascination with these spaces which as I have argued, proves to be a prominent thread in his cinema volumes, sheds important insights into how modern and political cinemas negotiate these two spaces.

Reflecting on the current climate of filmmaking in the Greek-Cypriot community, four decades after the war of 1974, it is possible to identify an industry, scene and even a tradition. I have argued that the war and its aftermath galvanised a new generation of filmmakers who experienced the conflict as children, and this generation became prominent in the 1990s, having studied at filmmaking schools abroad. This moment, which marks a new departure for a distinctive filmmaking tradition, coincides with the establishment of a film funding body to nurture a national cinema in the form of the Cyprus Cinema Advisory Committee in 1994, whose remit was examined within the context of a state cinema, and a nation-building project.

I have proposed that film and cinema present distinct technical and aesthetic advantages for visualising experiences of political conflict. Also, I have argued that the creativity of these filmmakers has been considerable in shaping the landscape of film and cinema in Cyprus, and in a Deleuzian sense, they have produced cinematic images which capture a post-war climate recovering from displacement, trauma, loss and uncertainty and individuals' need to sustain a personal and collective memory of the past. These films constitute important cultural artefacts which contribute to existing research from other disciplines on the impact of the war and political conflict on both ethnic communities on the island.

Screening Spaces

It has not been possible within the scope of this thesis to pursue questions relating to the screening spaces and the audiences for these films, at great length. Where do Greek-Cypriot films concerned with 1974 find their audience? Do they have a domestic or global following? By what means are films distributed and what reception do they receive? Whilst these important questions centre on the after-life of the films I have focused on, and as such, strongly invite further research, there has been limited opportunity to fully examine them within the horizons of this study. Certainly, questions regarding their impact and the kind of reactions they

might generate are valid ones to explore. As the parameters of this research have centred on close readings of the films, further exploration of their impact with audiences is welcome. This study has given emphasis to the interaction between cinema as an inside system for creating meaning and the outside world, between the imaginary and real spaces. It is therefore consistent with the film-philosophy at the centre of this exploration to ask questions about the political and social value of these works.

What follows here is an attempt to address some of these questions briefly and also to anticipate where Greek-Cypriot Cinema as a new and distinct national cinema might find its exhibition spaces. For example, is there a domestic audience or an international audience? Does this national cinema look inward or face outwards? In Chapter Two, I touched on the enthusiasm for film-going amongst the domestic market and I also identified the rise of cinema screens in the major towns in the south of the island. From this overview, I was able to identify a preference for European Art films as well as Hollywood blockbusters. As noted in Chapter Two, the increasing availability of digital screens in 2012 may in part explain the relatively high cinema admissions that year (in relation to the population in the south) in comparison with previous years.⁴ Therefore, the enthusiasm for cinema-going in southern Cyprus, and notably in Nicosia, Limassol, Paphos and Larnaca indicates that in so far as the mainstream audience is concerned, they have a preference for imported films from Europe and the USA in venues such as the Rio cinema chain, the Pallas, Rialto or new Cineplex multiscreen cinemas.⁵

However, given the steady rise of domestic film festivals in southern Cyprus since the mid-1990s, it is worth exploring the contribution of film festival spaces in shaping a national Greek-Cypriot Cinema.

Film Festival Spaces



Figure 8.1 Marketing for Cyprus Film Days Festival

(Source: Official website for Cyprus Film Days 2015 <http://cyprusfilmdays.com/>)

Many of the films analysed in this study have enjoyed their *début* screening at a film festival in Cyprus, and in so doing it is possible to argue that this national cinema looks inward. However, given the trend for mainstream audiences to view popular films from Europe and the USA, Greek-Cypriot films reach niche or alternative audiences at domestic film festivals, in small independent cinemas like *Theatro Ena* in Nicosia or the Point Centre for Contemporary Art, also in the capital. Nonetheless, the potential of film festival spaces to shape a national cinema is an important trend to consider. In this light, it is interesting to reflect on Felicia Chan's observation when she asserts: 'Do nations create cinema or does cinema create nations?'⁶ How far has the proliferation for domestic film festivals in southern Cyprus contributed to the nation-building potential of Greek-Cypriot Cinema?

Since the 1990s the Cultural Service of the Ministry of Education has been a major financial contributor to the annual round of film festivals, such as the Lemessos Documentary Film Festival' every August, Cyprus Film Days which takes place in April and the Cyprus International Film Festival which has become a big event every September or October. In 2015, this will take place between 18-27 of October.⁷ In addition to these, Brave New Media as an independent arts organisation (and often in partnership with the Cultural Service) has been active within the film production and exhibition community since its inception in 2001, hosting an annual festival of experimental and alternative cinema, whilst the Short Film Festival has developed into an event where home-grown talent is showcased. For example, in 2014 this festival screened *Not Now* (Myrsini Aristidou), *Aishe is Going on Vacation* (Haris Therapis), *Chromatic Fantasy* (Danae Papaioannou), *Dorothea* (Savvas Stavrou) and *Afterthoughts* by Ivan Charalambous.⁸ The Short Film Festival has accelerated into an international event where films from around the globe are also submitted for various competitions and screening events. In 2015 the International Short Film Festival will operate as the official forum for participating members to form partnerships for the purpose of funding and collaboration through the European platform known as Euro Connection.⁹

The pivotal role of these festivals together with the financial support received from central government as an official sponsor suggests the active attempts to nation-build through film and cinema. Film festivals in Cyprus have

offered, and continue to provide an important space which can actively shape a national cinema. However, these are not the only spaces where the films explored in this study have been screened.

Many of the feature and short films which are central to this thesis have also found critical acclaim with audiences outside of Cyprus. For example, *Akamas* has been to the Los Angeles Film Festival, the London Cypriot Film Festival and to Istanbul. Yianna Americanou's *Eleni's Olives* has been screened in Rotterdam, as has Farmakas's *Airport for Sale*. *Under the Stars* won an award at the Montreal Film Festival in 2001. Nonetheless, whilst these festivals offer international platforms for films from the Greek-Cypriot community to gain visibility, the complexities associated with the national context of Cyprus have often obscured the emergence of a Greek-Cypriot national cinema. This is a noteworthy feature of how Greek-Cypriot Cinema from Cyprus does not conform to the trend which Manjke de Valck observes, which is the tendency of film festivals to act as 'showcases for national cinemas'.¹⁰

One example of this difficulty concerns the screening of *Akamas* at a festival in London in December 2007. Funding for the London Cypriot Film Festival came from both the Turkish and Cypriot community in London in a spirit of inter-communal harmony. This can be seen as a positive development from the point of bi-communal communication. However, *Akamas* and its screening in London is also an example of how the difficulties surrounding the history and politics of the island often get in the way of defining the distinctiveness of Greek-Cypriot Cinema within the specificities of its national context as a national cinema. Similarly, when *Akamas* was exhibited at the Greek Los Angeles Film Festival, it had to find its presence as a Greek film, rather than a Greek-Cypriot film.¹¹ In this context, this tendency reflects the fact that the audience was drawn from a predominantly Greek-American diaspora community, who had migrated to the USA from Greece. On this point of films from the Greek-Cypriot community emerging as cultural products from Cyprus is the case of *Kalabush* which I have considered at length in Chapter Two. In this instance, the very possibility of the film being exhibited at all at the Thessaloniki Film Festival in Northern Greece rested on the director yielding to the demands of his Greek distributors and labelling the film 'Greek', rather than Greek-Cypriot or Cypriot. It would appear that many complexities both political and cultural pre-empt the presence of a

Greek-Cypriot national cinema which looks outwards, as these examples and film festivals suggest.

Digital Spaces and Diaspora Communities

It is worth considering briefly how the acceleration of digital technology has contributed to the consumption patterns of Greek-Cypriot films. As discussed in Chapter Two there has been an increasing preference amongst filmmakers and producers in Cyprus to by-pass any attempts to find distributors for cinematic exhibition and DVD circulation, in favour of immediate audience access via digital platforms such as Vimeo and Youtube. Has this development had an impact on the outward facing prospects of this national cinema with Greek-Cypriot diaspora communities?

