

Articulations of the Crypt: Working-through Historical Trauma
in Cyprus with Poetic Language and Film Practice

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Abstract

This Thesis by Papers integrates psychoanalytical and film theory with literary and cinematic practice. It consists of four creative components: my unpublished poetry collections *The House* and *The Middle State*, two different versions of my first feature film: *Clementine* (2018) and an alternative version, re-edited under the new title *Forget Me Not* (2021). I apply Nicolas Abraham and Maria Torok's psychoanalytic theory of the crypt (namely, a sealed, post-traumatic intrapsychic region) in two ways: firstly, as a diagnostic tool for the Papers created in advance (*The House* and *Clementine*) and, secondly, in shaping the more recent Papers (*The Middle State* and *Forget Me Not*) as integral parts of my research. I explore the historical context behind the Cyprus conflict through various post-traumatic emblems and with personal undertones, as I witnessed it for nearly half of a century. I describe how this distressing experience culminated into *Clementine*, a cinematic articulation of the contemporary historical trauma in Cyprus. My poetry and the two different versions of my film formulate an overview of this trauma through the application of a middle voice, balancing between empathy and detachment. This creates a different perspective compared to pre-existing artistic works which evolve around two contradicting sociopolitical approaches: the victimization narrative and the reconciliation narrative. As I explain, by transcending these narratives and by articulating the crypt's symbols and various components with a language of poetic ambiguity, a new artistic voice is generated. This can be the voice of the silent post-war generation, haunted by pre-existing, transmitted traumas.

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My film *Clementine*, which provided the groundwork of my research, was another exciting but also laborious journey of self-discovery. I owe a debt of gratitude to the Cinema Advisory Committee of the Cyprus Deputy Ministry of Culture for their sponsorship, to the producer, Konstantinos Othonos, and to all the contributors of the film. I would also like to thank Fabio Canepa and Francesco Manzitti for their assistance in the re-edited version, *Forget Me Not*.

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In loving memory of my father

INTRODUCTION

My creative practice, which forms a significant part of this thesis, was composed as an answer to the call of historical trauma in Cyprus. My first feature film *Clementine* (2018), its re-edited alternative version titled *Forget Me Not* (2021), and my two unpublished poetry collections (*The House* and *The Middle State*) are artistic reflections of the devastating events which marked the history of the island on the second half of the 20th century. Since my childhood, I have been experiencing these events through an imaginary collective ‘mirror’, composed of ‘crystallized’ images and symbols. Like most members of my generation, I am still haunted by transmitted emblems of ‘war’ and ‘treason’, without ever grasping the real experience of past traumas. How can I articulate this inherited void, this trauma of abstraction, the images and symbols projected in the mirror? *Clementine*’s creative process was largely a meditation on this question, a psychological quest for an answer, developed over a period of twelve years. This long cinematic journey was an attempt to overcome a practical obstacle: the lack of methodological tools for the film practitioner who wishes to enter a collective post-traumatic ‘crypt’. My thesis is the outcome of this theoretical and practical exploration, leading to an open, self-reflective and transferrable methodological approach. My suggestion is that this methodology (analyzed in the Conclusion through a sequence of research insights) can contribute as a paradigm for filmmakers-academics conducting practice-based research on longstanding historical traumas. As part of this method, I will introduce the historical trauma in Cyprus and its pre-existing poetic and cinematic representations. Furthermore, I will explain my film’s connection with psychoanalytical theories of trauma and more particularly with Nicolas Abraham and Maria Torok’s theory of the ‘crypt’ which takes a central part in my investigation. My literature review will also include the concept of ‘testimony’ and Dominick LaCapra’s idea of the ‘middle voice’ as a balanced pathway towards articulating trauma. I will analyze ways of expressing this voice through *Clementine* by applying specific cinematic

techniques. Finally, I will explore the notions of ‘poetic cinema’, ‘cinematic modernism’ and ‘slow cinema’ and how these were reflected in my film.

I. In search of a method: the art and practice of entering the crypt

Originally, my film was titled *Beyond Cypress Trees* and consisted of scattered ideas, implied in my short films *Thyrathen* (1996), *The Hill or a Study for Anna* (2001), *Fool Moon* (2004), my play *Magiko Theatro* (2003), and my unpublished poems. At the time, the combination of preceding artistic material originating from three different disciplines (poetry, theatre and film) was culminated into a rather idealistic articulation of the collective trauma in Cyprus. This resulted in the *aesthetization* of trauma which produced a sterile cinematic space, a protective ‘bubble’, like Franz Kafka’s *The Burrow*, safeguarding myself against the actual trauma of war.¹ In this framework, the borders between the real and the imaginary elements of the story were clearly defined. In a way, the realistic components were guarding themselves against their contamination by the imaginary world.

In contrast, the final film evolved into a more condensed, abstract and ambiguous reflection of distilled, trauma-related ideas, codifying the traumatogenic material which is still transferred from generation to generation. Trauma itself became a hidden narrative thread, summoning all elements of the story together. The involved psychological defence mechanisms were not just depicted, they were nearly ‘directing’ the film, in the faces of specific imaginary characters. As *Beyond Cypress Trees* was gradually reshaped into *Clementine*, I became concentrated in the *allos* (*other*) part of the allegory.² Which was this hidden, cryptic (*other*) meaning, beyond

¹ In Kafka’s unpublished story *The Burrow*, an unspecified creature narrates its efforts to build a labyrinthine barrow to protect itself from fearful enemies. See: Franz Kafka, *The Burrow*, in *The Complete Stories*, ed. Nahum N. Glatzer, trans. Willa and Edwin Muir (New York: Schocken Books, 1986), pp.327-359.

² The word ‘allegory’ is a Latinization of the Greek word ἀλληγορία (*allegoria*) itself deriving from the combination of two different words: ἄλλος (*allos* – other) and ἀγορεύω (*agorevo*-speak publicly).

the surface of the spoken words and the depicted images? The answer to this question was the driving force behind *Clementine*. The process made me redefine the concepts of poetry and poetic cinema as creative applications of decrypting the suppressed trauma's hidden meaning. Consequently, the idea of forming a thesis based on my creative practice emerged: a possibility to 'dive' into this masquerade of meaning, into this tempest of symbolic objects and places transferred across generations of Cypriots and classified in the imagery, in the diegetic and the non-diegetic parts of my film.

Naturally, in forming my thesis, there was a shift from the artistic approach I formulated during my longtime experience as a film practitioner and a poet, towards a different, "practice as research" perspective.³ During this process, my newly created cinematic and poetic "praxis" (*Forget Me Not* and *The Middle State*) was implemented as a creative tool to support my research insights.⁴ At the same time, the pre-existing film and poetry (*Clementine* and *The House*), participated in my research as a form of performative self-reflection, mirroring the symbols of historical trauma in Cyprus. Particularly my film, marginalized at the time in both the commercial and artistic film market, was renewed through comprehensive analysis and feedback from my supervisors and peers. This revealed a double potential: firstly, the possibility (for such 'films as research') to extend beyond the restrictions and conventions of the 'art world'; and secondly, to act as forms of discussion and interaction between academics and artists. According to Robin Nelson, "practice as research" creates an "opportunity to build bridges between academics and professionals".⁵ This is even more significant in cases of

³ Practice as Research is a type of research methodology which incorporates creative practice in an original investigation to create new knowledge.

⁴ The word "praxis" is a reference to Robin Nelson's terminology, describing Artistic Practice as Research, as "the imbrication of theory within practice". Robin Nelson, *Practice as Research in the Arts (and Beyond): Principles, Processes, Contexts, Achievements*, (London: Palgrave Macmillan, 2022), 2nd Edition, p.19.

⁵ Nelson, p.14.

historical and collective trauma, where an additional psychological barrier is added to the different perspectives between the two: the resistance to artistic and scientific analysis imposed by post-traumatic mechanisms of psychological defence. In Chapter 4, I will describe how this additional barrier has contributed to an inclination towards disregarding my film in my home country, Cyprus.

Because of the above, the formation of my thesis was a self-reflective intellectual journey across different frontiers: academia, the film industry, the ‘art world’ and most importantly, the historical trauma of Cyprus, crystallized for half of a century in a variety of emblems and symbols. To conduct this delicate expedition, I needed, as theorist Graeme Sullivan puts it, “to move, eclectically across boundaries” in my “imaginative and intellectual pursuits”.⁶ The fluidity of my research methodology, a constant interaction between theory and artistic practice, reflected a similar approach implemented in the creative process and culminated into an ‘open film’, beyond the rigid mind-traps and predetermined ideologies imposed by trauma. The creation of a newly edited film (*Forget Me Not*) and a second poetry collection (*The Middle State*) to supplement the pre-existing film and poetry, underlined an inherent fluidity in such projects where practice as research is being involved. As Ruth Nelson suggests, in Practice as Research there is “an acceptance that knowledge is neither fixed nor absolute” and “quite frequently established positions have to be substantially revised or abandoned in the light of further research”.⁷ In such projects, accepting this relativity of research outcomes, includes the art practice itself, especially when these are created as the culmination of longstanding distress (in my case, being locked in a collective crypt with traumatogenic symbols and images since the war of 1974). Can my project act as a paradigm for other poets and filmmakers who find

⁶ Graeme Sullivan, *Making Space: The Purpose and Place of Practice-led Research*, in *Practice-led Research, Research-led Practice in the Creative Arts (Research Methods for the Arts and Humanities)*, Reprint Edition. Hazel Smith, Roger T. Dean (Eds.), (Edinburgh: Edinburgh University Press, 2009), p.49.

⁷ Nelson, p.48.

themselves in a similarly discomfoting position? In this cine-poetic way of dealing with collective traumas, while integrating academic theory with artistic practice, there is particular potential for filmmakers who work in universities (having easier access to interdisciplinary epistemological tools) to produce such cinematic explorations, unbound by the commercial constraints of the market. The existence of inexpensive, yet adequate technological tools could nourish academic cinematic projects in this context. The enquiry-led nature of artistic Practice as Research can produce projects with no definitive, rigid and closed structure. These would be characterized by openness and abstraction, with a potentiality to be revised, creating a spectrum of possible alternative versions of the same film. I suggest that this is even more significant when articulating historical traumas. Our idea of history is not rigid, occasionally embracing contradictory narratives (or versions) of past traumas (in the case of Cyprus, the victimization and the reconciliation narrative). Therefore, a more open kind of film, which transcends the mechanistic approach of conventional, commercial (or even 'artistic') cinema, will enable the audience to reflect on these issues, without imposed ideological restrictions. When this fluid, ambivalent form, expressed through the technical and creative choices made in the film, is accompanied by a series of self-reflective research insights, it can turn into an intellectual compass in the spectator-reader's journey across the cryptic language of trauma.

But this creative research route towards the crypt will be always paved with questions.

How can cinema contribute to the articulation of a long-standing historical trauma? In what ways may film aesthetics be implemented in the rendering of distressing events and circumstances? How do cinematic representations participate in the process of collective working-through? Which methods and strategies hinder biased conclusions and the possibility of re-traumatization? I will lay out the theoretical framework of my thesis while reflecting on the research questions above. Beginning with an overview of the historical trauma in Cyprus and its pre-existing articulations, I will analyze several concepts connected to the 'crypt' and

other theories of trauma. I will investigate the possible contribution of the middle voice in formulating a more balanced cinematic language towards collective trauma. Finally, I will examine the prospect of poetic cinema to become a vehicle of reparation.

II. Historical background: an overview of the historical trauma in Cyprus

At the time of writing, half a century has passed from that mournful day (for all Greek Cypriots) and from that festive day (for many Turkish Cypriots). It was the 20th of July 1974, when the Turkish military invasion materialized on the island as an answer to the Greek junta's coup just five days before.⁸ War created a longstanding status quo with severe political and legal implications. Because the island is divided in two, the internationally recognized Republic of Cyprus is no longer governed by representatives of both communities, as expected by the constitution of 1960. Under the doctrine of necessity, it is controlled exclusively by the Greek Cypriot Community.⁹ In the meantime, Turkish Cypriot authorities in the North declared the non-recognized Turkish Republic of Northern Cyprus on 15th November 1983. While there were talks for a permanent solution and even a comprehensive United Nations proposal to end the division (namely the Annan Plan, supported by 65% of Turkish Cypriots and just 24% of Greek Cypriots in a referendum on 24th April 2004) the immense psychological impact of war on a relatively small island is consistently underestimated. The mourning for the dead and the missing people from both communities, the prolonged internal displacement of both Greek Cypriots and Turkish Cypriots, left incurable psychic scars and an immense body of trauma-

⁸ The characterization 'invasion' is officially rejected by Turkey, calling its military intervention a 'Peace Operation' to protect the rights of Turkish Cypriots on the island.

⁹ According to Christos Papastylianos "the doctrine of necessity in Cyprus was initially linked to the inability of the Cypriot State to function in line with the organizational structure, the bi-communal system, which was established under the 1960 Constitution of Cyprus". Christos Papastylianos, "The Cypriot Doctrine of Necessity within the Context of Emergency Discourse: How a Unique Emergency Shaped a Peculiar Type of Emergency Law", *The Cyprus Review* 30, no.1 (Spring 2018), p.113.

related monuments.¹⁰ As a result, scattered relics from war (rusty bombs, human bones and others) are unearthed on both sides of the island from time to time, while others, remain buried, still waiting to see the light.

Our collective memories in the south are still populated by the dead, the displaced, the enclaved, by the ‘enslaved’ mountains, villages, towns and seashores, by old people’s testimonies from the days of thunder.¹¹ When will the suffering come to an end? Nobody can see the light at the end of the tunnel, despite decades of negotiations between leaders from the two communities. True reconciliation between victims and perpetrators from South and North is yet to manifest itself on the whole island, from the Akamas peninsula to the cape of Apostle Andreas. Cypriots’ lives linger in the balance, in the fragile liminality between the terrifying possibility of a new conflict and the soothing dream of reunification. They are mostly restricted within the rigid ‘borders’ of their own community, psychologically and literally armored against the upcoming danger from ‘the other side’. A few occasionally fly from south to north (and vice-versa) like swallows, unwittingly carrying the message of a yet unwitnessed spring.¹² On 14 January 2003, I remember preparing a letter to Wim Wenders, the German director of *Wings of Desire* (1987), during the Turkish Cypriot demonstrations against the Rauf Denktaş regime, when the ‘swallows’ from the other side multiplied by thousands, demanding to be freed from their cages.¹³ The unfinished letter, inspired by Wenders’ famous film, was a

¹⁰ Approximately “170,000 Greek Cypriots left their homes in the north while 50,000 Turkish Cypriots left homes in the south and went to the north”. Peter Loizos, “Displacement, shock and recovery in Cyprus”, *Forced Migration Review* 33, (September 2009): p.40.

¹¹ ‘Enslaved’ is a symbolic adjective utilized by Greek Cypriots to describe their lost homeland after the war.

¹² British writer Lawrence Durrell, who worked as a teacher in Cyprus for three years (1953-1956), used the word ‘swallows’ in his much-discussed autobiographical book *Bitter Lemons* (1957) to describe visitors occasionally arriving on the island before the Cyprus Emergency period (1955-1959). The conflict terminated the British colonization on the island and paved the way to the establishment of a bicomunal state (Republic of Cyprus).

¹³ Rauf Denktaş, a Turkish Cypriot politician and jurist, was the founding president of the de facto state Turkish Republic of Northern Cyprus, which is only recognised by Turkey.

meditation on the historical analogy between the falling of the Berlin Wall and the anticipated opening of the ‘borders’ in Nicosia. The similarities between the two events vanished, as the following glorious spring proved to be a brief interval of unprecedented optimism shared among all Cypriots, experiencing the light of a ‘false dawn’ in the streets of our divided capital.¹⁴ Since then, our foreseeable destiny remains the same: to be daily retraumatized, with our scars left unhealed.