In the UK for example, the large presence of Greek-Cypriot diaspora, may suggest that Greek-Cypriot Cinema faces outwards towards this community. Often, diaspora communities construct or imagine their cultural and national identities through nostalgic feelings for their country of origin. These sentiments are shaped by memories of a time and place as they were some time ago, before the process of migration. This is often the case, even if social and cultural developments in the country of origin, in this instance Cyprus, have changed. Furthermore, there is a perceived value for diaspora communities in enjoying films which are mostly in their mother-tongue, which use real locations which diaspora audiences are familiar with. Also, the fact that many narratives create archetypal characters and represent events which are recognisable to diaspora communities is also appealing to diaspora audiences.

The question of diaspora communities and film has been the subject of a study by Dina Jordanova and Ruby Cheung, entitled *Film Festival Yearbook 2: Film Festivals and Imagined Communities*. Here, the authors discuss how diaspora communities find opportunities through film festivals to maintain their links with their country of origin.¹² However, they note that this practice presents a far more complex picture. They assert in their Introduction that whilst their initial intention for their second volume was to ‘study festivals that help diaspora communities clustered into a new culture to re-connect with their original homeland through film’, what they believed was a stronger focus was a study of how festivals disclose the ‘complexities of diasporic lives’.¹³

From my empirical understanding, the observations made by Iordanova and Chung regarding diaspora communities, and the role of film festivals is relevant to the Greek-Cypriot diaspora in the UK, once we focus on the role of satellite television.

The popularity of satellite packages with the Greek-Cypriot community is prevalent because it offers them links to television channels from Cyprus, with a comprehensive programme of documentary and television genres. It is television therefore, rather than cinema which forms the imaginings of this diaspora community. Television genres, melodramas and soap operas produced by RIK (the official public service broadcaster in Cyprus) have become highly popular with Greek-Cypriot audiences in the UK. Screenwriters and film directors who have produced film features since the 1990s, have become familiar names with diaspora audiences in the UK as the writers / directors of popular dramas, which portray traditional life in Cyprus. Thus, the generation of migrants who settled in the UK since the 1950s, or the refugees who arrived after 1974 are fans of these television genres. For example, the pastoral dramas of Corinna Avramidou (director of the film feature *The Last Homecoming*) are highly rated in the UK. Her soap operas, *The Red River*, *Steps in the Sand* and *The Town Square* enjoy high ratings, whilst Adonis Florides may also be a familiar name as a television script-writer, rather than the director of *Kalabush*.¹⁴ Thus, upon initial exploration, satellite television from Cyprus offers scope for Greek-Cypriot diaspora communities to create an imagined community, and not imported Greek-Cypriot films which they might view at intermittent film festivals or the big screen.

To sum up at this point, it is evident that further sustained research around both the inward and outward looking aspects of Greek-Cypriot Cinema can examine the complex and multi-faceted ways in which its audiences interact with these films; whether these are in domestic film festival spaces in southern Cyprus, film festivals abroad, or in the new digital spaces which challenge traditional forms of film production and exhibition. Certainly the popularity of television programmes accessed via satellite from Cyprus indicates an interesting area for further exploration and the connections between Deleuze's real and imaginary spaces may pose some interesting areas of inquiry.

Greek-Cypriot Cinema and Deleuze

From the outset, my approach has looked to the work of scholars who explore the conceptual latitude in Gilles Deleuze's cinema-focused writings to embrace unknown cinemas from around the world, and to extend his cinematic language and wider philosophical ideas to Greek-Cypriot Cinema. Certainly the ambition of this thesis has been that of making cinema from Cyprus visible to film students and the academic community. Gilles Deleuze's two volumes on cinema offer the conceptual and analytical tools. My research has drawn on studies which extend Deleuze's cinema-focused work to relatively unknown cinemas, such as David Martin-Jones's *Deleuze and World Cinemas* (2011) and also William Brown and David Martin-Jones's *Deleuze and Film* (2012). In the latter, the authors identify the ways in which Deleuze's cinema work is receptive to what they refer to as 'undiscovered cinemas', a term which aptly describes Greek-Cypriot Cinema.¹⁵

Also, within the scope of her writing on Intercultural Cinema, Laura U. Marks's encounter with Deleuze has observed how many of the films in her study were unknown to Deleuze at the time of his writing on cinema, or they were not yet produced. However, she indicates how Deleuze's concepts are extended 'productively' to these films because of the flexibility and openness of his approach in his cinema work. Marks states that she is determined to 'make his theories think by bringing them into contact with new images'. Marks's comment suitably conveys the enterprise of this thesis.¹⁶

I have argued that a Deleuzian reading of the selected films unpacks the cultural and contextual aspects of this national cinema, leading to a productive encounter between Greek-Cypriot Cinema and Deleuze, even though the films under scrutiny emerged a decade after Deleuze published the original French edition of *Cinema 2: The Time-Image* in 1985. Emphasis has been given in my interpretation of these films to Deleuze's investment in cinema's potential to reflect, invent and periodically transform, so that it can maintain its connection to the real world outside. This film-philosophy is intrinsic to my exploration of Greek-Cypriot Cinema and in particular, as the Introduction gave emphasis to, the concept of the outside (Thought of the Outside), real and imaginary spaces and public and private time. Whilst Deleuze's work opens up possibilities to think in new ways

about cinema and the image, as Brown and Martin-Jones observe, I have made the case that a Deleuzian reading of chosen films encourages us to continually interpret Deleuze's cinema concepts because these films generate new ways of thinking about the cinematic image.¹⁷

In Chapters Four and Five, my attention turned to the 'new ways of thinking' about both cinema and the image, when borrowing Deleuze's recollection and time-images. Building on his model, I have argued that Greek-Cypriot filmmakers explore the frontiers of cinematic practice, creating what I refer to as 'crisis-images' and new chronotopic-images. My description of the chronotopic-image refers to a new space-time formation within the image which reflects new responses to the border's lifting in 2003. I have proposed that this political movement infiltrates the cinematic image in films like *Kaan & Michalis*, where the actor's mobility works alongside the camera's liberation. *Kaan & Michalis*, unlike *Airport for Sale* accelerates movement through tracking, panning and wide shots.

My starting point has been Deleuze's philosophical approach to cinema as a system of representation which responds to events in the outside world. I have pursued his notion of the tenuous 'thread' which exists between the imaginary spaces within cinema, and the real spaces outside.¹⁸ This idea formed a central feature in my own exploration of the war and political events which precipitated a distinctive national cinema. Cinema for Deleuze is never entirely closed off as a system for generating meaning and transforming ways of understanding outside reality.

In his model, the Second World War created new material conditions which infiltrated cinema in Hollywood and also in Europe. *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image* encapsulate as I have identified the conceptual, philosophical and geographical shifts from a cinema which captures movement, to a cinema which depicts time and memory; from a cinematic image which strives for narrative continuity to one which actively disrupts narrative contiguity, by disrupting linear time. For Deleuze, the Second World War emerges as a moment of crisis and transformation because it created a post-war world filled with many uncertainties. Transitions in the physical landscape, such as the dereliction in European cities, the abandoned buildings and the bomb sites which radically altered post-war spaces (such as those which Bazin describes as '...dispersive, elliptical, errant or wavering') compel Deleuze's reader to re-think

the role of modern cinema and the connections between real and imaginary spaces.¹⁹ This moment in his paradigm marks a new horizon for understanding that new images and transformations within existing cinematic styles and movements are required. Deleuze's closing point at the end of *Cinema 1* is his anticipation for cinema to search 'beyond' the movement-image.

In Cyprus, the 1974 war emerges as a moment of historical transition and crisis. However, in this scenario the events forged an entirely new and distinctive national cinema to emerge. This trend differs from Deleuze's model where the war influences new styles and movements within existing national cinemas, such as in the case of post-war France and the French New Wave and neo-realism in Italy. Borrowing Deleuze's model I have been able to isolate an important moment in the history of Cyprus which created the material conditions for Greek-Cypriot Cinema. It was the war which harnessed this national cinema, and in this sense I am describing it as 'new'. As I discussed in Chapter Two, film production existed in Cyprus in the late 1950s and early 1960s. Also, after the war, there was a steady but sporadic trickle of film production. However, in the sense of a distinctive tradition, there was no national cinema until the early 1990s.

Accordingly, through the new generation of filmmakers, the experiences of the war were represented retrospectively. In this light, it constitutes a cinema which embodies the passage of time and collective and personal memories, validating Deleuze's observation in *Cinema 2*, that the cinematic image never gives us a representation of present time, but rather it captures events which have already taken place.²⁰ Lia Lapithi's 'memory box' is a powerful image which encompasses a particular contraction of time and nostalgia for places and spaces connected with her childhood, which she ultimately unfolds in her work, two decades later. Lapithi's work is a compelling testimony to ways in which private time connects subjective memory with inside and outside spaces.