III. Creative background: pre-existing representations of trauma

This chronic psychological wound has been represented in a vast body of post-war poetry, partly included in the curriculum of public schools. For reasons that I analyze in Chapter 2, there is an evident preference for poetic language in articulating the Greek Cypriots’ distressing experiences related to war. An overflow of verses formulate a great range of symbols regarding Cyprus tragedy, while the real events behind it remain half-told and obscure. With the filter of poetry, places in the North, like the so-called ghost town of Famagusta and the mountain of Pentadaktylos, historic and mythological figures and invented poetic personas acquire a heroic status, ‘guiding’ generations of Greek Cypriots across the metaphors of trauma. The psychological impact of the applied figurative language is strengthened by the pressure to ‘not forget’ what happened to us in July and August 1974. But over time, the official narrative, rendering Greek Cypriots as victims, was confronted by a different sociopolitical approach, demanding reconciliation with Turkish Cypriots. The conflict is expressed by poems and films of the war generation which endorse the two contradictive narratives. Those belonging to the next generation predominantly distance themselves from this ideological rivalry, selecting to expose the absurdity of living in a divided island. For example, certain filmmakers of the post-

¹⁴ This unsent letter to Wenders is a document of a temporary optimistic period, after the Denktas’ administration released the sociopolitical pressure with the opening of the crossing point at the Ledra Palace on 23 April 2003. This enabled thousands of Cypriots to move across the divide for the first time since 1974.

war generation aim to ‘ridicule’ the unsettling situation through parody and ‘sabotage’ its pre-existing cinematic reflections (for example: Marios Piperides’ *Smuggling Hendrix* (2018), Simon Farmakas’ *Sunrise in Kimmeria* (2018) and Kyriakos Tofarides’ *Block 12* (2013). Frequently, the persistent psychological splitting between the two contradictory perspectives contributes to a reactive muteness. I describe this silence as a prospect for a more elliptical, ambiguous and distant form of articulation. My poetry and films are responding to this call, which is left unanswered by previous artistic works. As I will explain, my proposed articulation of trauma strives to balance between detachment and empathy, while positioning the author as a mapper and an explorer of the collective trauma’s psychic space. I will demonstrate how I take this stance in the creative components of this thesis, putting myself in the position of an active contributor to a yet unrealized process of reparation.

IV. *Clementine*’s journey towards the crypt

The idea for *Clementine*, conceived during a trip to Germany back in 2005, originated as an attempt to formulate my everlasting distressing experience, namely living in a divided island for the larger part of my life. While conducting my research to create the script, I explored the work of clinical psychoanalyst Donald Kalsched regarding psychic trauma and especially his study *The Inner World of Trauma: Archetypal Defences of the Personal Spirit*. The writer’s Jungian perspective in analyzing the inner mechanisms of trauma, and more specifically the applications of the self-care system within the traumatized person, created a fascinating theoretical background to develop my story. Trauma-linked imagery, representing psyche’s self-portrayal of its own ‘archaic defensive operations’, were impersonated in the script, as part of an intellectual process to visualize the historical wound which shaped my generation. The focus was precisely in the psychological defence, applied to protect the ‘inner core of personality’ which Jung calls the Self. My initiative was to implement this archetypal inner guardian in the script, whom Kalsched describes as the ‘duplex’ figure, ‘protector and

persecutor in one'. The challenge was to visualize the post-traumatic entity ('the self-care system') and its primary function, namely 'screening' all relations with the outside world. The driving question behind the story was: what happens when trauma 'possesses' the inner world of the survivor? It seems that the traumatized soul is split in dualities: one part takes the form of a caretaker, whereas another part turns towards the pre-traumatic infantile status.

I implemented these ideas in developing the script and especially in creating the 'duplex' characters of the two Men in Stripes. These archetypal figures became the regulating bodies (protectors and persecutors) after the main character tragically loses his parents as a child, during the war. As I explain in Chapter 4, they serve multiple purposes in the film. They create an inner story, placing an alternative meaning to the Boy's loss, thus 'protecting' the Boy and simultaneously accusing him of his parents' death. They personify the 'splitting' inside the Boy's soul, as well as the division of his own country. They literally divide the land, placing the 'buffer zone' sign by the barbed wire and they also fabricate a schism in the Boy's inner life, compelling him to repeat trauma and leaving him in an infantile post-traumatic status. In a way, they represent an anti-poetic schema. While poetry acts as an open and more refined expression of a person's psychological state, these personified versions of self-care mechanisms are enclosing, they are fragmenting, they are silencing, they are manipulating. They are placing 'narrative holes' in the Boy's life, acting - in Kalsched's words - as "self-defeating re-enactments" of the traumatizing event.¹⁵

Because of the above, the protagonist of my film, even when he becomes a Broken Man, maintains all the infantile qualities of the victim. Unable to mourn the death of his parents, he remains numb and speechless. He enters a 'fantasizing limbo'. He himself is 'half-alive',

¹⁵ Donald Kalsched, *The Inner World of Trauma: Archetypal Defences of the Personal Spirit*, (East Sussex: Routledge, 1996), p. 5.

personifying the fate of his own country. He feels like ‘he doesn’t have a body’. He is divided between ‘Eros and Thanatos’.¹⁶ He feels guilty because he didn’t save the world (which is symbolized by his parents) as a ‘divine child’.¹⁷

Furthermore, I became particularly interested in Kalsched’s second reference to psychoanalyst Sandor Ferenczi in ‘Orpha’, a mythic figure which represents the positive side of the self-care system, acting as a Guardian Angel. In the original script, titled *Beyond Cypress Trees*, ‘Orpha’ was personified as the Winged Creature, a silent, angelic presence, stylized as a moving mosaic and counterbalancing the manipulative, accusing Men in Stripes. For various reasons, this filmic character was lost, with specific stylistic implications: the film departed from the domain of magic realism and entered the world of poetic irony. I elaborate on this creative shift in Chapter 4, where I explore the different psychoanalytical themes and variations reflected in specific scenes of my film. This positive figure was a symbol of the potential for ‘working-through’ across trauma.¹⁸ Kalsched describes the (originally Freudian) ‘working through’ concept as a healing process in four steps: a) Innocence (in *Clementine*, the Boy in nature, or in the little house with his loving parents); b) Bewitchment (the emergence of the Men in Stripes after the shock of his parents’ death); c) Transformation (getting in touch with reality when the character of Clementine arrives); d) Enchantment (a new awareness of trauma and catharsis, as he stands, a grown-up man, next to Clementine by the sea). The two final stages

¹⁶ In his essay “Beyond the Pleasure Principle”, Sigmund Freud describes ‘Eros’ and ‘Thanatos’, translated from Greek as Love and Death, as the two opposing drives of human instincts. See: Sigmund Freud, *Beyond the Pleasure Principle*, edited and translated by James Strachey, (New York and London: W.W. Norton Company, 1961).

¹⁷ A reference to psychoanalyst Sandor Ferenczi’s terminology of the ‘wise baby’ which appears, along with the concept of ‘Orpha’ in his *Clinical Diary*. See: Sandor Ferenczi, *The Clinical Diary of Sandor Ferenczi*, edited by J. Dupont, translated by M. Balint & N. Z. Jackson, (Cambridge, MA & London: Harvard University Press, 1988).

¹⁸ The term ‘working through’ originally appears in Sigmund Freud’s essay “Remembering, Repeating and Working-Through” as a way for the trauma’s survivors to recognize and overcome their resistance to therapy. See: Sigmund Freud, *The standard edition of the complete psychological works of Sigmund Freud*, Vol.12, edited and translated by James Strachey, (London: Hogarth Press, 1953), pp.145-156.

of trauma reparation are mostly reflected in the new cut of my film (the Alternative Version under the new title *Forget Me Not*) which was developed as part of this thesis.

V. The Crypt

Interestingly, while a variety of reflections from Jungian psychoanalytic theory were instrumental in writing the script for *Beyond Cypress Trees* and consequently in creating *Clementine*, when I started working on my thesis, they did not seem entirely sufficient to serve as diagnostic tools of the film. It appeared that my research yearned for the input from another psychoanalytical school, closely associated to the celebrated Jung's rival: Sigmund Freud. While reflecting on the transgenerational transfer of Cypriot trauma, I discovered the penetrating analysis of post-Freudian psychoanalysts Nicolas Abraham and Maria Torok. Their work, concentrated in the volume *The Shell and the Kernel*, became instrumental in identifying patterns of the Cypriot historical trauma and in the investigation of symbolic language applied in both my poetry and film. I will now examine Abraham and Torok's main concepts and ideas which proved to be fundamental in developing the theoretical part of my thesis. The Hungarian-born pair, influenced by the findings of Sandor Ferenczi, concentrate their research on the intergenerational transmission of trauma. By implementing concepts like 'crypt' 'phantom', 'secret', 'cryptonymy' and 'anasemia', they create a topography of trauma and describe the way this is imprinted in the subject's unconscious. The terms 'introjection' and 'incorporation', based on Ferenczi's definition in "The Meaning of Introjection", are key in forming their analytical model. Their essay "Mourning or Melancholia: Introjection versus Incorporation" identifies mourning as an expression of introjection and melancholia as a consequence of incorporation. In referencing Ferenczi, they define introjection as "the process of broadening the ego"¹⁹. Abraham and Torok explain the term by finding an analogy in the "communion of

¹⁹ Nicolas Abraham and Maria Torok, *The Shell and the Kernel, Vol. I*, edited and translated by Nicholas Rand, (Chicago: The University of Chicago Press, 1994), p.127.

empty mouths” during the infant’s early development. In the beginning, the infant’s mouth is filled with the mother’s milk. During the process of growing up, when the milk is removed, the empty mouth must be filled with words. According to Abraham and Torok “learning to fill the emptiness of the mouth with words is the initial model for introjection”.²⁰ The infant learns to fill the void created by absence with language. Gradually, objects are replaced with words. Abraham and Torok underline the importance of figurative language to represent the absence. In my view, during this early ‘traumatic’ process of growing up, the mother’s lullaby introduces the fundamental poetics of reparation, realized bodily as a ‘community of empty mouths’.

On the other hand, if a traumatic experience is imprinted on the mother’s unconscious, the resulting absence of words passes on to the infant as a void, a ‘secret’ inaccessible by language. In this case, the topography of the infant’s unconscious is gradually transformed. In the absence of the ‘broadening process’ applied by introjection, magic and fantasy take over to fill the empty mouth, as it is sealed by the mother’s ‘secret’. According to Abraham and Torok, this mechanism of psychic transformation “implements literally something that has only figurative meaning”.²¹ They define this byproduct of incorporation as an alteration in the symbolic world called ‘demetaphorization’. It is a subconscious resistance against introjection, demanding to ‘swallow the loss’. By incorporation we fantasize instead, not swallowing the loss, but ‘that which has been lost’. As we ‘refuse to mourn’ the loss, we ‘inject the love object’ in a ‘crypt’, an inaccessible place inside our unconscious, built as an accommodating tomb. Abraham and Torok suggest that “even our refusal to mourn is prohibited from being given a language” thus covering our lives under the dark veil of silence.²² I believe that this veil is the only way to

²⁰ Abraham and Torok, p.128.

²¹ Abraham and Torok, p.126.

²² Abraham and Torok, p.130.

mourn our loss. We sense that, because of transgenerational trauma, we are ethically prohibited to ‘fill our mouths with words’. Until we restore the lost love object, we must have, not a moment of silence, but a life of silence.

Abraham and Torok emphasize that we ‘bury alive’ in the inner crypt, not only our love object, but also “the words that cannot be uttered, the scenes that cannot be recalled, the tears that cannot be shed”. Everything is swallowed, along “with the trauma that led to the loss”.²³ Inside the crypt a world of fantasy develops, guarded by ‘Phantoms’ who act as gatekeepers of the crypt. Their purpose is to keep our intrapsychic secret buried alive. The preserved unspeakable secret passes as a cryptic message from generation to generation following a “continuity of psychic state” called ‘cryptophoria’. The shared secret “splits the subject’s topography” haunting the subject with feelings of secrecy, shame and guilt.²⁴

Abraham and Torok’s psychoanalytical model instigates major aesthetic questions which we need to explore within the context of trauma representation. Firstly, how can we gain access to the crypt and its context? Secondly, what are the prospects of applying ‘demetaphorization’ as a literal expression of figurative language in trauma representation? And finally, how do we unveil the secret sealed by ‘cryptophoria’ across generations, since it resists any form of figurative language? In my view, to answer these questions, we need to transcend conventional linguistic and artistic forms. The representational language of naturalistic literature and cinema is incapable of finding the key to the crypt. The crypt’s shifting topography and its ‘mythopoeic’ context call for an analogous language to establish any form of communication. As we know, things buried in the crypt are camouflaged in words holding a diverted,

²³ Abraham and Torok, p.130.

²⁴ Abraham and Torok, p.131.

‘anasemic’ meaning.²⁵ To uncover this disguised meaning, we need to incorporate a corresponding artistic language, taking the figurative (or the poetic) as literal. Thus, the names of things buried in the crypt will be uncovered from their status as ‘cryptonyms’. These former ‘cryptonyms’, holding traumatogenic secrets, will now act as keys to the crypt.

VI. Testimony

There is a cinematic parallel in *Clementine* with Alain Resnais’ *Hiroshima Mon Amour* (1959), a film dealing with memories from the nuclear bombing of Hiroshima on 6 August 1945. According to Cathy Caruth, one of the leading contemporary theorists of Trauma Studies, *Hiroshima Mon Amour* explores the relationship between history and the body. More precisely, Caruth focuses on Elle, the French woman (the main character) and her post-traumatic status, recalling the death of her lover.

In the film, there is a psychic ‘cave’ in the form of a cellar where the French woman is imprisoned due to her condemned love affair with the enemy: a German soldier. This cellar represents a symbolic traumatic space and at the same time a potential for working through the character’s trauma. Caruth describes the scene as follows: “Just as the entrance into the cellar represents the faithfulness of madness, the story of her exit from the cellar—which resonates, in the French word cave, with the Platonic story of the cave—comes to mean the emergence into a full, truer knowledge that forgetting is indeed a necessary part of understanding”.²⁶ I suggest that the aforementioned ‘platonian’ cellar, is similar to psychoanalysts Abraham and Torok’s description of a ‘crypt’ where the victim buries an unspeakable shame related to

²⁵ According to Jacques Derrida, in Abraham and Torok’s psychoanalytical model, ‘anasemia’ is “the process of problematizing the meaning of signs in an undetermined way”. Anasemic words hold a diverted, double-meaning, not unlike the movement of psychoanalysis going back towards the trauma’s crypt while striving for “the proper meaning from out of this crypt”. Jacques Derrida, “FORS”, *The Georgia Review* 31, no. 1 (Spring 1977), pp. 66-67.