From Recollection to Time and Beyond

My reading of selected films in Part Two of this study has centred on the formation of two distinct images which are prominent in *Cinema 2*: the recollection-image and the time-image. Extending Deleuze's description of recollection-images which he categorises within the context of post-war European Cinema has provided the

conceptual tools to navigate through the complex and overlapping layers of time which distinguish films such as *Helmets*, *Buffer Zone* and *Espresso*. Deleuze's Bergsonian reading of memory and time forms a central role in my evaluation of how these films utilise cinematic techniques such as sound in order to capture intricate ideas concerning the interiority of time and private memory. In Chapter Four, I concluded that the rise of recollection-images in Greek-Cypriot films model and then re-fashion Deleuze's description of post-war European Cinema, where the new disconnected spaces are represented cinematically through 'non-totalisable' images. If real spaces are fragmented, then fictional spaces reflect this.²¹ With this shattering of the post-war landscape (now 'de-humanised') its derelict and abandoned habitation and territorial divisions bring new historical circumstances. I have examined all these through Deleuze's paradigm. Greek-Cypriot Cinema proves inventive here. Empty cinematic sets, the illusion of continuity and movement and the autonomous function of sound with a rarefied image sustain the post-war reality inside the cinematic set. We might, in Deleuzian phrase identify the coalescence between real and imaginary spaces.

Close readings of individual films provoked important questions about the experiences of the war. Filmmakers become innovative with the cinematic image creating images where personal recollection is given a cinematic space. The films I have encountered in this study create Deleuzian recollection-images because these are depictions of personal memory as pure recollection, in essentially Bergsonian ways, but they can also be described as recollection-images which are distinctive within a culturally and contextually specific context. *Helmets*, *Buffer Zone*, *Grade IV: I Do not Forget* and *14 Demosthenous Street* create Bergsonian images of pure memory, sustaining the authenticity of subjective memory and time, even if this entails the postponement of movement or action in the image. Subjective time and memory emerge in Greek-Cypriot films for themselves, and it is in these interior spaces where filmmakers bring the past to life and refuse to relinquish it. Here, the medium-specific ability of cinema to reconstruct the past visually endorses the extent to which the moving image rather than literature prevailed as the 'style' of imagining in the 1990s and beyond. This new generation of filmmakers at the centre of this study has the capacity to excavate history and review the impact of the war by setting events in motion, or, as the time-image indicates, to slow the past down, pause the frame and freeze time.

My readings have concluded how far these films corroborate an essentially Bergsonian rendition of pure recollection because, as Deleuze argues, not only in *Cinema 2*, but also in *Bergsonism*, that pure memory is important just for itself.²² In *Home, Sweet Home*, a grandmother's reminiscences saturate the screen, whilst in *Under the Stars*, Phoebe and Luka cherish photographs of their deceased parents, so that these memories are defining experiences, for themselves. Time and the past retain a philosophical value. As past time is seen to situate itself alongside the present, I have made a case for a Deleuzian quality in these films which expresses the coexistence of time, rather than its succession. For Bergson, the past and the present are coexistent temporalities rather than successive. In *Rabbits have no Memory*, the split screen is an inventive technique to situate the past and present in view for the spectator, whilst in *14 Demosthenous Street*, the stairs echo with the voices of the children who once dwelt in this residence during the 1974 war. In *Buffer Zone*, the soldier is haunted by his memories of the war, experienced through haunting sounds of sirens, whilst in *Hellmets*, the characters connect with the past through their attachment to material objects: a harmonica, toy soldier, a mirror.

I want to propose that without Deleuze's philosophical tools to explore the potential of the image, our understanding of these films becomes obscure and limited. A Deleuzian reading compels us to recognise that recollection-images are not exclusive to the historical moment which Deleuze wrote about. As Martin-Jones asserts, any moment of historical transition or crisis can encourage an exploration of the past.²³ Through the selected readings, the films' cultural specificity unfolds, connecting them with Deleuze's cinema concepts. Furthermore, the distinctiveness of these films is further shaped by the fact that the generation of filmmakers who created recollection-images accessed their own experiences of the war, thereby advocating for the authenticity of pure recollection and private memories through their work. I want to make a further case for the distinctiveness of Greek-Cypriot Cinema since the 1990s, by pointing out how far the cinematic landscape has been shaped through these first-hand memories of the war. These memory spaces are exclusive to this generation. Whilst existing and future generations of filmmakers may represent aspects of the war in their work, their representations will be valuable, but they will not bring the same immediacy we discover in the films studied in this thesis.

Memory

I have not taken up the challenge of pursuing why Bergson privileges personal recollection over collective memory. In her work on Intercultural Cinema Laura U. Marks includes counter-arguments to Bergson's philosophy in her discussion.²⁴ These are compelling counter-claims which attempt to show another dimension to subjective time. I believe that whilst these are highly interesting arguments of a philosophical nature, they run the risk of steering the focus of this study away from its own conceptual horizons. My aim has been to explore how the conflict between private and public time is captured within the cinematic image, and visualised on the screen. Accordingly, within the wider context of this emerging national cinema I have identified the tensions within the Greek-Cypriot community when attempting to reconcile the two strands of memory: social and individual, which Bergson respectively defines as habitual and pure memory images.²⁵ In *Cinema 2*, Deleuze reviews these two types of memory: 'Bergson distinguishes two kinds of "recognition". *Automatic* or *habitual recognition*....The second mode of recognition, *attentive recognition*, is very different. Here, I abandon the extending of my perception, I cannot extend it'.²⁶ Greek-Cypriot Cinema manifests in films like *Akamas* the importance of collectively remembering the past, whilst it off-sets this remembering against diverging individual memories of the same historical period.

Deleuze's conclusion on the possibility for collective memory is that a nation however small has a complex and layered history and it is challenging for individuals to access the same 'sheets of past'.²⁷ Resnais's *Hiroshima mon Amour* suggests the impossibility of a collective world memory, or memory of the world, even though 'he began with a collective memory', he concludes that this is not possible, given the 'disappearance of the centre or fixed point'.²⁸ This summation offers useful conceptual tools to diagnose if not entirely resolve the conflicting threads within Greek-Cypriot society and cinema, which exist between the cohesion and harmony offered a community through a shared historical space, and at the same time, the scope for diversity and individual experience. Exploring the context for national cinema at state level and reading an extant range of films I am able to conclude that these conflicting tensions are not entirely resolved across the landscape of the films I have explored. My research strongly suggests that as a

community, Greek-Cypriot culture wrestles with its desire to have a shared public space and time for commemoration and grief, with an equally commensurate space and time to validate individual memories and private time.

I have pursued Bergson's idea that subjective memory is synonymous with the representation of time as an infinite duration. In Greek-Cypriot films this is realised through the direct, heavy and uncompromising presence of time which breaks with narrative continuity. Duration accommodates pure memory, whilst it suspends action. In *Her Violet Garden*, the narrator's memories of a painful childhood defined through loss and trauma creates a prolonged time-image where nothing new unfolds. In *Under the Stars*, young Luka sees and hears the chaos of the war unfolding around him, but he cannot speak or act. In these and other films, motor-sensory actions are immobilised because the war has created a situation where these characters are uncertain how to act. It is this scenario, which opens Deleuze's *Cinema 2*, as he describes characters in European films of the post-war era confronting situations where they no longer know how to act or react. Building on this I have argued how far the notion of fear, detachment and 'interminable waiting' which Deleuze documents defines the experiences of war refugees in Cyprus who waited interminably to return to their abandoned homes.²⁹

I have identified the qualities of Deleuze's time-image in the films I have analysed, dissecting the ways in which they conform and digress from his formula. The direct representation of time in the image subordinates movement and colonises space, fixing the image to the past and denying the creation of new time and new images. Filmmakers are seen to exploit cinematic techniques, leaving the imprint of time. As a category, Deleuze's time-image becomes a cinematic representation of the complexities of the Cyprus problem. Time lingers for the duration because the possibilities of future political solutions remain unknown. Political stalemate is translated back into the cinema, taking the form of a stubborn time-image which refuses to let new time flow.