²⁶ Cathy Caruth, *Unclaimed Experience: Trauma, Narrative and History*, (Baltimore and London: Johns Hopkins University Press, 1996), p.32.

trauma. In the case of my film, the Broken Man's visible crypt is the ruins of his house (or possibly, some other dilapidated buildings, 'acting' as his house, as the film's ambiguous symbolism suggests). Within this symbolic psychogeographical construction, he 'hides' his traumatogenic objects: a music box, a tape player (a substitute for his father's record player) and an old fashion magazine, supposedly owned by his mother.²⁷ I will extensively explore the instrumental use of these objects in re-enacting trauma in Chapter 4.²⁸

My general argument is that the crypt's riddles, with its cryptonyms and its seemingly erroneous meaning, can be unveiled through the similarly ambiguous language of poetry, which extracts a penetrating meaning from the historical realities. This is the "supremacy of poetic function over referential function" according to linguist Roman Jakobson, that "it does not obliterate the reference but makes it ambiguous".²⁹ This view is also implied by Shoshana Felman when she explores the relationship between literature and trauma through the acts of witnessing and testifying. Felman describes testimony as the primary literary device in the articulation of traumatic experience. At the same time, she underlines that in this case "language is in process and in trial"³⁰ and not a totalized description of truth. Therefore, she suggests that the application of metaphoric language can be more adequate in representing trauma than dry realism. More precisely, she examines Albert Camus' *The Plague* as an allegory for the German Occupation and the massive trauma suffered in Europe by the evil

²⁷ According to Guy Debord, psychogeography is "the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals." See: Harald Bauder and Salvatore Engel-Di Mauro, ed., *Critical Geographies: A Collection of Readings*, (British Columbia, Canada: Praxis (e)Press Kelowna, 2008), p.23.

²⁸ These could also be identified as the Broken Man's "linking objects". The concept was utilized by the Turkish Cypriot psychiatrist Vamik Volkan to analyze cases of mourning individuals symbolizing "certain objects which belonged to the dead one" and "through this process, they are able to control a tie with him (her)". See: Vamik Volkan, "Typical findings in pathological grief". *Psychiatric Quarterly* 44, (December, 1970): p. 242.

²⁹ Roman Jakobson, *Style in Language*, ed. Thomas A. Sedoek, (Cambridge, Massachusetts: MIT Press, 1960), p.371.

³⁰ Felman and Laub, p.173.

doings of Nazism. She defines Camus' literary approach as an 'underground testimony' where the character of a doctor replaces the historian. Felman argues that *The Plague* introduces literature's moral obligation to pay the 'referential debt' of history in the 'Age of Testimony'. But what happens in the absence of witnessing? What comes out of the missed, unexperienced event, beyond silence? Felman brings out these questions in her analysis of Camus' *The Fall*.

She argues that *The Fall* bears witness, paradoxically enough, to "the missing of the Fall".³¹ It is the description of a traumatic event (in this case, a suicide) by negation, the articulation of a missed encounter and its resulting trauma. In such case, the historical weight is removed and the Other's death becomes insignificant, resisting representation. To Camus, the witness is "the bearer of the silence" rather than "the spokesman of truth".³² Silence is the narrator's tool in his struggle to articulate the missing encounter with a traumatic "Fall".

In the case of Cypriot trauma this silence is transferred to the next generation who remains numbed by the deafening cries of pre-existing wounds, articulated by their traumatized ancestors. In a way, we, the post-war generation, are "the bearers of silence" who missed encountering our ancestors' great 'fall': from pre-traumatic grace to the tragedy of displacement and death. Metaphorically, we are the missing generation, undocumented and unwanted by any political narrative. The question is: how can our silence be articulated? As I explain in Chapters 3 and 4, the challenge in my poetry and my film, is voicing this deafening aphonia, also rooted in the incapability of the existing narratives (our own 'illusionary forms of collective cure') to comfort us from our inherited psychic wounds. Nevertheless, the weight will not be removed from our shoulders: our generation (and me as an artist) will be judged under the scrutinized light of our pre-existing and ongoing traumas. Petar Ramadanovic

³¹ Caruth, p.169.

³² Caruth, p.193.

characteristically suggests that “to testify means to recognize that the firsthand witnesses had an overwhelming experience in which we, their descendants, are unwitting participants”.³³ Therefore, our own testimony will be our impression of an indirect distressing experience transmitted to us by our ancestors.

Clementine, as a form of transferred cinematic testimony, resonates with such ideas on the non-inclusive representations of reality and the question of witnessing in testimonial literature. In my film the original trauma extends beyond the specific realities (Cyprus’ ‘borders’, barbed wires and barricades, the war of 1974) and becomes a symbol. It is this cine-poetic abstraction which invites the spectator to apply the experience of viewing the film beyond the space and time of the indirectly represented event. And as the totality of trauma keeps shifting and remains unclaimed, spectators of the post-war generation feel the need to extend their gaze beyond the walls of the established crypt and create their own testimony.

VII. The Middle Voice

By impersonating the Broken Man character in the film, I created a cinematic simulation of another type of ritual: the collective ‘acting out’ of the 1974 tragic events, taking place on the island for half of a century. The character itself is an impersonation of this constant and painful re-enactment, transferred across generations of Cypriots. In this process, a great variety of traumatophoric objects are operating as integral, visual and oral elements of the tragedy. I analyze several of these objects in the first chapter, as components of our always expanding crypt, formed by our historical trauma on both sides of the island. But what exactly is this re-traumatizing, ‘acting out’ process? Historian Dominick LaCapra adopts Freud’s definition of

³³ Petar Ramadanovic, “The Time of Trauma: Rereading Unclaimed Experience and Testimony”, *Journal of Literature and Trauma Studies* 3, no. 2, (Fall 2014), p.16.

transference, in describing ‘acting out’ as a process of post-traumatic repetition.³⁴ The survivor experiences this as a compulsive re-enactment of the past which alters their perception of the present. According to LaCapra, this intrusion of the past can take the form of “flashbacks”, “nightmares”, “words that are compulsively repeated”, with “connotations” taken “from another situation, in another place”.³⁵ The process of ‘acting out’ is related to another mode of remembrance conceptualized by Freud and called ‘working-through’. In this case, the survivor of trauma “tries to gain critical distance” and “distinguish between past, present and future”.³⁶ LaCapra underlines that the process of ‘working-through’ should not be perceived as a total closure of the traumatic experience, where the inclination to ‘act it out’ is prohibited, but as the implementation of the ‘acting out’ process in coming to terms with trauma.

He suggests that ‘critical distance’ from the event is key in writing about trauma and should resist the temptation of complete identification with the victim. He mentions Claude Lanzmann’s film *Shoah* (1985) as an example of a director’s desire to identify with the experience of the victim “because he somehow feels that he should have been a victim”.³⁷ On the other hand, LaCapra also questions the tendency for ‘pure objectification’ which denies the process of transference as described by Freud. The writer should balance the two attitudes towards representing trauma by establishing a kind of relationship between empathy and critical distance. Empathy involved in the process of ‘working-through’ represents the possibility to transcend the melancholic status implemented in the repetition-compulsion

³⁴ In an interview with Amos Goldberg, LaCapra also relates acting out with Freud’s concept of the death drive “as the tendency to repeat traumatic scenes in a way that is somehow destructive and self-destructive”. Dominick LaCapra interviewed by Amos Goldberg, “Acting-out and Working-through Trauma”, Jerusalem, June 9, 1998, <https://www.yadvashem.org/articles/interviews/dominick-lacapra>.

³⁵ Dominick LaCapra, *Writing History, Writing Trauma* (Baltimore: Johns Hopkins University Press, 2001), p. 142.

³⁶ LaCapra, p.143.

³⁷ LaCapra, p.146.

process of acting out. But the idea of complete transcendence from trauma is a utopia. Additionally, in line with Caruth's views on the subject, La Capra underlines that modernist literature excludes personalized and absolute representations of truth. This is fundamental in selecting the creative tools for the artistic representation of trauma. Thus, in referencing Hayden White and Roland Barthes, he analyzes the use of the middle voice as an "in-between voice of undecidability and the unavailability or radical ambivalence of clear-cut positions"³⁸. The implementation of middle voice demonstrates the striving for balance between empathy and critical distance (active and passive voice) and manifests the will to nullify "the binary opposition between victim and perpetrator".³⁹ It is a kind of 'stepping back' from the described event, "bound up with one's response to reenacting or acting out trauma in relation to attempts to work it through".⁴⁰

Subconsciously - that is, before reading about these principles - I had applied them in my poetry collection which is characteristically titled *The Middle State*. This series of poetic aphorisms is a literary representation of the collective psychological status in the post-traumatic era of Cyprus after the war of 1974. I created the aphorisms by taking a critical distance from the situation, interrupted with glimpses of empathy. The *Middle State* is both a compulsive 'acting out' of the historical trauma and a psychoanalytical process of 'working-through'. But it is a process which never leads to reparation from trauma. The 'islanders' are forever bound in a double state of repression and repetition-compulsion which prevents the healing process. Written in the form of a poetic confession, *The Middle State* discloses the passive acceptance of the post-traumatic status as normality. There is also an analogy between the middle voice and the selection of lens/camera angle and movement/ editing style in my film *Clementine*. For

³⁸ LaCapra, p.19.

³⁹ LaCapra, p.26.

⁴⁰ LaCapra, p.29.

example, the persisting choice of the standard lens (35mm) establishes a dramatic, critical distance from the events and the characters involved. The balanced perspective of the lens imitates the human eye and cancels the possibility to glorify, rashly dramatize or even diminish a person or a situation. At the same time, the movement of the camera joins together narrative fragments and restores spatial and temporal associations. The artistic preference for tracking shots and long takes demonstrates a willingness to restore the unity of the image without excluding certain points of view. The editing process underlines a resistance to empathy by nearly excluding close-ups and reducing the visual fragmentation of cinematic characters implied by cuts and separate shots.

VIII. Cinematic Poetry

How can we apply this open, metaphoric and ambiguous poetic language in cinema? To answer this question, I will go back to the historical foundations of the cinematic avant-garde and to the theoretical texts by the filmmaker-choreographer Maya Deren, published three quarters of a century ago. Her essay *An Anagram of Ideas on Art, Form and Film* is a demonstration of the cinematic anagrammatic structure. Her description of the anagram (“each element is so related to the whole that no one of them may be changed without affecting its series and so affecting the whole”) primarily reflects Aristotelian poetic principles regarding Unity of the Plot.⁴¹ But her thought goes far beyond the classic literary form and enters the realms of experimental poetry and psychology. When she suggests that the writer “may read the elements in reverse order” she indirectly recalls the ‘haiku’ poetic structure and when she argues that the “elements exist in a simultaneous relationship” one may trace values deriving from Gestalt psychology.⁴² This is no coincidence, as Deren studied Gestalt psychology in the late ‘30s alongside Kurt

⁴¹ Maya Deren, *An Anagram of Ideas on Art, Form and Film*, (Yonkers, New York: The Alicat Book Shop Press, 1946), p.5.

⁴² Deren, p.6.

Koffka, one of the founders of the school. Therefore, her anagrammatic form is not only poetic. In my opinion, it is also invaluable in the formation of a trauma-related type of cinema, consisting of broken and reversed versions of depicted tragedies.

There are opportunities for the creation of poetic films in *anasemic* cinematic language, consisting of traumatophoric objects and audiovisual *cryptograms*. The cinematic interaction of psychic items can create a cinematic representation “in which the interaction of the parts produces more than their sum total in any sense”.⁴³ This has significant applications in the poetic cinematic form, leading to another major cinematic concept: transcendence, or in Deren’s words, “that triumphant moment - when the elements of a man’s experience suddenly fuse into a homogenous whole”.⁴⁴ Filmmaker and critic Paul Schrader elaborated on this Transcendental Style in cinema, underlining that “human work can only be expressive of the Transcendent”.⁴⁵ He suggested that it can be manifested in film with ‘stasis’, which can be identified as a means of nullification of the expressive cinematic language. Meaning, the filmic creative tools no longer express the culture or the personality of the director as they strive to turn experience into a ritual. Transferred into the psychoanalytic domain, I describe Deren’s and Schrader’s ‘ritualistic moment’ of wholeness and unity as a rearrangement of the broken pieces of memory, of the hidden relations among the buried objects found inside the crypt. Deren’s comment on cinematic time, where “the celluloid memory of the camera can function as our memory, not merely to reconstruct or to measure the original chronology” additionally implies the cinematic art’s capacity to recollect and rearrange the fragments of collective experience, when they are broken by tragic, distressing events.⁴⁶

⁴³ Deren, p.13.

⁴⁴ Deren, p.13.

⁴⁵ Paul Schrader, *Transcendental Style In Film. Ozu, Bresson, Dreyer*, (New York: Da Capo Press, 1972), p.6.

⁴⁶ Deren, p.42.

Her notion of ‘vertical cinema’ (against the linear, ‘horizontal’ logic of our life’s timeline) is a dive into the collective unconscious discovering an unmanifested unity, thereby transforming the consisting elements. Deren’s perception of cinema as a meditation on memory and dream reflects similar ideas developed by two other representatives of ‘poetic cinema’: Pier Paolo Pasolini and Andrey Tarkovsky.

In his influential essay presented at the New Cinema Festival of Pesaro in June 1965, the Italian poet and filmmaker Pier Paolo Pasolini suggests that the nature of cinema is ‘fundamentally oneiric’ as its primary tools are pre-grammatical symbols that may be called ‘archetypes’. This is not far from Gerard Genette’s definition of poetry as “language in a state of dreaming”.⁴⁷ Because of this, cinema, for Pasolini, is not a conceptual expression, but it can be a puzzling dream, a parable carrying a metaphoric meaning. He suggests that the access of cinematic language to unconscious forms implies a fundamentally poetic language in cinema. Consequently, he develops the idea of applying the ‘free indirect discourse’ technique from poetry and literature to cinema. He perceives this as “an internal monolog in images”, where the director-author “re-lives the discourse of one of his characters”.⁴⁸ Interestingly, Pasolini describes an internal duality within the poetic film. The finished film is the result of the author’s ‘mimesis with the protagonist’ which he calls the ‘free indirect subjective’. But there is another film beyond the observed art form, which is free from the “pretext of visual mimesis, a totally free and expressive, even expressionist, film”.⁴⁹ The use of obsessive framings and montage rhythms, he argues, suggests ‘an underlying, unrealized film’. This subtext, freed from the

⁴⁷ Gerard Genette, *Figures of literary discourse*, trans. Alan Sheridan, (New York: Columbia University Press, 1982), p.97.

⁴⁸ Pier Paolo Pasolini, “The Cinema of Poetry”, in *Movies and Methods*. Vol. 1. Ed. Bill Nichols, (Berkeley: University of California Press, 1976), p.547.

⁴⁹ Pasolini, “The Cinema of Poetry”, p.556.

“pretext of visual mimesis” also comprised the hidden narrative of *Clementine*, with me impersonating the Broken Man, within a framework of cinematic mimesis where the obscure language of collective unconscious inside trauma is reflected. In this process, the presence of my personal cinematic representation is profoundly felt. In line with Pasolini’s definition of “free indirect point of view”, the camera of the film revealed itself in two ways: firstly, as the distinctive handwriting of my personal cinematic language and secondly, as a sign of meta-reality, underlining the fact that you are watching a film. This offers the possibility to experience the film as a somewhat detached, puzzling meditation within the cinematic crypt, where torn, disparate pieces from the unconscious are scattered as objects, characters, sounds and imagery. The Chilean filmmaker Raul Ruiz characteristically suggests that there are no predetermined rules offered to the audience to identify and reassemble those poetic elements: “The rules you need to understand these poetic objects are unique to each film and must be rediscovered by every viewer; they cannot be described a priori, nor a posteriori for that matter”.⁵⁰

In his study *The Cinema of Poetry*, film historian Adam Sitney elaborates on this intention of poetic cinema to “build the separate parts into a whole” and to maintain a “moral equilibrium”.⁵¹ The author applies this to Andrey Tarkovsky’s own life, as suggested by the casting of his second wife in *Mirror* (1975) and his first wife in *Solaris* (1972). This symbolic artistic choice illuminates a net of family relationships and the will to overcome (in the director’s words) feelings of revenge and guilt. Again, there is a connection with written poetry (his father Arseny’s poems), cinematic poetry (Andrey Tarkovsky’s film) and the desired reparation from personal and collective traumas. Poetry is applied to establish a symbolic

⁵⁰ Raul Ruiz, *Poetics of Cinema I*, trans. Brian Holmes, (Paris: Dis Voir, 1995), p.77

⁵¹ Adams Sitney, *The Cinema of Poetry*, (New York: Oxford University Press, 2014), p.78.

relationship between the individual and history. One may identify a triangle between Tarkovsky the director, his father (both reflected as alter-egos in characters of the film) and the contemporary history of Russia.