Tracing Time

My readings have concluded that Greek-Cypriot Cinema proves most inventive when the time-images it formulates engage philosophically, technically and aesthetically with aspects of time. Lapithi's river project tests the boundaries of the

photographic and moving image as she immerses herself with the experience of time as continuous and successive. With this follows an excursion through Cyprus's northern and southern territories after the border is lifted, simulating an experience of unity, rather than the island's division. Whilst stillness and movement reverberate in this and other creative projects by Lapithi, as well as that of Florides's *Espresso*, it is in Simon Farmakas's short films where the materiality of film in place of digital capture makes its philosophical intentions explicit. *Airport for Sale* with its exploitation of the long shot echoes the indexicality of the photographic image, capturing time as discrete episodic moments.

With the momentum of digital film technology in view, Chapter Five in this study has ventured into debates concerning the representation of time in Greek-Cypriot films, in a digital environment. *Airport for Sale* uses analogue technology to corroborate and undermine the series of time, and the paradox of cinema. *Home, Sweet Hope* simulates the stillness of the photographic image, but it utilises digital rather than analogue film. In *Absent*, the missing soldier's excavated body and objects such as his boot and wedding ring, compel the spectator to appreciate the physicality of these remains as material imprints of his life. Farmakas gives emphasis to these traces of time by using analogy. The materiality of the soldier's body offers a way of representing the apprehensions of losing a connection with the past. Digital capture is not bound by the regime of time used in analogue filmmaking. As Rodowick has emphasised, we are still trying to understand our connection to the past and our experiences with time, but are not yet certain how digital technology has modified these relations.³⁰ I concluded that *Absent* becomes a philosophical encounter with time, which offers some insights on the value of recovering our experiences, across time.

Using Deleuze's template for recollection and time-images, I have identified and explored the creativity of Greek-Cypriot filmmakers to produce two different images: the crisis-image and the chronotopic-image. These can only be defined in relation to Deleuze's images. Crisis-images confront the complexities of history, repetition and the representation of time as decay, such as in Farmakas's images of the abandoned airport, or the lack of dignity experienced by war refugees who live in makeshift housing and wait to return home, as in *Home, Sweet Hope*, or *Visions of Europe: My Home on Tape*.

Space and New Images

In Part Three, I identified two new conceptual horizons for exploring the distinctive images in Greek-Cypriot Cinema. Both relate to spaces and engage with themes of movement which are political and cinematic. In Chapter Six, there is an unexpected, even sideways conceptual shift in the reading of spaces, in comparison to earlier chapters in Part One and Part Two. As I have argued, this is consistent with what the reader encounters mid-way in *Cinema 2*. Deleuze's tenor and language alter in this volume to echo, as Marie-Claire Ropars Wuilleumier has observed, his preoccupation with Foucault's work.³¹ My pursuit of this idea when reading *Kalabush* was productive in synthesising Foucault's spatial metaphors with Deleuze's cinematic work. My analysis yielded entirely to the possibilities offered in *Cinema 2*, to conceptualise cinematic spaces through the Deleuze's encounters with Foucault's ideas.

In Chapter Six, my reading of Adonis Florides's feature film *Kalabush* offers the reader new perspectives on space. Deleuze's description of spaces, particularly his categories of inside and outside veer from abstract to more concrete explanations which synthesise his cinema work, with his dialogues with Foucault. Deleuze's conversations with Foucault strengthen the case to argue that Foucault's categories of utopia and heterotopias suggest that the real and imaginary spaces he worked on have their counterpart in Deleuze's real and imaginary cinematic spaces.

Kalabush afforded the opportunity to demonstrate the innovation of this film by putting these two thinkers into conversation and using their ideas to conceptualise the social transitions in Cyprus reflected in this film. Consistent with Deleuze's comment that filmmakers talk best about what they do, this chapter explores Florides's cinematic construction of heterotopias in his film, examining the influence of Foucault's 1967 essay on other spaces, which the filmmaker identifies as an important influence in his creative practice. This trend in itself reflects what Deleuze argues for at the end of *Cinema 2*, where he defines the fusion of theory and practice as a 'conceptual practice'. In Chapter Six, my Deleuzian reading, filtered through Florides' engagement with Foucault's ideas on social spaces, demonstrates the intrinsic capacity of cinematic devices to visualise complex and immaterial ideas such as power, belonging and social exclusion. These were the experiences of economic migrants to Cyprus, represented in Florides's

film. I have contended that our reading of *Kalabush* expands when we consider how the notion of inside and outside, which is cinematically rendered by its director through the Foucaultian idea of heterotopias as ‘other’, can also be read through the autonomous status of sound. As a separate image, now re-located to a space in the interstices of cinematic frames, sound articulates the problematic of frontiers as it is located both on the inside and outside of the image.

In Chapter Seven, I focus on the formation of a new space-time image, in both pre- and post-border films, whilst identifying their distinctive dynamic. I refer to these as ‘chronotopic-images’. In Chapter Seven I made the case that a Deleuzian reading of Greek-Cypriot Cinema is based on recognising how fictional or ‘filmic’ spaces relate to and interact with profilmic spaces. Drawing on the presence of the U.N. border in the pre and post-2003 period to determine the time-space fusion in correlative cinematic images, I argued that the literary writing of Russian critic M. M. Bakhtin on literary chronotopes extends to cinema. This was a view supported by film scholars such as Robert Stam. In this final chapter, I have offered the reader another horizon to explore Deleuze’s concepts of time and space.

My analysis drew on the similarities and distinctions between real and fictional spaces which opened up readings of *Kaan & Michalis*, *Sharing an Island*, *Roads & Oranges* and other films in this chapter. I referred to new images in Greek-Cypriot Cinema as ‘chronotopic-images’, building and revising Deleuze’s recollection and time-images to examine new space-time formations before and after 2003. I concluded that post-2003 films like *Kaan & Michalis* introduced movement and anticipated spatial unity in their images as ways of harmonising filmic and profilmic space. Whilst this was the case in my reading of *Sharing an Island*, Deleuze’s film-philosophy offered the conceptual tools to diagnose the presence of memory and time in *Visions of Europe: My Home on Tape*. The chapter reached its conclusions by arguing that not all post-border / 2003 films have the same chronotopic formation.

Beyond the Chronotopic-Image?

As an endpoint, my description of new cinematic images in Chapter Seven offers some important reflections on Greek-Cypriot Cinema. It is not possible to state with certainty which new directions this national cinema will pursue, notwithstanding its capacity to transform and invent from within. Some important questions remain

unanswered about its future direction and there is further work to be undertaken on Greek-Cypriot Cinema which extends beyond the parameters of this study. Will filmmakers who belong to the new generation of the 1990s continue to form recollection or time-images? What new events will shake up Greek-Cypriot Cinema from within and will it ultimately embrace a movement-image? Whilst these and other questions remain, it is anticipated that this study has begun the work of making Greek-Cypriot Cinema known to the film community. In Deleuzian phrase, I can assert that such visibility marks the process of a new beginning.

Notes

¹ Gilles Deleuze, *Cinema 2: The Time-Image*, trans. by Hugh Tomlinson and Robert Galeta, London: Continuum, 2008 p. 261.

² Deleuze, *Cinema 2*, p. 268.

³ Deleuze, *Cinema 2*, p.7 and p.67.

⁴ See Julia Blaga, 'FNE Warsaw AV Summit Country Profile: Cyprus' FilmNewEurope.Com <http://www.filmneweurope.com/country-profiles/52-cyprus/menu-id-226> (visited 30 June 2014).

⁵ For further details on the Rialto cinema chain see <http://www.rialto.com.cy/>, for the Pallas <http://www.cyprus.com/pallas-theatre-events.html>, the Rio chain <http://www.cyprus.com/rio-cinema-events.html> and for the new Cineplex multiscreen cinemas <http://www.kcineplex.com/en/> (visited 14 December 2014).

⁶ Felicia Chan, 'The International Film Festival and the Making of a National Cinema', *Screen*, Vol.52, No.2 (2011), p.255.

⁷ For further information on these film festivals see the following websites: http://www.filmfestivals.com/festival/lemesos_international_documentary_festival, <http://cyprusfilmdays.com/> and <http://cyiff.cineartfestival.eu/>. (visited 14 December 2014).

⁸ See the official film festival website at <http://www.isffc.com.cy/>. (visited 4 January 2015)

⁹ For further details regarding the Euro Connection platform, see the official website for the International Short Film Festival <http://www.isffc.com.cy/>. (visited 4 January 2015).