Interestingly, while Andrey Tarkovsky is considered as the most prominent figure in the realm of cinematic poetry, the director seems to despise the term in its conventional definition. To him, poetry is not a genre but “a particular way of relating to reality”.⁵² As reflected in his diaries, published under the characteristic title *Martyrology*, his understanding of poetry embraces suffering, martyrdom and sacrifice. In this framework, the cinematic experience maintains reparative qualities. While cinematic art itself is a formation and manifestation of time, the spectator goes to cinema in search of time (“for time lost or spent or not yet had”).⁵³ Hence, his concept of the director as a sculptor who cuts all unnecessary products of time, leaving only the integral parts of the cinematic image. This practice of artistic discovery by applying a method of stripping away unnecessary material in creating artforms directly reflects the ideas of Michelangelo, presented in a letter to historian and poet Benedetto Varchi: “I mean by sculpture what is done by main force in cutting off; what is done by adding is similar to painting”.⁵⁴

Tarkovsky preferred to regard his films as pieces of cinema directed towards children. His belief was based on the identification of the poet with the child: “A poet has the imagination and psychology of a child, for his impressions of the world are immediate”.⁵⁵ In both, the borders between the inner world and the ‘objective’ reality are blurred. The filmic scenario,

⁵² Andrey Tarkovsky, *Sculpting in Time*, trans. Kitty Hunter-Blair, (Austin, Texas: University of Texas Press, 1987), p.21.

⁵³ Tarkovsky, p.63.

⁵⁴ Michelangelo. *Complete Poems and Selected Letters of Michelangelo*, trans. Creighton Gilbert, edited by Robert N. Linscott, (Princeton, NJ: Princeton University Press, 1980), p.284.

⁵⁵ Tarkovsky, p.41.

adapting to the ‘child’-poet’s perception of life, maintains a ‘fragile, ever-changing structure’, embracing the fluidity of life. This open structure leaves some ‘air’ for the film to breathe. Additionally, as the borders between the film and the spectator dissolve, the screen turns into a mirror where the viewer identifies himself. The process, as I accordingly demonstrate in the present thesis, involves both trauma and reparation: “When a link is established between the work and its beholder, the latter experiences a sublime, purging trauma”.⁵⁶ I will extensively reflect on my film’s and my poetry’s ‘sublime trauma’ in the final two chapters.

IX. Cinemas of trauma: modernism, slow cinema and *Clementine*

In the previous section, I have introduced a series of theories on cinematic poetry, focusing on writings by selected directors whose works fall into the category of cinematic modernism. Andrey Tarkovsky and Pier Paolo Pasolini are both closely associated to the modernist cinematic movement formulated after Second World War, also identified with the French philosopher Gilles Deleuze’s concept of the “Time Image”, as opposed to the “Movement Image” of the pre-war cinematic era.⁵⁷ On the other hand, Maya Deren, is an early representative of the American avant-garde, considered as a distinctive subcategory of modernism. In *Screening Modernism: European Art Cinema, 1950–1980*, András Bálint Kovács identifies a revolutionary spirit behind the avant-garde movements and an underlying activism, wishing “artists to become spiritual leaders – not only in the world of art, but also in that everyday life they want to change by artistic means”.⁵⁸ While this aphorism is related to Deren’s artistic approach, it does not characterize the entire spectrum of the avant-garde which

⁵⁶ Tarkovsky, p.43.

⁵⁷ Based on Henri Bergson’s concepts of Time and Matter, Deleuze classifies films of the *Time Image*, characterized by fragmented representations of time, as reflections of a philosophical revolution where “the subordination of time to movement was reversed”. Gilles Deleuze, *Cinema 2: The Time-Image*, translated by Hugh Tomlinson and Barbara Habberjam, (Minneapolis: University of Minnesota Press, 1989), p. xi.

⁵⁸ András Bálint Kovács, *Screening Modernism: European Art Cinema, 1950–1980*, (Chicago: The University of Chicago Press, 2007), p.15.

is also not necessarily hostile towards mainstream cinema. Besides, Kovács suggests, during the modernization of cinema since the fifties, art films in general, were institutionalized, primarily through the creation of film festivals.

But what happens when a non-institutionalized art film appears? How do we frame films that nevertheless resist characterization, which are neither evidently “activistic” nor they belong to the avant-garde categorization? As I have suggested earlier in this Introduction, *Clementine* is such an ‘alienated film’ belonging neither to the commercial idea of cinema nor to the institutionalized ‘art world’ of films. In fact, there is a kind of ‘activism’ in making *Clementine*, which is only suggestive and not direct: the initiative to adopt the historical trauma’s symbols in cinematic language, to expose the mechanisms of collective defence mechanisms, to release itself from the constraints of past sociopolitical narratives and to share this expedition inside the post-traumatic crypt with the spectator. *Clementine*’s artistic procedure expressed through certain techniques (which I extensively analyze in Chapter 4) is not hostile *per se* towards commercial cinema in a reactive, provocative way. It is distinctive from commercial filmmaking because the latter is not adequate (in its predetermined conventional language) in reflecting the riddles, the ambiguities, the enigmas and the manipulative nature of trauma and its psychological mechanisms. At the same time, my film is a form of cinematic *critique* of pre-existing representations of trauma which are placed in the comfort zone of the victimization and the reconciliation narratives. On the contrary, *Clementine* is shaped in the void between these narratives, in that existential “nothingness” which, according to Kovács, since Federico Fellini, “is the only creative source for the modern auteur”.⁵⁹ Kovács debates that “Fellini is the first to represent the paradox of the self-liberated modern auteur who, as a consequence of this liberation, is left completely lonely with his own visions, nightmares and creatures”.⁶⁰

⁵⁹ Kovács, p.320.

⁶⁰ Kovács, p.320.

Clementine is in the lineage of modernist cinema because it complies with the main characteristics of the term while being liberated from predetermined commercial, or artistic expectations.⁶¹ At the same time, because of its release from the two narratives, it is a lonely film, a cinematic puzzle consisting not of personal but of collective, traumatogenic “visions, nightmares and creatures”.⁶² As a film standing in ‘the void’, in a certain artistic ‘nothingness’, it complies with Kovács’ interpretation of a hidden narrative behind an idiosyncratic modernist film: Michelangelo Antonioni’s *Blow-Up* (1966): “The artist knows the truth but he has nothing to prove it with. More precisely: he has *nothingness* to prove it with. That nothingness is in fact something, a physical object, an imprint of a piece of reality disappeared”. He identifies this void through the perspective of existential philosophy, namely Søren Kierkegaard and Jean Paul Sartre, not as an “emptiness, but rather as ‘a hole’ a sign or imprint of a disappearance, a sign of what there is not and what there should be”.⁶³ Kovács discovers a striking example of this idea in *Blow-Up*’s muted ending, where the photographer-artist picks up an invincible ball and throws it back to a group of youngsters pretending to play tennis. He suggests that with this act “he becomes an artist in the modern sense”.⁶⁴ *Clementine*, on the other hand, is built on a different absence, on another type of silence, where the ‘rules of the game’ include an interaction between agents of trauma (perpetrators, victims and bystanders) as they are all reflected in the table tennis scene, which I also analyze in Chapter 4. The implication is that in

⁶¹ According to Howard Finn, “this aesthetic of postwar cinematic modernism is most evident in its approach to narrative: ellipses, fragmented structure, temporal dislocations, downgrading of plot, unresolved endings, de-dramatization, unreliable storytelling and multiple narrative perspectives – all of which contribute to a general tendency towards narratives marked by uncertainty and ambiguity and all of which correspond to innovations in narrative form associated with the modernist novel from the earlier twentieth century”. Howard Finn, *Cinematic Modernism and Contemporary Film: Aesthetics and Narrative in the International Art Film*, (London: Bloomsbury Publishing, 2023), p.6.

⁶² Kovács, p.320.

⁶³ Kovács, p.397.

⁶⁴ Kovács, p.397.

my model of a cinematic middle voice, the void, the missing pieces of the narrative (the passive elements of the film) encourage the spectator to participate in a different type of cinematic game, where the rules (the active elements of the film) are set by the director-referee.

In the second edition of *Transcendental Style in Film*, titled *Rethinking Transcendental Style*, Paul Schrader quotes Theo Angelopoulos' exegesis of a similar void, in the form of *stasis*. According to Angelopoulos "the pauses, the dead time, give the spectator the chance to assess the film rationally but also to create, or complete, the different meanings of a sequence".⁶⁵ This suggests that the audience's status can be advanced from a passive spectator to an active co-creator of a certain sequence and even of the film as a whole. This creative progress of the spectator is also necessary in my model of post-traumatic cinema, where the audience participates in the film as an endocryptic explorer, uncovering the riddles, enigmas and emblems of the crypt. According to Schrader, this form of stasis, encouraging the spectator's self-reflection within the film, acquired a poetic meaning in the films of Andrey Tarkovsky. I have explained in the previous section how Tarkovsky's cinema is associated with a poetic quest for a lost time, presented as a cinematic stagnation, especially in terms of the film's editing. Schrader acknowledges Tarkovsky's contribution in making the contemporary "slow cinema movement fashionable".⁶⁶ As "slow cinema" is interrelated to his concept of "transcendental style", Schrader introduces the basic techniques of this cinematic form: "*the long take*" as "the *sine qua non* of slow cinema"; a preference for "*wide angles*"; "*static frame*"; "*minimal coverage*", meaning a minimal selection of angles in covering the scene; "*offset edits*" which "occur either too early or too late"; "*images preferred over dialogue*"; "*highly selective composed music – if any*"; "*heightened sound effects*"; "*a visual flatness*" based on

⁶⁵ Paul Schrader, *Transcendental Style in Film: Ozu, Bresson, Dreyer* (Oakland: University of California Press, 2018), p.14.

⁶⁶ Schrader (2018), p.10.

“*symmetrical visual compositions*”; “*repeated compositions*”, including “*identical shots*”; “*doubling*”, meaning “*the overlapping of information*” as “*a distancing device*”; “*non-acting. Barely moving*”, where “*actors are like models*”; and an approach to “*color and screen ratio*” that, for example, chooses black and white instead of color and restricts the screen ratio. According to Schrader, all these techniques “create a world which the spectator must contemplate – or reject out of hand”.⁶⁷

Such highly stylized cinematic movements can be both liberating (as a reaction to previous cinematic norms) and restrictive. Not all their techniques can be implemented successfully when articulating historical traumas, mostly favoring detachment when the desired outcome is to maintain a balance between empathy and distancing, namely a cinematic analogy of the middle voice. In *Clementine*, I partly employ strategies and techniques of “slow cinema” while enabling the spectator to wander inside a cinematic space populated by traumatogenic symbols and images. But there is a noticeable difference from more typical representations of “slow cinema”, such as Lav Diaz’s 7 ½ hour film *Melancholia* (2008). Diaz realistically represents the alienating impact of colonialism on Philippines by following the daily, mundane lives of locals, while seeking to honour the lost, Malay culture. His minimalist “emancipated cinema” is an expression of a diverted perception of time, compared to the imposed mechanistic western approach.⁶⁸ As my film is an expedition inside a collective crypt it can never be “emancipated”. It is restricted by the crypt’s constraints, traps and cryptonymic language which the film wishes to expose. It is more abstract, asking for the audience to fill in the narrative gaps. Cyprus is never mentioned, nor the protagonists of the tragedy (namely, Turkey, Greece, Turkish Cypriots and Greek Cypriots). This elliptical representation conceals even the time when these

⁶⁷ Schrader (2018), p.p.15-17.

⁶⁸ During an interview to Amos Levin, broadcasted on the streaming platform Mubi, Lav Diaz speaks about “emancipated cinema” as a form of cinematic practice liberated from the conventions of the industry and the market. (<https://mubi.com/en/notebook/posts/emancipated-cinema-a-conversation-with-lav-diaz>).

historical events took place. On the contrary, in the case of “slow films” the traumas are represented evidently in a much more realistic way. Even Béla Tarr’s *Sátántangó* (1994) and *Werckmeister Harmonies* (2000), which are rather abstract, can be easily interpreted as realistic allegories of the Hungarian society after communism: in the two films, the rise of capitalism, the loss of collectivism and the lack of spiritual direction are symbolically depicted as dehumanizing factors of contemporary, individualistic societies.

There are diverse cases of contemporary modernist films dealing with cases of historical trauma, such as Theo Angelopoulos’ *Voyage to Cythera* (1984), a cinematic reflection of the existential agony after the fall of the junta regime in 1974, including the pre-existing psychic scars caused by the Greek civil war (1946-1949). As happens in all of his films, Angelopoulos’ austere mise-en-scène, encourages, in his own words cited above, an intellectual exercise for the spectator, in contrast with *Clementine*’s playfulness. Hsiao-Hsien Hou’s *A City of Sadness* (1989) follows a different route in articulating trauma than Angelopoulos’ poetic intellectualism. It is a suggestive, but rather realistic representation of a Taiwanese family, dealing with the February 28 incident, namely the killing of thousands of civilians during the uprising of 1947, by the Kuomintang government, during a period known as the “White Terror”.

Ari Folman’s *Waltz with Bashir* (2008) is a confessional, autobiographical representation of the director’s experience in the Sabra and Shatila massacre (1982), his way to deal with perpetrator’s trauma. This is realized by recalling his lost, distressing memories and by realistically representing this experience with animated images. Rithy Panh’s *The Missing Picture* (2013) is another animated autobiographical documentary dealing with personal trauma. It represents the tragic loss of the director’s family members in Cambodia during the authoritarian Khmer Rouge regime (1975-1979). The director’s (and his country’s) traumas are represented with animated images consisting of dioramas, involving static clay figures. The

voice-over and the integrated sounds become living testimonies with poetic undertones, encouraging the audience to empathize with the director. The implementation of animated techniques in both Ari Folman's and Rith Panh's films reveal a deeper psychological need to create a more detached point of view, a protective wall behind which the atrocities of war and authoritarian regimes are taking place.

Despite the diverse artistic techniques implemented in all the above films, the characters' nationalities not only are not concealed (as happens in *Clementine*) but are strong elements of the narrative. We could add Apichatpong Weerasethakul's *Memoria* (2021) as a much more abstract cine-poetic (and even mystic) representation of haunting memories, imposed by eerie sounds and unpredicted images. This, on the other hand, is a much more personal, idiosyncratic approach, which greatly ignores the collectivity of traumatic experience. I could argue that there is a stronger connection between *Clementine* and Elia Suleiman's semi-autobiographical *The Time That Remains* (2011). This connection can be identified, firstly, in Suleiman's ironic standpoint towards ethnic symbols; and secondly, in the representation of distressing historical events (in *The Time That Remains*, the displacement of Palestinians after the formation of the state of Israel) through the introduction of anti-realist vignettes and absurdist elements. It is such cinematic (and poetic) embodiments of 'existential nothingness' (the predominant characteristic of modernist cinema according to Kovács), not unrelated to the 'melancholia' described by the psychoanalysts Abraham and Torok when personal and collective disasters occur, that I wish to explore in this thesis.