¹⁰ See Manjke de Valck, *Film Festivals: From European Geopolitics to Global Cinephilia*, Amsterdam: Amsterdam University Press, 2007, p. 53.

¹¹ For further information about *Akamas* at this and other film festivals go to <http://www.akamas-film.com/index.shtml> (visited 4 January 2015).

¹² Dina Iordanova and Ruby Cheung (eds), *Film Festival Yearbook 2: Film Festivals and Imagined Communities*, St. Andrews: University of St. Andrews Press, 2010.

¹³ Iordanova and Cheung, *Film Festival Yearbook 2*, p.1.

¹⁴ It is noteworthy to add that writers like Avramidou offer trailers and trial/ preview viewing options to her large UK audiences on the social network Facebook, which in itself works towards

sustaining an 'imagined' community of Greek-Cypriot diaspora who connect with Cyprus via their shared viewing of television genres.

¹⁵ David Martin-Jones and William Brown (eds), *Deleuze and Film*, Edinburgh: Edinburgh University Press, 2012, p.16.

¹⁶ Laura U. Marks, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*, Durham and London: Duke University Press, 2000, p.26.

¹⁷ Martin-Jones and Brown (eds), *Deleuze and Film*, p.15.

¹⁸ Deleuze, *Cinema 1*, p.18.

¹⁹ André Bazin, *Cinema 2*, p.1.

²⁰ *Cinema 1: The Movement-Image*, trans. by Hugh Tomlinson and Barbara Habberjam, London and New York: Continuum, 2005, p.102.

²¹ Deleuze, *Cinema 1*, pp.123-124.

²² Gilles Deleuze, *Bergsonism*, trans. Hugh Tomlinson and Barbara Habberjam, London and New York: Zone Books: 1991.

²³ David Martin-Jones, *Deleuze Cinema and National Identity: Narrative Time in National Contexts*, Edinburgh: Edinburgh University Press, 2006, p.1.

²⁴ Marks, *The Skin of the Film*, p.62-63.

²⁵ Henri Bergson, *Matter and Memory*, trans. by Nancy Margaret Paul and W.Scott Palmer, Meneola, New York: Dover Publications Inc., 2004, pp.89- 96.

²⁶ Deleuze, *Cinema 2*, p.42.

²⁷ Deleuze, *Cinema 2*, pp. 112-115.

²⁸ Deleuze, *Cinema 2*, pp.112-113.

²⁹ Deleuze, *Cinema 1*, p.124.

³⁰ D. N. Rodowick, *The Virtual Life of Film*, London: Harvard University Press, 2007, p.73.

³¹ Marie-Claire Ropars-Wuilleumier, 'Image or Time? The Thought of the Outside in The Time-Image (Deleuze and Blanchot)', in D.N. Rodowick (ed), *Afterimages of Gilles Deleuze's Film Philosophy* Minneapolis and London: University of Minnesota, 2010, pp.15-30, pp.16-17.

Bibliography

- Americanou, Yianna (ed), *Media Desk Cyprus, Professional Guide: Cyprus Audiovisual Industry*, Nicosia: Press and Information Office, 2004.
- Anderson, Benedict, *Imagined Communities: Reflections on the Origins and Spread of Nationalism*, London: Verso, 1991.
- Anderson, Benedict, *The Spectre of Comparisons: Nationalism, Southeast Asia and the World*, London: Verso, 2002).
- Anderson, Perry 'The Divisions of Cyprus', *London Review of Books* (24 April 2008):7-16.
- Angelucci, Daniela, 'Deleuze and the Concepts of Cinema: Time', *Deleuze Studies*, 8/3 (2014): 324-333.
- Archibald, David and Mitchell Miller, 'The Film Festivals Dossier: Introduction', *Screen*, 50/2 (2011): 249-52.
- Attalides, Michael, *Cyprus: Nationalism and International Politics*, Edinburgh: Q Press, 1979.
- Augé, Marc, *Non-Places: Introduction to an Anthropology of Supermodernity*, London: Verso, 2006.
- Augé, Marc, *A Sense for the Other*, trans. by Amy Jacobs, Stanford, CA: Stanford University Press, 1998.
- Avesta Arts <http://www.verket.se/index.php?s=240&l=eng> (visited February 12 2009).
- Bachelard, Gaston, *The Poetics of Space: The Classic Look At How We Experience Intimate Places*, trans. by Maria Jolas, Boston, Massachusetts: Beacon Press, 1994.
- Bakhtin, Mikhail, *Rabelais and His World*, trans. by Hélène Iswolsky, Bloomington: Indiana University Press, 1984.
- Bakshi, Anita, 'Divided Memory and Architecture in Nicosia', PRIO Cyprus Centre (28 November 2008):1-24.
- Barthes, Roland, *Camera Lucida: Reflections on Photography*, London: Vintage Books, 2000.

- Bazin, André, *What is Cinema?* Vol. 1, Berkeley: University of California Press, 2005.
- Benjamin, Walter, “A Short History of Photography.” trans. by P. Patton in *Classic Essays on Photography* (ed), Alan Trachtenberg, New Haven: Leet’s Island Books, 1980, 199-216.
- Benjamin, Walter, *The Work of Art in the Age of Mechanical Reproduction*, trans. by J.A. Underwood, London: Penguin, 2008.
- Bemong, Nele, Peter Borghart, Michel De Dobbeleer, et al (eds), *Bakhtin’s Theory of the Literary Chronotope: Reflections, Applications, Perspectives*, Gent: Academia Press, 2010.
- Bergson, Henri, *Matter and Memory*, trans. by Nancy Margaret Paul and W.Scott Palmer Mineola, New York: Dover Publications, Inc. 1912 2004.
- Bergson, Henri, *Creative Evolution*, trans. by Arthur Mitchell, Mineola, New York: Dover Publications, Inc., 1998.
- Bhabha, Homi. K (ed), *Nation and Narration*, London: Routledge, 1990.
- Bhabha, Homi. K, *The Location of Culture*, London: Routledge, 1994.
- Blaga, Iulia, ‘FNE Warsaw AV Summit Country Profile: Cyprus’, <http://www.filmmeuurope.com/country-profiles/52-cyprus/menu-id-226> (visited 1 July 2014).
- Bogue, Ronald, *Deleuze on Cinema*, New York, Routledge, 2003.
- Bordwell, David and Noël Carroll, *Post Theory*, Wisconsin: University of Wisconsin Press, 1996.
- Bordwell, David and Kristin Thompson, *Film Art: An Introduction*, McGraw Hill: University of Wisconsin, 1997.
- Brown, David, *Contemporary Nationalism*, New York: Routledge, 2000.
- Bruno, Giuliana, *Public Intimacy: Architecture and the Visual Arts*, Cambridge, Massachusetts: The MIT Press, 2007.
- Bruno, Giuliana, *Atlas of Emotion*, New York: Verso, 2002.
- Bryant, Rebecca, *Imagining the Modern: The Cultures of Nationalism in Cyprus*, London: I.B. Tauris, 2004.
- Bryant, Rebecca, ‘On the Condition of Postcoloniality in Cyprus’, in Yiannis Papadakis, Nicos Peristianis, and Gisela Welz (eds), *Divided Cyprus: Modernity, History, and an Island in Conflict*, Bloomington and Indianapolis: Indiana University Press, 2006, 44-65.

- Buchanan, Ian (ed), *A Deleuzian Century?* Durham: Duke University Press, 1999.
- Buchanan, Ian and Gregg Lambert (eds), *Deleuze and Space*, Edinburgh: Edinburgh University Press, 2006.
- Burch, Noël, *Theory of Film Practice*, Princeton, New Jersey: Princeton University Press, 1981.
- Carr, E.H, *What is History?* (ed), R.W. Davies, London: Penguin Books, 1990.
- Carroll, Noël and Jinhee Choi (eds), *Philosophy of Film and Motion Pictures*, Oxford, Blackwell Publishing, 2006.
- Carroll, Noël, *The Philosophy of Motion Pictures*, Oxford, Blackwell: 2008.
- Certeau, Michel d' *The Practice of Everyday Life*, trans. by Steven Rendall, Berkeley: University of California Press, 1984.
- Chan, Felicia, 'The International Film Festival and the Making of a National Cinema', *Screen* 50/2 (2011):253-60.
- Chrysanthou, Panicos, 'Festival of Film Against Intolerance and Fanaticism', *Politis*, 2 December, 2009).
- Chrysanthou, Panicos, *Akamas*, trans. by Stavros Marangos and Jean Pond (English) & Fatma Lazari & Çağdaş Polili (Turkish), Artimages: Nicosia, 2011.
- Conley, Tom, *Cartographic Cinema*, Minneapolis: University of Minnesota Press, 2007.
- Conley, Tom, 'The Strategist and the Stratigrapher', in D.N. Rodowick (ed), *Afterimages of Gilles Deleuze's Film Philosophy*, Minneapolis and London: University of Minnesota Press, 2010, 193-212.
- Connerton, Paul, *How Modernity Forgets*, Cambridge: Cambridge University Press, 2009.
- Corrigan, Timothy, *A Cinema Without Walls*, London: Routledge, 1991.
- Costas, Chr, Georgis, *Asha: Days of Turbulence: Struggle for the Return*, Nicosia: M.S Zevlaris and Sons, 1989.
- Crofts, Stephen 'Reconceptualising National Cinema/s', in Alan Williams (ed), *Film and Nationalism*, New Jersey: Rutgers The State University, 2002, 25-51.
- Cubitt, Sean, *Digital Aesthetics*, London: Sage Publications, 1998.
- Culler, Jonathan and Pheng Cheah (eds), *Ground of Comparison*, London: Routledge, 2003.

Cyprus Documentary Film Festival 2014

<http://www.filmfestival.com.cy/2014/index.html> (visited 5 July 2014).

Cyprus International Film Festival <https://www.cyprusfilmfestival.org/cyiff> (visited 11 August 2011).

Cyprus Ministry of the Interior, Press and Information Office

<http://www.moi.gov.cy/moi.PIO/> (visited 9 December 2008).

Deleuze, Gilles, *Bergsonism*, trans. by Hugh Tomlinson and Barbara Habberjam, London: Zone Books, 1991.

Deleuze, Gilles and Felix Guattari, *Anti-Oedipus*, trans. by Robert Hurley, Mark Seem and Helen R. Lane, London: Continuum, 2009.

Deleuze, Gilles and Felix Guattari, *Kafka: Towards a Definition of Minor Literature*, trans. by Dana Polan, Minneapolis: University of Minnesota Press, 1986.

Deleuze, Gilles, *Pure Immanence: Essays on Life*, trans. by Anne Boyman, New York: Zone Books, 2001.

Deleuze, Gilles and Felix Guattari, trans. by Brian Massumi, *A Thousand Plateaus: Capitalism & Schizophrenia*, New York and London: Continuum, 2002.

Deleuze, Gilles, *Cinema 1: The Movement-Image*, trans. by Hugh Tomlinson and Barbara Habberjam, London: Continuum, 2005.

Deleuze, Gilles, *Cinema 2: The Time-Image*, trans. by Hugh Tomlinson and Robert Galeta, London: Continuum, 2008.

Deleuze, Gilles, *Foucault*, London: Continuum, 2006.

Demetriou, Andreas, 'A Struggle for the future of Cyprus', in *Friends of Cyprus*, 52 (Summer 2009): 24-26.

Dijkink, Gertjan, *National Identity and Geopolitical Visions*, London: Routledge, 1996.

Doane, Mary *The Emergence of Cinematic Time*, Cambridge Massachusetts Harvard University Press and London, 2002.

Durrell, Lawrence, *Bitter Lemons*, London: Faber and Faber, 1957.

Elsaesser, Thomas, *European Cinema*, Amsterdam: University of Amsterdam Press, 2005.

Festival of the Green Line

<http://cypruscommunitymediacentre.wordpress.com/2011/03/24/green-line-film-festival/> (visited 12 May 2011).

Florides, Adonis, 'Constructing Heterotopias in Film', 'In Transition: Russia, Conference 16 October 2008'

www.danasederowsky.com/ITRconference.htm/http://vimeo.Com/19082953
(visited 10 December 2008).

Forgacs, David, 'Antonioni: Space, Place, Sexuality', in Myrto Konstantarakos (ed), *Spaces in European Cinema*, Exeter: Intellect, 2000, 101-112.

Foucault, Michel, 'Of Other Spaces (1967), Heterotopias',
<http://web.mit.edu/allanmc/www/foucault1.pdf> (visited 30 November 2008).

Foucault, Michel, *Madness and Civilization: A History of Insanity in the Age of Reason*, London and New York: Routledge, 2004.

Foucault, Michel, *The Will to Knowledge: The History of Sexuality Vol.1*, Great Britain: Allen Lane, 1979.

Ganser, Alexander, Julia Puhlinger and Markus Rheindorf, 'Bakhtin's Chronotope on the Road: Space, Time and Place in Road Movies since the 1970s' in *Linguistics and Literature*, 4/1 (2006): 1-17.

Gellner, Ernest, *Nations and Nationalism*, Ithaca, New York: Cornell University Press, 1983.

Georgiou, Christos, "Production Notes" to Under the Stars,
<http://www.fame.uk.com/films-completed/under-the-stars/> (visited January 2009)

HadjiChristos, Christos, 'Nicosia: Its Space and its d-Visions', in *Architectural Designs* 76/3 (26 June 2006), 12-19
<http://onlinelibrary.wiley.com/doi/10.1002/ad.260/pdf> (visited 25 March 2011).

Halbwachs, Maurice, *On Collective Memory*, trans.by, Lewis A. Coser, Chicago and London: Chicago University Press, 1992.

Hayward, Susan, 'Framing National Cinema', in Mette Hjort and Scott MacKenzie (eds), *Cinema and Nation*, London and New York: Routledge, 2005, 88-103.

Heath, Stephen, *Questions of Cinema*, Bloomington: Indiana University Press, 1981.

Heckman, Susan J (ed), *Feminist Interpretations of Michel Foucault*, Pennsylvania Park Pennsylvania, 1996.

Higson, Andrew, 'The Concept of National Cinema', in Alan Williams (ed), *Film and Nationalism*, New Jersey: Rutgers The State University, 2002, 52-67.

Higson, Andrew, 'The Limiting Imagination', in Mette Hjort and Scott MacKenzie (eds), *Cinema and Nation* (London and New York: Routledge, 2005), 63-74.

- Holquist, Michael (ed), *The Dialogic Imagination: Four Essays* by M.M. Bakhtin
Austin: University of Texas Press, 2008.
- Hjort, Mette and MacKenzie, Scott (eds), *Cinema and Nation*, London and New York: Routledge, 2005.
- Hjort, Mette and Duncan Petrie (eds), *The Cinema of Small Nations*, Bloomington and Indianapolis: Indiana University Press, 2007.
- Hjort, Mette, *Italian for Beginners*, Washington: University of Washington Press, 2010.
- Iordanova, Dina, David Martin-Jones & Belén Vidal, *Cinema at the Periphery*, Detroit, MI: Wayne State University Press, 2010.
- Iordanova, Dina and Ruby Cheung (eds), *Film Festival Yearbook 2: Film Festivals and Imagined Communities*, St. Andrews: St. Andrews University Press, 2010.
- Jarvie, Ian, 'National Cinema', in Mette Hjort and Scott MacKenzie (eds), *Cinema and Nation*, London and New York: Routledge, 2005, 75-87.
- Kitromilides, Paschalis and Peter Worsley (eds), *Small States in the Modern World: The Conditions of Survival*, Nicosia: The New Cyprus Association, 1979.
- Konstantarakos, Myrto (ed), *Spaces in European Cinema*, Exeter: Intellect, 2000.
- Kovras, Iosif and Neophytos Loizides, 'Delaying Truth Recovery for Missing Persons', *Nations and Nationalism* 17/3 (2011):520-540.
- Koumi, Andrea, *The Cypriot: A Novel*, London: Dexter Haven, 2006.
- Kracauer, Siegfried, *Theory of Film: The Redemption of Physical Reality*, Princeton, New Jersey: Princeton University Press, 1997.
- Landy, Marcia, *Cinematic Uses of the Past*, Minneapolis: University of Minnesota Press, 1996.
- Landy, Marcia (ed), *The Historical Film*, London: The Athlone Press, 2000.
- Lefebvre, Henri, *The Production of Space*, trans. by Donald Nicholson-Smith, Oxford UK and Cambridge USA: Black-well Publishers, 1991.
- Levi, Pavle, *Cinema by Other Means*, Oxford: Oxford University Press, 2012.
- Limassol International Documentary Festival <http://www.neme.org/1469/7th-lemesos-international-documentary-festival> (visited August 2011).
- Loizos, Peter, *The Heart Grown Bitter: A Chronicle of Cypriot War Refugees*, Cambridge: Cambridge University Press, 1981.