X. Thesis structure

The whole thesis is structured in two parts. Part A, comprising two chapters, recounts public symbols, poetic and cinematic articulations related to the historical trauma in Cyprus. More precisely, in Chapter 1, I identify the post-traumatic experiences of Greek Cypriots constructed with symbolic places, objects, images and sounds as “Notes from the Crypt”. During an unsettling expedition inside the collective crypt, divided in five different sections, I identify a series of psychological symptoms and defence mechanisms. In Chapter 2, I examine expressions of the 1974 trauma in poetry and films and how these representations are transferred as a psychological heritage to the post-war generation. Part B, composed of the final two chapters, incorporates the four creative elements of my thesis. In Chapter 3, I focus on my poetry while examining its potential application in the process of ‘working-through’. At the same time, I explore *The House* and *The Middle State* as poetic preludes and interludes to the creation of my film *Clementine*. Chapter 4 examines the poetic techniques which I incorporated in cinema to represent the historical and transgenerational trauma in Cyprus. In my exploration I include a discussion of the original version of *Clementine* as well as the black and white alternative version, created under the new title *Forget Me Not*. I explain that the more abstract form of *Clementine* may accommodate the film inside the realm of poetic cinema while the more explanatory and analytical *Forget Me Not* could be described as an essay film meditating on collective trauma. Which is the contribution of the two versions in the process of working-through and how do they balance between detachment and empathy? How can they meet the requirements of establishing a cinematic middle voice as a virtual bridge standing above the tempest of trauma and the conflicting post-traumatic narratives?⁶⁹ How do they metaphorically encapsulate the Cypriot political problem and how do they illuminate the

⁶⁹ In Chapter 4, I create analogies between the ‘middle voice’ in linguistics, La Capra’s explanation of the concept and a suggested cinematic ‘middle voice’ as it is applied through my film.

components of the crypt described in the previous chapters? I will answer these questions by placing the film, as well as my poetry in a middle space, between the given narratives, finding life in the barricades of cinematic and literary practice.

PART A

CHAPTER 1

Notes from the Crypt: emblems of historical trauma in Cyprus

Portraying the historical trauma of Cyprus is a challenging process. Because of the island's longstanding division, the unsettling consequences of former traumatic events are strikingly present. The scars of bicomunal conflict and war remain unhealed as the daily process of re-traumatization takes place in various ways. While decades of political talks failed to find a solution to the problem, permanent division between the two communities (Greek Cypriots and Turkish Cypriots) is no longer a nightmare but a foreseeable reality. The painful wounds from lost lives and homes, are repeatedly transmitted from generation to generation. During this renewal of psychological old scars, the other community is regularly perceived with the stereotype of a perpetrator. In particular, the Greek Cypriot community, as the sole representative of the internationally recognized Republic of Cyprus, has developed a series of official and unofficial strategies to articulate post-war traumatic experiences across generations, codified through a series of symbols.

In this chapter, I suggest that certain emblems of trauma are planted in the collective unconscious of Greek Cypriots, contributing to the formation of a dark psychic place, defined by psychoanalysts Abraham and Torok as 'the crypt'. I examine a selection of such psychological *emblems*, standing as ghostly signposts, during my theoretical expedition inside this crypt. More precisely, I explore themes like the objectification of collective trauma, the personification of certain places and the employment of trauma-related agents, such as the Missing, the Enclaved, the Displaced, in the creation of what I call 'the sanctuary of trauma'. Primarily, this decrypting process identifies the language of symbols related to the Cyprus unsettling experience and secondly, the poetics applied in *Clementine*, and are directly connected to this 'hidden' language. The outcome of my analysis, involving a recollection of

people, places and objects, formulates a psychosocial map, a panorama of trauma, divided in five different sections.

I. The Envelope of Cyprus

A few years after the war, a widespread feeling of anticipation started to build up on the island. Since the death of Archbishop Makarios, the first president of the Republic of Cyprus, there was a sense of injustice, deriving from the fact that nobody paid for the widely mentioned ‘treason’, which led to the division of the island. On the other hand, in Greece, a series of high-level officers and the cabinet of ministers of the country’s ex-military regime were called in courts to testify as they were accused of ‘national treason’. The testimonies, accompanied by those of different witnesses, created a multi-volume body of work, which remained classified for approximately 24 years. Naturally, the ‘traitors’, proven guilty beyond reasonable doubt by the court, were almost immediately imprisoned. But the volumes containing all those testimonies were kept secret. As those records were entirely concealed, a series of dramatic gaps were left in the official narrative of the Cyprus tragedy. Because of this non-communication of ‘empty mouths’ (according to Abraham and Torok’s terminology) on behalf of ‘motherland’ Greece, Greek Cypriots, while being abruptly and violently ‘matured’, were not being able to make sense out of the tragic events. Therefore, they *incorporated* trauma and began examining ways to charge the events with a symbolic meaning. Part of the psychological procedure was providing those ‘hidden’ legal documents with a symbolic, mythopoetic status. The so-called ‘Envelope of Cyprus’, enclosing and simultaneously hiding historic truth, became a fundamental element in the collective objectification of trauma. The anticipated opening of the envelope was perceived as an opportunity for a collective catharsis. As the official narrative suggested, when the envelope finally opened, the ones who ‘unlocked the gates to the enemy’ creating the circumstances to permanently divide the island, would pay for

their crimes. Additionally, the counterbalancing act of ‘opening the envelope’ would be ultimately beneficial for solving the Cyprus problem. Children who grew up with the transgenerational trauma placed on their shoulders, were given an object of hope: in the isolation of division, in an island plagued by fear and death, this symbolic window to truth, would enable the sad and angered grown-ups to finally make peace with their post-war *phantoms*. I personally remember, year after year, at least until the late eighties, the parents and grandparents, literally praying for the ‘Envelope of Cyprus’ to be opened. Forty-three years after the war, their prayers were answered: the legal documents were finally handed over to the Cyprus Parliament in the year 2017. Since then, they are accessible to the public, along with the cross-examination conducted by the Cyprus parliament during all those years.

But Greek Cypriot survivors of trauma, along with the indirectly traumatized post-war generation, realized that the Envelope had not fulfilled its promise. In the collective perception, it proved to be essentially empty. This created a new, minor trauma, the trauma of false hope. The living perpetrators, the *phantoms*, the deepest *secrets* remained buried in the crypt of the ongoing collective trauma. In a way, the opening was even worse, as the questions, haunting generations of post-war victims, were forever condemned to remain unanswered. Was the war and division of Cyprus the result of conspiracy? If this was the case, who were the conspirators? Which forces wanted the envelope to be kept firmly sealed? Was the publicly accessible part of the envelope (consisted mostly of testimonies by victims, witnesses and perpetrators) the sole truth? Or were the driving forces beyond the fatal actions withdrawn from the conclusions? There was a cryptic mystery when the Envelope was sealed. During all those years, there was the sense of an exciting, forbidden truth, waiting to be revealed at the time of the opening. There was an underlying tension between the conscious need to reveal the contents of the envelope and the unconscious drive to leave its trauma-related components sealed. It is no coincidence that psychoanalysts Abraham and Torok, while describing the organic human body

and the Unconscious as the primary and secondary Kernel (or the core of the human organism), define Ego as “the Envelope of the Unconscious”. Accordingly, they utilize the words *Envelope* and *Kernel* to describe the movement of trauma-related messages from the Conscious to Unconscious and vice-versa: “the relation of the Unconscious to the Conscious should be of the same type as that, on a deeper level, of the organic Kernel to the psychic Envelope. Just as drives translate organic demands into the language of the Unconscious, so it utilizes the vehicle of affect or fantasy in order to move into the realm of the Conscious”.⁷⁰

Similarly, in the case of the Cyprus trauma, when the psychic and literal Envelope was opened, and its messages were transmitted from the realm of the Unconscious to the Conscious, the formerly metonymic meaning disappeared. The Envelope was no longer the bearer of the ultimate, painful truth, but just a file containing papers, another part of our unfinished, collective sense of transitional justice.⁷¹ Of course, people interested could easily access the volumes containing the testimonies, but this meant nothing in the process of collective working-through. As with many things in Cyprus, the event of the opening was mostly a non-event, or a pseudo-event, just another strategy of the collective trauma to be disguised.⁷² Essentially, the Envelope proved to be another form of crypt. The double, *demetaphorizing* meaning of the Cyprus Envelope, as both a psychic and literal object, is incorporated in *Forget Me Not*, the alternative version of my film *Clementine*. In Chapter 4, I analyse a specific scene,

⁷⁰ Nicolas Abraham and Maria Torok, *The Shell and the Kernel*, Vol. I, edited and translated by Nicholas Rand, (Chicago: The University of Chicago Press, 1994), p.91.

⁷¹ “Transitional justice refers to a field of activity and inquiry focused on how societies address legacies of past human rights abuses, mass atrocity, or other forms of severe social trauma, including genocide or civil war, in order to build a more democratic, just, or peaceful future”. Dinah Shelton, *The Encyclopedia of Genocide of Crimes Against Humanity*, Vol. 3, (Michigan: MacMillan Reference Library, 2004), p.1045.

⁷² Collective disappointment after the execution of such procedures is rather frequent since, according to Anja Mihr, “there is no automatic guarantee for a certain political or societal outcome because transitional justice measures can be politically instrumentalised, used or abused and the process outcome depends on a variety of different actors involved”. Olivera Simić, ed., *An Introduction to Transitional Justice*, 2nd Edition, (New York: Routledge, 2021), p.1.

where an opened envelope becomes a kind of tomb, a crypt concealing perpetrators and phantoms of victimized ancestors. My suggestion, is that the opening of the envelope, is not enough. The Broken Men/survivors must work through their trauma and interpret its contents to answer the envelope's riddle.

II. One thousand six hundred and nineteen sacred 'phantoms'

1619: since I was a child, if anyone mentioned this number, I would immediately think that they were speaking about the missing Greek Cypriot persons after the war of 1974. This number of the missing was officially declared by the government of Cyprus during the first years after the war. Although over time it is being modified accordingly, taking into consideration the number of confirmed deaths, to the collective unconscious the number 1619 still represents all the missing Greek Cypriots (similarly, the estimated number of missing Turkish Cypriots during the intercommunal fights of 1963-64 and the war of 1974 is 492). A normally indifferent digit becomes a collective *personification* of the ones trapped in a liminal space between life and death. This is underlined by the mourning presence of the close relatives: for years, they are standing in front of a threshold (the so-called 'borders') between the two communities, holding pictures of their lost beloved ones. The black and white pictures are predominantly from the years just before 1974. For example, one can see a black-dressed woman in her seventies, holding a picture: in the image she is smiling, dressed in her wedding gown, standing by the -long missing- groom who is proudly holding her hand. He is the owner of a seventies-style moustache and long sideburns.

The awkward post-traumatic fragmentation of time is reflected on this image: whereas the passage of time is visible on the woman's face, the man is forever perceived as the young groom depicted on the picture. This freezing of time is also reflected on the buildings of the surrounding environment. Bombarded during the war, they have turned into standing

monuments, showcasing their open scars and wounds to passengers crossing the ‘borders’. Passing through this haunting space, the so-called ‘green line’, is a path through trauma, where one may communicate with its cryptic properties. To the mourning relatives, the pictures of the missing represent the following: a) memory (of the victims); b) condemnation (of the oppressors); c) hope (for finding their beloved ones); and d) guilt (for the missing’s unresolved fate). Neither declared living, nor dead, the missing become *phantoms*, representing and somehow re-enacting personal and collective traumas. As Abraham and Torok suggest “the image of the phantom... points to an occasion of torment for patients as well - a memory they buried without legal burial place”.⁷³ During this symbolic litany by the ‘borders’, “the images of the phantoms” are being ‘transformed’ into sacred icons. The “not legally buried” memory of the beloved ones is unearthed to serve a double function and a binary meaning: on the one hand it becomes a practical tool for the missing’s identification. And on the other hand, it is a confirmation of this person’s timeless phantomic presence, recorded by the photographic camera.⁷⁴

The images of missing persons claimed their sanctification when they ‘entered’ the little white church of St. Alexandros at the village of Pyrga, not far from the city of Larnaka. This monument was built in the year 1995, after an initiative of the late president of the Committee on the Missing Persons of Cyprus, priest Oikonomos Papachristoforou, named after his own missing son, Alexandros. From the outside, the building looks like a normal church, like the ones found in the Greek Cycladic islands. But as the visitors enter, they are struck by the unusual iconostasis standing below a mural of St. Alexandros. On the wall, instead of sacred

⁷³ Abraham and Torok, pp.140-141.

⁷⁴ There are meditations on this concept of the photograph, as a visual bond between the deceased and the living, in my both my poetry collection *The House* and in my film *Clementine*, as I explain in Chapters 3 and 4 respectively.

icons of Christian saints, there are little black and white pictures of all the missing Greek Cypriots from the war of 1974. The number of those pictures? 1619. In the symbolism of the orthodox church, the iconostasis is a threshold, standing between the altar and the fold, connecting two worlds: the visible and the invincible. Usually, only the priests have access to the altar. In the case of the little church at Pyrga, the ‘sanctified’ images of missing people on the iconostasis, neither dead nor alive, are looking at the fold beyond the open arms of a praying and blessing saint: St. Alexandros. The church becomes less a religious site and looks more like a trauma’s crypt, implying a religiosity beyond the traumatic experience of the missing persons. Thus, it *entombs*, not only the collective trauma, but also the unfound dead bodies of the missing. It becomes a *larnax*.⁷⁵

In the meantime, in ‘normal churches’, funerals of recently found missing persons, are still taking place, many decades after the invasion. Human bones are discovered by archeologists and are handed over to representatives of the Bicomunal Committee on the Missing Persons. Then, they are given to close relatives in order to be properly buried. There is a painful surrealism in the belated mourning of a person who died nearly half a century ago. But at the same time, it is liberating, as the living relatives escape from the prison of *melancholia* and are finally able to *mourn* their dead. The missing person is deprived of the phantomic status and its resulting symbolic sanctification. He/she is no longer a mediator between the visible with the invincible world and becomes a material body waiting to be buried. The sacred icon is reduced into bones. When the funeral is completed, the souls of the buried ones can reclaim their wings. They can quietly fly away from their beloved ones, while still ‘living’ by their side, as an absence.

⁷⁵ In ancient Greek, *larnax* (λάρναξ) is a type of coffin containing human remains and ashes, used for the burial of the dead. Ironically, the district where the church of St. Alexandros is situated, owes its name to the word ‘*larnax*’. Larnaka is named after the tomb of St. Lazarus, the man who, according to the Bible, was resurrected by Jesus. As tradition says, he became a bishop and died in the ancient city of Kition (contemporary Larnaka).

III. The ‘Enclaved’: voices from the crypt, in 25 words

Because of the war of 1974, most of the Greek Cypriots fled their homes, finding refuge in the south. After the displacement, old neighbourhoods and friendships disappeared, villages were deserted. But a minority of Greek Cypriots, characterized as the ‘Enclaved’, chose to stay in the northern part of Cyprus, under the newly formed Turkish-Cypriot political entity, which in 1983 was self-declared as the “Turkish Republic of Northern Cyprus”.⁷⁶ A few hundreds of them are still living in villages in the Peninsula of Karpas. Karpas (in Greek, Rizokarpaso) is a narrow green strip of land with golden beaches and the shape of a finger, seemingly pointing to the shores of the Turkish Asia Minor. Before 2003, the ‘Enclaved’ were only informed about their relatives from the other side through a certain radio programme of the national station, CyBC. The programme was called “Recorded messages to the Enclaved”. Their relatives went to the premises of the station (which was originally founded by the British as the Cyprus Broadcasting Service in 1953) and recorded their messages, always consisting of approximately 25 words. Usually, they provided simple information about the status of their health and family affairs. The programme lasted around 30 minutes and could be heard not only by the ‘Enclaved’ but from all Cypriots.

We were informed that most people kept living, a few were dying, others were getting married and having children but with a part of them always missing: not being able to cross the ‘borders’, the ‘Enclaved’ were absent from marriages, births and funerals. We could not see them, nor hear their voices. Just like the missing, their phantomic presence became an embodiment of silence and of the trauma’s cryptophoric secrets. Until today, the enclaved

⁷⁶ The word “enclave” has a different connotation for Turkish Cypriots, reminding them of the constitutional crisis and intercommunal violence (1963–64), when they withdrew from the institutions of the Republic of Cyprus and decided to find refuge in various enclaves scattered around the island. In fact, Vamik Volkan suggests that until today, and since the formation of the non-recognized Turkish Republic of Northern Cyprus, “Cypriot Turks” keep living “in an invisible enclave”. See: Vamik Volkan, “Identity and Search for a Solution in Cyprus”, *Insight Turkey* 10, no.4 (2008), p.106.

persons are often perceived among Greek Cypriots, not only as the *phantoms* of our collective trauma, but also as the embodiments of our pre-traumatic state of innocence. Over time, in our unsettling reality of displacement and division, people like the teacher Eleni Foka became symbols of our nostalgic yearning for the unharmed past. They are embodiments of our “nostalgic disorientation” which, according to the Greek Cypriot clinical psychologist Renos Papadopoulos, is “an onto-ecological unsettledness that refers to the yearning for whatever may be perceived as ensuring the return to a sense of calming familiarity or anything else that an individual expects to have a similar effect”.⁷⁷ They express our “yearning for a past or ideal state”, an “open-ended yearning for anything that would denote a sense of fulfilment”.⁷⁸ Such familiar faces, coming from a bygone era, symbolize our collective idealized concept of reality, before the destructive, disorientating effects of war traumas. Somehow, they are distant voices from our original, unified Self, the one lost behind the wall of division.⁷⁹

As the programme repeated every day for decades, it became a persisting voice of trauma, representing the frustrations of division: a reminder that people could never be virtually together. They could only inform their beloved ones about events they would never attend, with their recorded voices full of persisting melancholia, consisting of 25 words. The words were written and spoken in the present tense, like small news radio stories. People introduced themselves with names and surnames and talked to the invincible ‘Enclaved’ with the certainty of being heard. They would never receive a reply to their message as there was no form of official communication by phone, nor by written correspondence. The vocal messages expressed the post-war disembodiment due to the geographical division. Within this sense of

⁷⁷ Renos Papadopoulos, *Involuntary Dislocation: Home, Trauma, Resilience and Adversity-Activated Development*, (London: Taylor & Francis Group, 2013), p.145.

⁷⁸ Papadopoulos, p.293.

⁷⁹ In Chapter 3, I refer to this idealized perception of the “enclaved”, as it is expressed in my aphorisms *The Middle State*: “Behind the wall, the Self is enclaved. / We are free, outside the wall. / Free from our Self”.

nostalgic disorientation, the people, the villages, the mountains and even the sea lost their materiality as they could not be grasped by senses and became visions of the past.⁸⁰ The ‘Enclaved’ were the voiceless *phantoms* coming out of their entombed *crypt*, in order to receive messages from our ‘material’ side, beyond the dead zone. And the rest of us listening (at middays, usually from our kitchens while having lunch) were the bystanders receiving a bitter-sweet message, directed across the dividing line, in the threshold between the ‘real’ and the ‘imagined’ world. At the same time, our idealized image of the ‘Enclaved’ satisfied our need for a “social defence system”, a “psychic retreat”. It became our own psychosocial “enclave”,⁸¹ where the pre-traumatic unity of the island was preserved. Interestingly, clinical psychoanalyst Karl Figlio describes such an idealization applied by mechanisms of defence in divided Germany: “Much as the geographical splitting separated individuals from relatives and friends, especially after the construction of the wall in 1961, it also provided an idealized object for identification inside each Germany and another object as a repository for projection in the other Germany”.⁸² And just like the psychosocial enclave was collapsed in the case of reunified Germany, when the Wall fell in 1989, in Cyprus, after the ‘borders’ opened in 2003, the idealized object of the North proved to be a distorted image. When the cryptic places of trauma opened their gates, there was no more collective innocence and those 25 words slowly disappeared, having lost their urgency and usefulness. And still, the shadows of past traumas remain...

⁸⁰ This disorientation is further enhanced by the fact that toponyms in the North are renamed in Turkish, and streets are rebaptized, taking the names of unknown heroes and places. Therefore, the visit to the North usually turns into an alienating experience where the sense of place, time and even self, is entirely distorted, turning the disorientated refugee into a stranger in her/his own place.

⁸¹ Karl Figlio, *Remembering as Reparation: Psychoanalysis and Historical Memory*. Studies in the Psychosocial (London: Palgrave Macmillan, 2017), p.29.

⁸² Figlio, p.172.

IV. “Den Xehno”: (post) memory as a life motto

I remember the same shadows growing up over our exercise books during the innocent years of the elementary school. They had the shape of a lost town or a monument in the north: the ancient archeological site of Salamis, the medieval Castle of Kyrenia, St. Andreas Monastery in Karpas, the Gothic Abbey of Bellapais... Until now, children in the southern part of Cyprus write stories and learn Greek language in these exercise books. Whatever they write, it is covered by one of those traumatogenic images. Most of them never visited any one of the depicted sites. But still, written on top of the images, the words ‘den xehno’ (I do not forget) guarantee the continuity of memory. Or rather, in the case of children, of *postmemory*. This phenomenon of postmemories, according to Marianne Hirsch, “can be located within a generation of contemporaries who witness an event as adults and who can pass on their bodily and affective connection to that event to their descendants”. At the same time, she suggests that “Postmemorial work... strives to *reactivate* and *re-embody* more distant political and cultural memorial structures by reinvesting them with resonant individual and familial forms of mediation and aesthetic expression. In these ways, less directly affected participants can become engaged in the generation of postmemory that can persist even after all participants and even their familial descendants are gone”.⁸³ Similarly, the words ‘den xehno’ establish the persisting reactivation of traumatic experience across generations of Greek Cypriots.

There is a striking example of applying this motto in the form of an artistic expression and utilized by the official victimization narrative. This is the ‘den xehno’ logo created by the Greek writer Nikos Dimou on the 14th of August 1974, during the second stage of the Turkish invasion.

⁸³ Marianne Hirsch, *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*, (New York: Columbia University Press, 2012), p.33.

Figure 1.1



The logo in **Figure 1.1** illustrates a map of Cyprus with the northern part covered in dripping blood. This strong image implies the outcome of war's tragedies: an island divided in two, with blood dripping from North to South. Although this is a still image, one may naturally wonder: as blood is a fluid, probably it will keep dripping over time. Therefore, when will it cover the whole island? There is no answer to this question as there is no answer when and if this traumatic wound will heal, both politically and psychologically. These fundamental questions are underlined by the fact that the Cyprus flag, is the only flag in the world outlining the shape of a country. As envisioned by the Turkish Cypriot artist Ismet Guney, the flag illustrates the island of Cyprus in yellow, symbolically colored after the large quantities of copper found on the island since antiquity. Below the shape of Cyprus there are two olive branches, symbolizing peace between the two major communities: Greek Cypriot and Turkish Cypriot. The image of Cyprus divided by blood represents a traumatogenic distortion of the official flag. The yellow of copper (a metal representing prosperity) is replaced by the red of blood (in this case symbolizing sacrifice and death). And of course, the two olive branches have disappeared.

The created image, along with the words 'den xehno' is still printed on t-shirts and stickers, in order to 'inform' and 'sensitize' about the Cyprus tragedy. At the same time, as a side-effect, together with the exercise books in elementary schools, these representations become objects of trauma, crystallized in the collective unconscious. The official flag of Cyprus is transformed from a symbol of peace into an illustration of war's post-traumatic state characterized by splitting and fragmentation. Additionally, the personal manner by which the words 'den xehno'

are expressed, creates a psychic space of transgenerational burden, trauma and guilt. Each one of the Greek Cypriots (and not only refugees) must never forget, even though most of them were not yet alive when the tragic events took place. Thus, the single person ‘I’ is responsible to hold the ‘psychic weight’ of the collective tragedy, mostly as a memory, obliged to carry it for the next generations to come.⁸⁴ Trauma is thus inherited not only as an object to ‘inform and sensitize’ but also as a treasure to be kept in wooden and human chests.

Besides, how can we forget that terrible “old story”, since it keeps re-traumatizing, constantly scratching old scars and opening new wounds? There is no other way than to remember and treasure the memory of the missing and the lost through linking objects. Can we escape from this obligation to be re-traumatized by history? Probably not, but we can always build another narrative, beyond our collective victimization. Naturally, this new narrative will need different symbols. Except from the official flag, there are not many symbols for reconciliation symbolized by the two “olive branches” which created the Republic of Cyprus: the Greek Cypriot and the Turkish Cypriot community. Despite initiatives encouraging various Confidence Building Measures, sporadically sponsored by local authorities and by international institutions like the Peace Research Institute Oslo, there are literally no emblems nor objects representing reconciliation. But sometimes, in the old streets of Nicosia, alternative artworks appear, holding a more positive kind of message. Such is the case of Christos Kakoullis’ (CRS) graffiti (**Figure 1.2**) which appears no more on the walls of the divided capital.

⁸⁴ According to Michalinos Zembylas, when this obligation is practiced in schools it turns children “into emotionalized subjects—that is, elicitors and repositories of emotions—who need to ‘perform’ the emotions that demonstrate Den Xehno”. See: Michalinos Zembylas, *Emotion and Traumatic Conflict: Reclaiming Healing in Education*, (Oxford: Oxford University Press, 2015), 1st edition, p.191.

Figure 1.2



During renovations carried out by the Nicosia Municipality, this image of reconciliation was accidentally removed. The graffiti used to be an idealistic representation of a boy and a girl, approaching each other while holding red threads. The threads somehow connected the two divided parts of the island, while the blue auras of the two children were seemingly kissing each other. The image suggested that the children were coming from the two different parts of divided Cyprus, holding a new message in their hands, rising-up from divisive and traumatic narratives provided by the older generations. As I will demonstrate in Chapter 2, this ‘different’ reconciliation narrative is sparsely transferred in Greek Cypriot cinema and literature.

V. Objects of (post) memory: the Refugee Stamp

Naturally, life on the island goes on as usual, despite the daily presence of psychological scars. There are contradictory festive moments in both sides, different national holidays and religious occasions. Like many people, I personally remember fondly the Christmas period when it was a joy to send wishing cards to our relatives in England. I remember buying most of the cards from UNICEF’s department store in Nicosia. Most of them were paintings created by artists and even children from all around the world. My mother was writing the festive wishes and carefully closing the cards in white envelopes. I was usually the one to send them to the post-office, just five minutes’ walk from the elementary school. Every now and then the stamps attached to the envelopes changed. Usually, one of them featured Archbishop Makarios, the

first president of the Republic of Cyprus. But even that was removed over time, as presidents and political conditions changed. Just one stamp kept its place on the envelopes, even until now: the one depicting an engraving of a little refugee, sitting by a stone in front of the barbed wire.

Figure 1.3



The artwork in **Figure 1.3**, belonging to the famous Greek engraver Tassos, showcased the pain of refugees, reflected on a child's big sad eyes. Despite the engrossing sentimental message, the cost of the stamp was just 10 mils. All proceeds from the sales went to the National Fund for Displaced Persons. These funds bought houses and other basic needs for the refugees during the first period after the war. Now, nearly half a century after, all refugees are settled in their new places. But I am still looking at the little refugee on the stamp.⁸⁵

The sad eyes remain unchanged. Just the price on the stamp is transferred into the new currency: from 10 mils to 0.02 euros. During these days of massive digitalization, to send a letter is somehow an act of nostalgia. But if you send a letter from a Cyprus post-office, the sweetness of nostalgia acquires a bitterness, an inherent *disorientation*. Every time, this little stamp embodies on the white envelope the same old trauma. The years on the stamp keep

⁸⁵ The story of the Refugee Stamp was featured in the exhibition «Προσφυγίσσιμο: Ένα Γραμματόσημο για τους Πρόσφυγες της Κύπρου» [«Prosfigosimo: A Stamp for the Refugees of Cyprus. The story of a Symbol»] held at The House of the Citizen in Nicosia (27 March - 28 April 2023). The exhibition was organized by the Research, Studies and Publications Service of the House of Representatives and curated by Maria Paphiti.

changing, but the depiction of the barbed wire is always a reminder of geographic and psychic splitting. The displacement and pain implied by the stamp are literally flying by mail around the world as constant reminders of trauma. Even during the festive period, a certain type of shadow grows on the sender's and the receiver's joy and happiness. It is the shadow of guns, bombs, refugee camps and unburied dead bodies. Of course, one cannot see all these sad things on the stamp, just their shadow.

In the case of Cyprus, where trauma is an endless, ongoing daily process, this stamp seems to be imprinted in the collective unconscious for the years to come. Is there any way to work through this trauma? A work of graffiti in the streets of Limassol (**Figure 1.4**) seems to suggest that irony can be a method of dealing with *phantoms* from the past.

Figure 1.4



It is an artistic commentary on the emblematic engraving designed by Tassos, placed on stamps to commemorate the tragic fates of refugees. The unknown artist has reproduced similar techniques on his graffiti in order to underline the allusion to the original image. In Tassos' engraving the refugee child can be seen sitting on a suitcase with the barbed wire on the background, a sad reminder of division and displacement. Now, the child can be seen standing, getting ready to walk away while holding the same old suitcase. Additionally, the barbed wire

on the background has disappeared. I took this photograph to accompany my article “The lost generation of Cypriot art”, which was published in *Phileleftheros* newspaper.⁸⁶ The article refers to the post-war “middle generation” which remained silent, overshadowed by the trauma suffered by the previous generation of artists. This graffiti embodies the voice of the “silent generation” and beyond. The little girl holding the suitcase is in fact walking away from the collective historical trauma. She is somehow demanding “her life back” without the burden of post-memory emblems of trauma (such as the aforementioned stamp) placed on her shoulders. It is from the barbed wire placed inside her psyche by older generations that she is trying to escape. She is out on a new expedition: to find the names behind the *cryptonyms*. The following chapter will be my own reflection on these cryptonyms, incarnated as poems.

⁸⁶ Longinos Panagi, “Η Χαμένη Γενιά της Κυπριακής Τέχνης” [“The Lost Generation of Cypriot Art”.] *Phileleftheros* (Nicosia), January 1, 2022. <https://www.philenews.com/politismos/article/574314/i-chameni-genia-tis-kipriakis-technis/>

CHAPTER 2

Poetic and cinematic manifestations of the Cyprus trauma

In the aftermath of the 1974 tragedy, my generation was exposed to a plethora of poetic and other articulations belonging to cultural representatives of the war generation. My childhood memories are flooded by a multitude of poetic voices and by a great variety of post-traumatic expressions through literature, music, visual arts and film. At the time, I was overwhelmed by those dramatic interpretations of the devastating events which sounded like mourning cries coming out from our newly formed collective crypt. As most members of my generation (the post-war generation) I absorbed the associated words, images and sounds passively, without questioning the narrative which was officially introduced as a primary reaction to the trauma. Until the opening of the ‘borders’ in 2003, my perception of the events was mostly mytho-poetic, since my only access to the northern part of my divided country was through memories and impressions transferred by the older generation.⁸⁷ In the previous chapter, I have demonstrated how, during this period, there was an orchestrated intergenerational transfer of distressing experiences through emblematic concepts such as the ‘Envelope of Cyprus’, the ‘Enclaved’, the ‘Missing’, the ‘Little Refugee’ and the ‘den xehno’ motto. In this never-ending ‘communion of traumas’ poetic language played a significant part, having been extensively utilized by both education and the media. As a result, a great variety of poetic techniques and aesthetics contributed to the creation of traumatogenic *post-memories*. In this chapter, I will analyze a selection of poetry collections and poems expressing this *traumatophoric* language: Yannis Ritsos’ *Hymn and Lament for Cyprus*, Kostas Vasileiou’s *Pieta 2015*, Pantelis

⁸⁷ I use the word ‘mytho-poetic’ to describe the psychological process of making myths out of real events. Mythopoeia is a combination of the Greek words *μύθος* (*myth*) and *ποιεῖν* (*to make*).