- Marijke, Valck de, *Film Festivals from European Geopolitics to Global Cinephilia*, Amsterdam: Amsterdam University Press, 2007.
- Marks, Laura, U. 'Deterritorialised Filmmaking: A Deleuzian Politics of Hybrid Cinema', *Screen* 35/3 (1994): 244-64.
- Marks, Laura. U 'Loving a Disappearing Image' in 'Cinéma et mélancholie,' special issue of *Cinémas*, Bellemare Denis and Denise Pérusse Denise (eds) (1997): 93-111.
- Marks, Laura. U, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*, Durham and London: Duke University Press, 2000.
- Martin, Florence, 'Tunisia', in Mette Hjort and Duncan Petrie (eds), *The Cinema of Small Nations*, Bloomington and Indianapolis: Indiana University Press, 2007, 213-228.
- McLoone, Martin, 'Ireland', in Mette Hjort and Duncan Petrie (eds), *The Cinema of Small Nations*, Bloomington and Indianapolis: Indiana University Press, 2007, 60-75.
- Moses, Merobe, *Politis* (29 November 2009) <http://www.politis-news.com/cgibin/hweb?=911884&-V=articles&-p> (visited 2 December 2009).
- Moses, Merobe, 'At Last a Reaction' *Politis* (6 December 2009) <http://www.politis-news.com/cgibi/hweb?-A=913144&=articles> (visited 12 December 2009).
- Martin-Jones, David *Deleuze, Cinema and National Identity: Narrative Time in National Contexts*, Edinburgh: Edinburgh University Press, 2006.
- Martin-Jones, David, *Deleuze and World Cinemas*, London: Continuum, 2011.
- Moleskis, George, *Selected Poems*, trans. by Lisa Socrates, Cyprus: Livathiotis, 1991.
- Mulvey, Laura, *Death 24 x a Second: Stillness and the Moving Image*, London: Reaktion Books, 2006.
- Murray, Timothy, 'Time@Cinema's Future: New Media Art and the Thought of Temporality', in D.N. Rodowick (ed), *Afterimages of Gilles Deleuze's Film Philosophy*, Minneapolis and London: University of Minnesota Press, 2010, 351-372.
- Naficy, Hamid, *An Accented Cinema*, Princeton, NJ: Princeton University Press, 2001.
- Panteli, Stavros, *The Making of Modern Cyprus: From Obscurity to Statehood*, London: Interworld, 1990.

- Pantzis, Andreas, 'You Can Cause Rifts Within Cinema', *Politis* (30 November 2009). www.polits-news.com/cgi-bin/hweb?-A=911657&=articles&-p (visited 2 December 2009).
- Papadakis, Yiannis, 'The Politics of Memory and Forgetting in Cyprus', *Journal of Mediterranean Studies*, 3/1(1993):139-154.
- Papadakis, Yiannis 'Nation, Narrative and Commemoration: Political Ritual in Divided Cyprus' *History and Anthropology*, 14/3 (2003):253-270.
- Papadakis, Yiannis, *Echoes from the Dead Zone*, London, I.B. Tauris: 2005.
- Papadakis, Yiannis, 'Aphrodite Delights' *Postcolonial Studies*, 9/3 (2006):237-250.
- Papadakis, Yiannis, Gisela Welz and Nicos Peristianis (eds), *Divided Cyprus: Modernity, History, and an Island in Conflict*, Bloomington and Indianapolis: Indiana University Press, 2006.
- Pisters, Patricia, *The Matrix of Visual Culture: Working with Deleuze in Film Theory*, California: Stanford University Press, 2003.
- Pisters, Patricia, 'Arresting the Flux of Images and Sounds', in Ian Buchanan and Adrian Parr (eds), *Deleuze and the Contemporary World*, Edinburgh: Edinburgh University Press, 2006, 175-193.
- Rodowick, D.N, *Gilles Deleuze's Time Machine*, Durham and London: Duke University Press, 1997.
- Rodowick, D.N, *The Virtual Life of Film*, Cambridge: Massachusetts and London, 2007.
- Rodowick, D.N (ed), *Afterimages of Gilles Deleuze's Film Philosophy*, Minneapolis and London: University of Minnesota Press, 2010.
- Ropars-Wuilleumier, Marie-Claire , 'Image or Time? The Thought of the Outside in The Time-Image (Deleuze and Blanchot), in D.N. Rodowick (ed), *Afterimages of Gilles Deleuze's Film Philosophy*, Minneapolis and London: University of Minnesota Press, 2010,15-30.
- Ross, Christine, 'The Lamented Moments/Desired Objects of Video Art: Toward an Aesthetics of Discrepancy,' In Marchessault, *Mirror Machine*, Toronto: YYZ/Centre for Research (1995): 129-41.
- Rossington, Michael and Anne Whitehead (eds), *Theories of Memory: A Reader*, Edinburgh: Edinburgh University Press, 2008.

Schlesinger, Philip, 'The Sociological Scope of "National Cinema"', in Mette Hjort and Scott MacKenzie (eds), *Cinema and Nation*, London and New York: Routledge, 2005, 19-31.

Scott, Clive, *The Spoken Image: Photography & Language*, London: Reaktion Books, 1999.

Shohat, Ella and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media*, New York: Routledge, 1995.

Shores, Corry, 'In the Still of the Moment: Deleuze's Phenomenon of Motionless Time', *Deleuze Studies*, 8/2 (May 2014): 199-229, <http://www.euppublishing.com/doi/full/10.3366/dls.2014.0143> (visited 20 August 2014).

Socrates, Lisa, 'Greek Literature in Cyprus: Ideology and the Language of Difference in *To Φως Του Σκοτώνει* (*The Light which Kills*) by A. Tenezi' in Maria Roussou and Stavros Panteli (eds), *Greek Outside Greece II*, Diaspora Books: Athens, 1990, 115-141.

Socrates, Lisa, 'Documentary Responses to '1974' in Attila'74: The Rape of Cyprus and Divided Loyalties: Representations of Nationalism and National Identity', in Cristina Perales (ed), *Media & Nationalism: The Basque, the Catalan, the Northern Ireland and the Scottish Cases*, University of Vic, Eumographic: 2009, 115-131.

Socrates, Lisa, 'Deterritorialising the Nation: Deleuzian Time, Space and Narrative in the Video Art of Lia Lapithi Shukuroglou', *Journal of Literature and Art Studies*, 9/2 September (2012):897-904.

Sontag, Susan, *On Photography*, London: Penguin, 2002.

Shukuroglou, Lia Lapithi, *Lia Lapithi: Videos 2003-2008*, Nicosia: Ministry of Education, 2009.

Smith, Anthony D. *National Identity*, London: Penguin, 1991.

Sorlin, Pierre, *The Film in History*, Oxford: Basil Blackwell, 1980.

Stam, Robert, *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film*, Baltimore and London: The Johns Hopkins University Press, 1992.

Stewart, Gareth, *Framed Time: Toward a Postfilmic Cinema*, Chicago and London, University of Chicago Press: 2007.

Sutton, Damian and David Martin Jones, *Deleuze Reframed*, London: I.B Tauris, 2008.

- Sutton, Damian, 'Immanent Images: Photography after Mobility', in D.N. Rodowick (ed), *Afterimages of Gilles Deleuze's Film Philosophy*, Minneapolis and London: University of Minnesota Press, 2010, 307-326.
- Tarkovsky, Andrey, *Sculpting in Time: Reflections on Cinema*, trans. by Kitty Hunter-Blair, Austin: University of Texas Press, 1986.
- Tagg, John, *The Burden of Representation: Essays on Photographies and Histories*, Basingstoke, Macmillan, 1988.
- Thomsen, Bjarne Thorup (ed), *Centring on the Peripheries: Studies in Scandinavian, Scottish, Gaelic and Greenlandic Literature*, Norvik Press: Norwich, 2007.
- Trifonova, Temenuga, 'Time and Point of View in Contemporary Cinema', *CineAction*, 58 (2002):11-31.
- Wayne, Mike, *The Politics of Contemporary European Cinema: Histories, Borders, Diasporas*, Bristol: Intellect, 2002.
- White, Hayden, *Metahistory: The Historical Imagination in Nineteenth-Century Europe*, Baltimore and London: The Johns Hopkins University Press, 1973.
- Willemsen, Paul and Valentina Vitali (eds), *Theorising National Cinema*, London: BFI, 2006.
- Williams, Alan (ed), *Film and Nationalism*, New Brunswick, New Jersey and London: Rutgers University Press, 2002.
- Yu, Lin-Lee, 'Translating Deleuze: On the Uses of Deleuze, in a Non-Western Context', *Deleuze Studies*, 7/3 (2013): 319-329.