Mechanikos' *Onesilus*, Costas Montis' *Pentadaktylos*, Kyriakos Charalambides' *Famagusta Regina* and Neşe Yaşın's *Which Half*.

I. The two sociopolitical narratives

Poetry created by the war generation, accommodated the two predominant sociopolitical narratives of trauma. The Victimization Narrative was developed right from the first day of the war, on July 20th, 1974. According to this, Greek Cypriots were the innocent victims of a brutal act of war, orchestrated and executed by Turkey and instigated by the Greek junta. This approach largely ignores the preceding acts of violence between the Greek Cypriot and the Turkish Cypriot communities after the constitutional crisis in 1963. The second approach, the Reconciliation Narrative, existed even before 1974 but it was enhanced in 1992 by the United Nation's Secretary-General Butros Butros -Ghali's Confidence Building Measures, a proposed series of mutual goodwill actions to build trust between the two communities. According to this narrative, Greek Cypriots, are not only victims but also perpetrators, especially during the turbulent period of bicomunal violence (1963-1964). Naturally, during the first years after the war, most of the poets in the south, overwhelmed by the devastating events, actively adopted the victimization narrative in communicating their personal and collective distress. For this purpose, they incorporated a series of poetic symbols: they expressed displacement from their homes through idealistic personifications of their lost places; they summoned a variety of heroes from the depths of the island's mythology and history to provide meaning to the personal and collective drama; they created poetic personas which were projected on the one hand as heroes of reparation and on the other as expressions of the survivors' guilt.

For the purpose of this thesis, a comparative analysis of post-traumatic poetry in this chapter is necessary: first, in understanding the described predominant narratives of trauma; secondly, in identifying the literary body of trauma which was transferred to my generation in the form

of post-memories; and thirdly in recognizing the literary associations, allusions, techniques and the poetic structure applied in my film *Clementine* which I explore in Chapter 4. I suggest that my film, as well as my poetic aphorisms *The Middle State*, are closely associate to a muted, third type of narrative which I define as “missing”. How can this missing narrative be expressed in poetry and cinema? In the following chapters I argue that this question is a riddle which could be solved with the implementation of a different language, of a middle voice rising above the two narratives propagated by the previous generation.

II. Poetry’s response to suffering

Why is the pain and the suffering after the war and the subsequent *de facto* division of the island mostly expressed through poetry, rather than fiction? In her study on Cypriot and Greek literature of trauma, Vasiliki Selioti underlines that whereas in Greece the Asia Minor disaster⁸⁸ was primarily represented through prose, “the Cypriot adventure... was predominantly approached through poetry” an argument which she supports by quoting Kehayoglou and Papaleontiou’s reference book *The History of Contemporary Cypriot Literature*.⁸⁹ In my view, the main reasons for this preference for poetry as a tool of post-traumatic articulation are the following: firstly, the island’s long tradition in written and oral poetry; secondly, the open, symbolic and expressive nature of poetic language (which, compared to fiction, does not comply to a rational, analytical articulation); and thirdly, the fact that poetry seems more

⁸⁸ The disaster refers to the burning of Smyrna in September 1922, immediately after the war between Greece and the Turkish National Movement (1919-1922). On 30 January 1923, an agreement for a population exchange was signed between the governments of Greece and Turkey in Lausanne, Switzerland. Because of this, it is estimated that approximately 1.6 million people were displaced from their homelands.

⁸⁹ Vasiliki Selioti, *Λογοτεχνία και Τραύμα: Το 1974 στην κυπριακή και ελληνική λογοτεχνία* [*Trauma and Literature: 1974 in Cypriot and Greek literature*], (Nicosia: Epikentro, 2021), p.95.

adequate to express the psychological status of survivors (e.g. numbness, fragmentation of time, disorientation, splitting) after a distressing event.⁹⁰

Poetry's temporal structure is more open, diverse and ambiguous. When narrating trauma, classic fiction demands a certain chronological continuity so that the story can be perceived. On the contrary, instead of a linear division of time (pre-trauma/post-trauma) the poetic approach is more circular and inclusive of the whole experience. According to clinical psychoanalyst Renos Papadopoulos "whereas the legal, psychiatric, humanitarian, reparation, and political discourse has clarity, following linear epistemology, based on well-defined causes and effects, the 'other side' can only be expressed in a language that can accommodate ambiguities, silences, and dilemmas, as well as the *algos* (pain) of the yearning for an unknown *nostos*, within an elusive spacetime. Therefore, it would not be far-fetched if we designate this 'other language' as poetic".⁹¹ In this Chapter, I emphasize this demand for a different language to express the silence and the unexplored traumas which form the missing narrative of my generation. My argument is that this kind of poetic language should precisely accommodate the "ambiguities, silences, dilemmas and the *algos* (pain) of the yearning for an unknown *nostos*" described by Papadopoulos. Of course, there are practical obstacles to this preferred articulation. The pre-existing body of post-traumatic poetry creates a comprehensive representation of the collective unconscious, amplified by education. Not only trauma, but also its poetic articulations become the post-memories of the silent generation. As a result, post-war

⁹⁰ Cypriot written poetry has a long history, beginning from the 7th century B.C. and the lost epic poem *Cypria* by Stasinus, which belongs to the Epic Cycle of the Trojan War. Oral poetry is represented by the widespread tradition of *Tsiattista* (τσιατιστά). These are competitive, improvised poetic creations, performed publicly during special occasions, usually accompanied by a lute or a violin. During the performance, one of the poets/singers is trying to surpass the other with the irony and smartness of the verses.

⁹¹ Renos Papadopoulos, *Involuntary Dislocation: Home, Trauma, Resilience and Adversity-Activated Development*, (London: Taylor & Francis Group, 2013), p.294.

poets remain silent, overwhelmed by the inherited trauma and its definitive representations which are devoid of “ambiguities, silences and dilemmas”.

In *Poetry as Survival*, Gregory Orr suggests the construction of “a spectrum of autobiographical disclosure to highlight the special role of poetry as an important way of responding to suffering and trauma”.⁹² But how can poetry respond to suffering? The poet Seamus Heaney explains that poetry reveals “a reality which may be only imagined but which nevertheless has weight because it is imagined within the gravitational pull of the actual and can therefore hold its own and balance out against the historical situation. This redressing effect of poetry comes from it being a glimpsed alternative, a revelation of potential that is denied or constantly threatened by circumstances”.⁹³ Poetry also reveals this potential, firstly by meditating on trauma, beyond the rigid concepts of historical truth and secondly by metaphorically interpreting those myths and personas (the ‘emblems’ analyzed in the previous chapter) interconnected with post-traumatic language. The demand for such penetrating, ambivalent form of expression is even stronger in the case of Cyprus, devastated by the constantly open wounds of bicomunal conflict and war.

Selioti’s reference to social anthropologist Peter Loizos’ comparison of the Cypriot refugees to Philoctetes is quite revealing.⁹⁴ Thankfully, while there seems to be no antidote to our unhealed wounds, through the “gravitational pull” from our persistent venomous pain, we are allowed to envision an imagined alternative in poetry. But if personal traumas can occasionally “balance out” with a poem, historical wounds are mostly in demand of a song. Because, when

⁹² Gregory Orr, *Poetry as Survival*, (Athens, Georgia: University of Georgia Press 2002), p.91.

⁹³ Seamus Heaney, *The Redress of Poetry (Oxford Lectures)*, (London: Faber and Faber, 1995), pp.3-4.

⁹⁴ According to Greek mythology, Philoctetes, the son of king Poeas and a charismatic archer, was put in exile on the island of Lemnos for ten years, due to an unhealed snake-bite. Peter Loizos creates an analogy between the wounded hero and the re-traumatizing memories of Cypriot refugees. See: Peter Loizos, *Χρονικό της Κυπριακής Προσφυγιάς [The Heart Grown Bitter: A Chronicle of Cypriot War Refugees]*, (Athens: Alexandria, 2001), p.231.

it comes to collective grief, the poem must be sung to be communicated among members of the wounded community. For example, the rhapsodes before Homer chanted the trauma of Troy to generations of distressed Greeks, weaving myth with history in a long-lasting oral tradition.⁹⁵ On the other hand, questioning pre-established narratives of trauma is a long process. It took hundreds of years for Euripides to argue that the 10-year war took place for “an empty shirt” since Helen never really travelled to Troy.⁹⁶ When trauma occurs, the element of myth is stronger than the perspective of history, since it enables the consequences of war (in the Cyprus case, death, displacement and the tragic, unresolved issue of the missing persons) to be *swallowed* easily. But trauma must be expressed at all costs, or else it will be buried, *incorporated* in the body and the traumatized person will turn into a living *phantom*, carrying the dead body of the lost object in a tomb-like psychological *crypt*. This applies to both personal and collective traumas. In Cyprus, as the collective pain was communicated in variable ways by the war generation, trauma was not left lying buried in a tomb. Notably, in the victimization narrative only the unspeakable secrets (such as murders organized by Greek Cypriot agents of the junta and former persecutions of Turkish Cypriots) were not articulated in organized means of collective mourning. These were *encrypted*, left as a psychic heritage for the following generations.

III. Poetic representations of our sacred martyrdom

Because of historical, political and cultural relations and due to the obviously common use of language, contemporary Greek Cypriot poetry is traditionally closely related to Greece. Therefore, a series of post-war elegies created by Greek Cypriot authors were technically influenced by poetry coming from Greece. Yet, because of the different political, social, and

⁹⁵ In classic Greece, rhapsodes (or rhapsodists) were professional performers of epic poetry. The word rhapsode derives from *ράπτειν* (to sew) and *ὠδή* (ode).

⁹⁶ See: George Seferis, *Collected Poems*, translated by Manolis Aligizakis, (Surrey, BC: Libros Libertad, 2021), p.168.

psychological situation in the two countries, the interpretations of certain Greek emblematic poems created during this turbulent period are not identical. While Cyprus was collectively suffering (with armies of refugees, hundreds of missing and thousands of casualties between Greek Cypriots and Turkish Cypriots) Greece was happily recovering after the eventful fall of junta. At the time, the dark years of collective silent mourning in Greece (1967-1974) gave way to triumphant, revolutionary songs based on leftist poetry, formerly censored by the military regime. Nevertheless, the bright, uplifting feeling was partly darkened by guilt, as the Turkish military intervention was a direct consequence of the military coup organized by the Greek junta (the last act which contributed to its fall). Within this narrative, Cyprus was thought to have been sacrificed, like Iphigeneia, so that democracy in the ‘motherland’, Greece, could be restored.⁹⁷ Naturally, a song was composed, to express the collective guilt for the wounded Daughter, while the traumatized body of the Mother was rapidly rising against the ashes of a ‘doomed bird’.⁹⁸

Yiannis Ritsos, a celebrated Greek poet, belonging to the great literary generation of the thirties, created his *Hymn and Lament for Cyprus* on the same day of the Turkish military invasion (or peace operation according to the Turkish authorities). With this poem, Ritsos gave voice to the collective mourning after the Cypriot tragedy of 1974. The introductory stanza was widely circulated and analyzed:

Bitter island, sweet island, tormented island

I try to say your pain and I bow down and stay

⁹⁷ There are a few contemporary artistic representations of this symbolism in Cyprus. An interesting example, is the performance of Euripides’s *Iphigeneia in Aulis*, directed by Magdalena Zera and produced by Fantastico Teatro, which premiered at the Buffer Zone, close to the Ledra Palace crossing point on July 23, 2017.

⁹⁸ The ‘doomed bird’ is a reference to the phoenix, the mythological fire bird, incorporated as the primary symbol of the junta regime.

You the rhythm of the sea, the blossoming branch,
how double, triple barbarians plucked your flowers.
How sadly the fish are scurrying around you
and antichrists are playing your fortune with dice.
Courage, our little daughter, who became our mother
Hymn and Lament of life and resurrection bell.⁹⁹

The poem is also an expression of language's incapability to articulate trauma. According to Ruth Leys, "massive trauma precludes all representation because the ordinary mechanisms of consciousness and memory are temporally destroyed."¹⁰⁰ In this case, the incapability is also generated by collective guilt, namely for the Greek military coup which led to the war. When tragedy happens, one can only bow down and cry for the loss ("I try to say your pain and I bow down and stay"). This stasis or stillness represents a chance to realize the magnitude of the devastating event, like (partly) losing a daughter. This personification goes back to the British occupation when the unification of Cyprus with Greece was expressed through a public referendum (15,19 January 1950). The poem, symbolizing Greece as a Mother and Cyprus as a Daughter, is also a reminder of another wound for a number of Greek Cypriots at the time (Cyprus not being unified with Greece). It proposes that now, the tormented Daughter should stay courageous and act as a role model to the distressed Mother. It is also suggested that Greece as a mother is shaken by feelings of guilt, because of Iphigeneia's/Cyprus' sacrifice. Like Iphigeneia during the Trojan war, Cyprus is sacralized and portrayed as a martyr. The

⁹⁹ Yiannis Ritsos, *Ποιήματα ΙΑ', 1972-1974* [*Poems ΙΑ', 1972-1974*], (Athens: Kedros, 1993), p. 374. All English translations in this chapter are mine, unless otherwise indicated. This is mainly due to the lack of comprehensive translations for several poems included in this chapter.

¹⁰⁰ Ruth Leys, *Trauma: A Genealogy*, (Chicago and London: The University of Chicago Press, 2000), p.266.

procedure of the victim's sacralization is a rather typical psychological phenomenon. The above poem, being taught for decades in the Greek-language public schools of Cyprus and set to music by the Cypriot composer Yiorgos Kotsonis, largely contributed to this martyrdom narrative.¹⁰¹

IV. Personifications of Poetry and the phantomic King

Interestingly, just a year before the war, a fictionalized character, Rimako, was created by Kyriakos Charalambides which marked the Greek Cypriot poetry of the seventies. Following Charalambides' collection, *The Vase with the Figures* (1973), Rimako (or Rimaho) was also introduced in poems by Pantelis Mechanikos, Kostas Vasileiou and others.¹⁰² After 1974, the character evolved into a poetic ideal which could cope with trauma, firstly as a heroic figure and secondly as the poet's persona, initiating a reparative myth, against the trauma's numbing experience. The replacement of the real with the personification is suggested by the anagrammatic character of the word "Rimako" which is an allusion to archbishop Makarios, the first president of Cyprus.

This persona is primarily a code, a poetic riddle, shared between fellow-poets of the war generation.¹⁰³ But the real person, Makarios III, the so-called ethnarch ("leader of the nation") is equally enigmatic, as his historical status is reshaped according to the previously described sociopolitical narratives. While to the victimization narrative he was a charismatic leader and a tragic victim of circumstances, the reconciliation narrative regards him as a shortsighted

¹⁰¹ Yiorgos Kotsonis, *Γιάννη Ρίτσου Ύμνος και Θρήνος για την Κύπρο και άλλα 4 τραγούδια* [Yiannis Ritsos' *Hymn and Lament for Cyprus and 4 Other Songs*], Lyra, 1976, LP record.