Filmography

<i>Absent</i>	(Simon Farmakas, Cyprus, 2009)
<i>Airport for Sale</i>	(Simon Farmakas, Cyprus, 2007)
<i>Akamas</i>	(Panicos Chrysanthou, Greece/Turkey, 2006)
<i>And the Train goes to the Sky</i>	(Yiannis Ioannou, Cyprus, 2000)
<i>Attila' 74: The Rape of Cyprus</i>	(Michael Cacoyiannis, UK, 1975)
<i>The Baptism</i>	(Christos Georgiou, UK, 1996)
<i>Bar</i>	(Aliko Danezi- Knutsen, Cyprus/Greece/ Uruguay 2003)
<i>Black Bonnet</i>	(Yiannis Yiapanis, Cyprus, 1999)
<i>Broken</i>	(Vicki Psarias, UK, 2007)
<i>Buffer Zone,</i>	(Kypros Tofarides, Cyprus, 1996)
<i>The Carnival in Limassol</i>	(Stavros Papageorgiou, Cyprus, 2006)
<i>Chronos</i>	(Ioakim Mylonas, Cyprus, 2005)
<i>Circle of Life</i>	(Chrystalla Avgousti, Cyprus, 2004)
<i>Closer to the Source</i>	(Daina Papadaki, Cyprus, 2007)
<i>14 Demosthenous Street</i>	(Lia Lapithi Shukuroglou, Cyprus, 2007)
<i>A Detail in Cyprus</i>	(Panicos Chrysanthou, Cyprus, 1987)
<i>Dinner with my Sisters</i>	(Michael Hapeshis, Cyprus/UK 2011)
<i>Divided Loyalties</i>	(Sophia Constantinou, USA, 2001)
<i>Edem</i>	(Stylianos, Constantinou, Cyprus, 2008)

<i>Electricity</i>	(Lia Lapithi Shukuroglou, Cyprus, 2006)
<i>Eleni's Olives</i>	(Yianna Americanou, Cyprus, 2004)
<i>The Entomologist</i>	(Stavros Papageorgiou, Cyprus, 1997)
<i>Espresso</i>	(Adonis Florides and Theodoros Nicolaidis, Cyprus, 1999)
<i>Fish n' Chips</i>	(Elias Demetriou, Cyprus, 2011)
<i>The Footprints of Aphrodite</i>	(Panicos Chrysanthou, Cyprus, 1998)
<i>Frontier Land</i>	(Lia Lapithi Shukuroglou, Cyprus, 2008)
<i>Funeral</i>	(Thomas Kallis, Cyprus, 1999)
<i>Game of Life</i>	(Marinos Kartikkis, Cyprus, 1997)
<i>The Games we Play</i>	(Lia Lapithi Shukuroglou, Cyprus, 2008)
<i>Grade IV: I Do not Forget</i>	(Lia Lapithi Shukuroglou, Cyprus, 2007)
<i>Grandmother's Hands</i>	(Christos Georgiou, UK, 1996)
<i>Hellmets</i>	(Giorgos Koukoumas, Cyprus, 2009)
<i>Her Violet Garden</i>	(Irena Ioannides, Cyprus/Canada 1997)
<i>The Hill</i>	(Linos Panayi, Cyprus, 2001)
<i>History in the making</i>	(Lia Lapithi, Shukuroglou, Cyprus, 2008)
<i>Home, Sweet Hope</i>	(Stella Karageorgi, Cyprus, 2007)
<i>In the Name of the Sparrow</i>	(Kypros, Papavassiliou, Cyprus, 2007)
<i>Instructions</i>	(Costas Yiallourides, Cyprus/ Greece, 2008)
<i>Intra-Mural</i>	(Elias Demetriou, Greece, 2001)
<i>The Island</i>	(Irena Ioannides, Cyprus, 1999)

- It is Spring and I am Still Living in Cyprus* (Lia Lapithi Shukuroglou, Cyprus, 2008)
- Kaan & Michalis* (Lefcos and Maria Clerides, Cyprus, 2007)
- Kalabush* (Adonis Florides, Cyprus/Greece 2003)
- The Last Homecoming* (Corinna Avraamidou, Cyprus, 2008)
- Letters Never Received* (Elias Demetriou, Greece, 2007)
- Lullaby* (Yianna Americanou, Cyprus, 2008)
- Miners' Memories* (Paschalis Papapetrou, Cyprus, 2008)
- My Home on Tape: Visions of Europe*, (Christos Georgiou, Greece, 2004)
- Mystery of the First Day* (Corinna Avramidou, Cyprus, 2001)
- Oedipus* (Ioakim Mylonas, Cyprus, 2009)
- One in a Million* (Panayiotis Photiou, Cyprus, 2004)
- Our Country* (Panicos Chrysanthou, Cyprus, 2002)
- Our Wall* (Panicos Chrysanthou, Cyprus, 1993)
- The Palace* (Anthony Maras, Australia, 2011)
- Paramnesia* (Eleftherios Kakathymis, Cyprus/UK, 2011)
- Parallel Lives* (Marinos Kartikki, Cyprus, 1998)
- Parallel Trips* (Dervis Zaim and Panicos Chrysanthou, Cyprus, 2007)
- Pathways in the Dust* (Marianna Christofides, Germany, 2008)
- Pharmakon* (Ioakim Mylonas, Cyprus, 2006)
- The Promise* (Andreas Pantzis, Greece, 2001)
- Pyla: Living Together, Separately* (Elias Demetriou, Greece, 2004)

<i>Recipe for Marinated Crushed Olives</i>	(Lia Lapithi Shukuroglou, Cyprus, 2006)
<i>Red Thursday</i>	(Christos Siopachas, Greece, 2003)
<i>Rifts</i>	(Vicki Psarias, UK, 2004)
<i>The Road to Ithaca</i>	(Costas Demetriou, 1998)
<i>Roads & Oranges</i>	(Aliko Danezi-Knutsen, Cyprus, 1996)
<i>The Seven Suns of Aglaia</i>	(Vangelis Serdaris, Cyprus, 2001)
<i>Sharing an Island</i>	(Danae Stylianou, Cyprus, 2011)
<i>Should I stay or Should I go now?</i>	(Lia Lapithi Shukuroglou, Cyprus, 2005)
<i>Shushu</i>	(Diomedes Koufteros, Cyprus, 2007)
<i>The Slaughter of the Cock</i>	(Andreas Pantzis, Greece, 1996)
<i>Stahia</i>	(Simon Farmakas, Cyprus, 2009)
<i>The Story of the Green Line</i>	(Panicos Chrysanthou, Cyprus, 2009)
<i>Still Lives</i>	(Yiannou, Economou, Cyprus, 2006)
<i>Styx</i>	(Alexis Roider, Cyprus, 2008)
<i>Tell me Happy Birthday</i>	(Nicos Kritikos, Cyprus, 2001)
<i>The Wing of the Fly</i>	(Christos Siopachas, Cyprus, 1995)
<i>Torn Between Two Lovers</i>	(Lia Lapithi Shukuroglou, Cyprus, 2008)
<i>2,000 miles and ...</i>	(Yiannis Economou, Cyprus, 1998)
<i>Tricolore</i>	(Elia Demetriou, Cyprus, 1998)
<i>Under the Stars</i>	(Christos Georgiou, Cyprus/Greece, 2001)
<i>Utopia</i>	(Giorgos Georgiou, Cyprus, 2007)
<i>Vasiliki</i>	(Vangelis Serdaris, Cyprus, 1997)
<i>When the Letters Speak</i>	(Evangelos H' Kyriakou, Cyprus, 2007)