¹⁰² Kyriakos Charalambides, *Το Αγγείο με τα Σχήματα* [*The Vase with the Figures*], (Self-published), Nicosia: 1973.

¹⁰³ The post-war poet Panayiotis Nikolaides reincarnates this persona in a more recent poetry collection. See: Panayiotis Nikolaides, *Ριμαχό* [*Rimaho*], (Athens: Smili, 2022).

president who ignored Turkish Cypriots and was unable to foresee the upcoming danger of division. Still, when he died from a heart attack on August 3, 1977, most of us accompanied him to his “final destination” up on the mountain of Troodos. He was buried in a place called “Throni”, meaning small throne, while everywhere in the streets, three painted letters were reminding us that Makarios (the symbol) “ZEI” which translates as “He Lives”.

The poet Pantelis Mechanikos introduced the poetic persona of Rimaho as an idealized substitute of Makarios: “And who was so brave / like Rimaho? / Seven thousand times he would be killed / to defend the land/ where his love came from. / Who is brave like Rimaho / who has love like Rimaho / to defend these lands?”¹⁰⁴ In the aftermath of the 1974 war, which culminated in the division of Cyprus, these words elevated the fictionalized character as a poetic ideal, brave enough “to defend these lands”. Rimaho, an archetype of bravery rising above the trauma’s collective crypt, “would be killed seven thousand times “to defend the land/where his love came from”. Thus, Rimaho acts as a cryptonym for the collective guilt of Greek Cypriots who, on the contrary, “failed to defend these lands”.

The poet Kostas Vasileiou splits the above cryptonym into two personas (*Ριμάχο* and *Ριμαχό*) to suggest the contradictory forces which ideologically separate the already divided land. In the introduction of Vasileiou’s collection *Pieta 2015* by Kostas Hatzigeorgiou, we are informed that “in *Pieta* all the poems move within this bipolar scheme against which the identities of *Ριμαχό* and *Ριμάχο* are very clearly defined. So ideologically *Ριμαχό* is identified with the right and *Ριμάχο* with the left”.¹⁰⁵ For example, in the poem *Aeschylus and Yiannis*, both *Ριμαχό* (the rightist poets) and *Ριμάχο* (the leftist poets) are tormented by guilt. The fictionalized female character of Rimahona is elevated as a poetic ideal, asking for the poets to choose between

¹⁰⁴ Pantelis Mechanikos, *Ποιήματα, συλλογές και άλλα* [*Poems, collections and others*], (Nicosia: Chrysopolitissa, 1975), p.87.

¹⁰⁵ Kostas Vasileiou, *Πιετά 2015* [*Pieta 2015*], (Nicosia: Chrysopolitissa, 2015), p.3.

being passive writers and active soldiers: “Rimahona shouted at them from the heart of the battle – you have to choose, poets or soldiers”.¹⁰⁶ Rimahona, as the personified mother of the poetic act, an allusion to the words “*ρίμα*” (“rhyme”) and “*μάχη*” (“fight”), suggests that in turbulent times, the poet retreats, and the soldier advances. *Pieta 2015*, written more than thirty years after the war of 1974, while still following the ethnocentric narrative, transcends the concept of victimizing the Greek Cypriot community. It replaces the dilemma of mourning or melancholia with the combative perspective of Rimaho and Rimahona. Along with the fictionalized character of Rimaho, several historical and mythic figures related with the island, were incorporated to articulate the collective pain. For example, in Pantelis Mechanikos’ *Onesilus* (1975), the former king¹⁰⁷

is taken out of history and legend

himself an ancient king

held in his hand what was left of him:

a caucasus

–his own skull–

full of bees.

For ten years Onesilus sent his bees

to stimulate us, to wake us up

to bring us a message.

¹⁰⁶ Vasileiou, p.9.

¹⁰⁷ Onesilus, former king of Cyprus, is the main character of the poem. According to legend, he was killed by the Persians in the year 499 B.C. and his skull was hung in the entrance of the palace. When it was miraculously turned into a beehive, he was honoured as a hero.

Onesilus sent ten thousand bees
and they all fell on our thick skin
and we felt nothing.

The described numbness is not a symptom of trauma but of compromise and indifference, as opposed to the heroic stance of the ancient Greeks during the historical fight in ancient Salamis, against the Persians. Mechanikos suggests that this passive generation, represented by the poet himself, is condemned to death by the sacred king:

And when the foot of the barbarians reached Salamis
Onesilus roared.
He couldn't stand it anymore.
He grabbed his skull and smashed it over my head.
And I lay dead.
Wretched, miserable,
cursed by Onesilus.¹⁰⁸

The poem is an example of the ethnocentric, victimized approach of trauma, characterized by feelings of collective guilt for the present misfortunes, amplified by a seemingly glorious past. The ancient king rises, not to heal the pain from the open wounds, but to accuse the survivors (and the poet) for losing the fight. The passive defeated and subsequently condemned poet failed to become the fighting soldier of Rimahona, a heroic ideal for his country, like King Onesilus.

¹⁰⁸ Mechanikos, p.87.

V. The orphic mountain and the orphic city

In the traumatogenic body of symbols created on the aftermath of 1974, the emblematic motto ‘*den xehno*’ also became a song, suggesting what exactly should never be forgotten: “*those who opened the gates to the enemy/ those who were lost/ the ones killed/ the whole crying/ and the uprooting*”.¹⁰⁹ Twice a year, these lyrics by the poet Michalis Pashiardis could be heard on all the public radio stations and on television. At the same time, a series of poetic personifications were incorporated to articulate trauma, originating in space, history and myth. New songs were released, usually based on poems by local writers, such as *Pentadaktylos* (1975), a reference to the occupied mountain in the north. This poem by Costas Montis creates a *personification* of the mountain, calling it as if it was a living person: “*rise your back and withdraw them, my Pentadaktylos*”.¹¹⁰ The personification is not just a contemporary poetic technique employed by the writer. It embodies a series of local traditions which go back to the Byzantine era of Cyprus. According to legend, the mountain Pentadaktylos was an imprint of the palm of the giant warrior Digenis, himself a mythic personification of Byzantine soldiers called “Akrites” (“People on the Edge”). Akrites were *guardians* of the extreme borders of the Byzantine empire against the Arabs. The myth is part of a series of traditional songs called *paraloges*. Most of the songs share a common central theme: Digenis’ fight against Charon-Death. Another contemporary Cypriot poet, Mihalis Pashiardis, is calling the mountain “the step of Akritas”. This parallelism is no coincidence: In Greek, Pentadaktylos is translated as the Five Fingered and the mountain looks physically like a giant hand or a foot. I am suggesting that the two poets, Montis and Pashiardis are moving beyond their personal expression in handling the traumatic experience and they embrace a collectiveness: by employing a mythic

¹⁰⁹ Nasos, Panayiotou, *‘Ηλιε Μεγάλε [Ilie Megale]*, Polydor 2421110, 1977, LP record.

¹¹⁰ Κostas Montis, *‘Απαντα Α’, Ποίηση, [Collected Poems A’]*, (Nicosia: Anastasios A. Leventis Foundation, 1987), p.229.

figure (Digenis Akritas) they are imaginarily rooted back to Pentadaktylos. The Byzantine hero becomes a kind of collective ‘Orpha’, a creature which fights and guards, not against the Arabs, or even the Turks, but against the trauma.

A similar, orphic personification can be identified in Kyriakos Charalambides’ *Famagusta Regina* (1982) where the deserted (or rather entombed) ghost town of Famagusta, is personified. On 14th August 1974, when the Greek Cypriot community left, the Turkish army took over, surrounded the city with barbed wire and declared it a ‘military zone’. Forty-seven years after the invasion, on July 20th 2021, 3.5 % of the enclosed city was demilitarized by the Turkish authorities which announced that the Greek Cypriot owners were welcome to return under their governance. Some of them visited the demilitarized area, but nobody reinhabited the city. Until today, for the majority of the so-called ‘ghost town’, time remains frozen in the year 1974. Streets and houses are deserted, and the once cosmopolitan beach is still guarded by armed Turkish soldiers. Ironically, the original Greek name of Famagusta is “Ammochostos”, meaning ‘buried in the sand’. It seems like for this tiny Mediterranean coast, the sand stopped falling in the hourglass on this date: August 14th 1974. In his poetic articulation of the specific historical trauma, Charalambides coronates the emblematic ‘ghost town’ transforming it into a personified ‘Orpha’ and calling it *Regina*.

The Greek title of the collection («Αμμόχωστος Βασιλεύουσα») is characterized by a double, contrasting meaning. As underlined in the introduction by Thanasis Spiliadis, whereas the word Vasilevousa (translated “Regina”) is an allusion to Constantinople, the Queen of Cities, “the verb *vasilevo* (to set) -as in the setting of the sun- alludes to the end of the city of Famagusta which has ‘set’ (died) and has ascended to the kingdom of heaven”.¹¹¹ The personified, entombed town is incorporated in the 47 poems of the collection. The words can be described

¹¹¹ Kyriakos Charalambides *Famagusta Regina*, trans. John Mitides, (North Melbourne: Arcadia, 2019) p. xiv.

as keys to enter the restricted area which keeps the city's *exquisite corpse*. The sleeping city of Famagusta is buried not in the sand, as its name suggests,¹¹² but in the silence of trauma's crypt. In the description of womanly Famagusta the etymology of her Greek name is underlined. At the same time, she is portrayed as a ghostly sleeping presence, accompanied by snakes instead of humans, as it happens in the case of the real town: "In her sinful costume/ with imitations of trees and birds / she sleeps beside the power of her name/ With the sand of sleep in her hair/ she calms dreams and bodies of morning statues. / Snakes soften her breasts".¹¹³ The poet includes a word play between Cyprus and cypress trees which I also incorporated in the theme and title of the first draft of the script for *Clementine (Beyond Cypress Trees)*: "slaughter the body of Cyprus once again, / so slender like a Cypress tree".¹¹⁴ In addition to this, the persona of Famagusta alludes to Desdemona, the character of Shakespeare's play *Othello* which takes place in Cyprus. The following verses interconnect the tragic fate of Desdemona with the personified city: running around the city walls in her impressive attire- / that she had inherited from her mother (that is not sufficient) / it was a bad dream / the hand reach for the pillow – / there's Iago with the vote, / he drops it through the keyhole – not under the wide door- the fake one – like a love letter". A similar allusion to *Othello*, symbolizing colonialism and identified in my film *Clementine*, is analyzed in Chapter 4 of this thesis.

VI. Voicing the reconciliation narrative: an expression of psychological splitting

In the historical, social and psychological schism taking place across the two sides of dividing line, mourning and celebration are interconnected. What they celebrate in the North, we mourn in the South. The dates 20th of July 1974 (when the Turkish invasion took place) and 17th of

¹¹² Ammohostos, the Greek name of Famagusta, is a combination of the words "άμμος" (sand) and "χωμένη" (buried).

¹¹³ Charalambides, p.36.

¹¹⁴ Charalambides, p. 24.

November 1983 (when the unrecognized by the international community Turkish Republic of Northern Cyprus was formed) are celebrated in the North with feasts and parades. In contrast, in the South we bitterly remember them through organized student demonstrations and public condemnations. At the same time, the narrative of reconciliation between the two communities has gradually risen over time, its ascendancy fluctuating according to the political situation. As the painful realities of war (primarily the *de facto* division) are still present, the shifting from one narrative to the other is never complete.

To both Greek Cypriots and Turkish Cypriots, the people living on the other side of the dividing line, were subjects of mystery before 2003, when the restrictions of movement across the “borders” were partly lifted. For us, there was no immediate access to the Turkish Cypriot literature except in the rare occasion of poets and novelists who chose to live in the South. Such is the case of poetess Neşe Yaşın, sister of the celebrated Turkish Cypriot academic and poet Mehmet Yaşın. More than twenty years after the distressing events of 1974, Neşe Yaşın’s *Which Half* (1995) became the most direct expression of national, geographic, and psychological splitting because of the island’s division:

they say a person should love their homeland

that's also what my father often says.

My homeland has been divided in two,

which one of the two pieces should I love?.¹¹⁵

These words reflect the status of psychic splitting which followed the traumatic incidents of 1963 and 1974. The words “that's also what my father often says”, represent the transgenerational trauma and guilt transferred through the one-dimensional ethnocentric

¹¹⁵ Neşe Yaşın, *Hyacinth and Narcissus*, (Istanbul: Cem, 1979), p.36.

perspective of ancestors. The verse “my homeland has been divided in two” expresses the practical consequence of trauma (the division of the island) whereas the words “which one of the two pieces should I love?” transfers the division to the psychological realm. In the nationalist perspective one should choose which part to love, which part to consider as a homeland: north or south? By choosing sides, the other part of the island is rejected as foreign and indifferent. Since the poem was set to music by the Greek Cypriot composer Marios Tokas, the song became a hit, especially in the South.¹¹⁶ The poem’s open, ambiguous meaning managed to embrace both communities, transcending the national and physical barriers at a time when the “borders” separating South and North were not even partially lifted. Created a couple of years after the introduction of the Confidence Building Measures, it could be defined as a demonstration of the reconciliation Narrative. At the same time, it remains silent about the crimes committed by both sides, by choosing a detached voice in articulating the distressing events: “my homeland has been divided in two”. Who divided the island? The poem does not wish to define the perpetrator, nor the victim. Although Yaşın creates an adequate poetic illustration of psychic splitting, her refusal to identify or even suggest the identities of victims and perpetrators makes the use of middle voice rather problematic. LaCapra suggests that “a rashly generalized middle voice would seem to undercut or undo systematically not only the binary opposition but any distinction, however problematic in certain cases, between victim and perpetrator, as it would seem to undercut the problems of agency and responsibility in general”.¹¹⁷ While Yaşın’s poem seemingly disregards any responsibility for the tragedy, my creative practice is trying to overcome such problematic applications of the middle voice by

¹¹⁶ Marios Tokas, *Φωνή Πατρίδας* [*Foni Patridas*], Minos EMI, 1998, Compact Disc.

¹¹⁷ LaCapra, pp. 24-25.

meditating on distinctions between victims and perpetrators, by implementing poetic ambiguity as an opportunity to reflect on such ideas and transcend the given narratives.

VII. And the distant voice of cinema echoes in the crypt

As I have demonstrated above, a flood of Greek Cypriot poetry managed to release the concentrated energy by the grave consequences of war. In contrast, cinema's part in the process was peripheral: no film has entered our post-traumatic collective consciousness, except for the acclaimed Greek Cypriot director Kostas Kakoyannis' *Attila '74* (1975) which identified the Turkish military intervention with the historic figure of Attila the Hun (406-453). During the first years after the war, every 15th and/or 20th of July, on our black and white television sets, we encountered the slim figure of archbishop Makarios walking across the ruins of the bombed presidential palace. Over the years, this distressing documentary, an early testification for the war crimes conducted against the Greek Cypriot community, became a totemic symbol of our victimization narrative. In their seminal study *Cypriot Cinemas – Memory Conflict and Identity in the Margins of Europe*, Yiannis Papadakis and Costas Constantinides name this narrative as the “Hellenocentric position”, whereas the opposing stance is defined as the “Cyprio-centric position”.¹¹⁸ The writers provide several filmic examples of the two positions. They analyze Andreas Pantzis' *The Rape of Aphrodite* (1985) from a Freudian psychoanalytical perspective, suggesting an “Oedipal preoccupation” of the main character Evagoras with “Mother Greece”.¹¹⁹ In the film, the character of Aphrodite becomes a cinematic embodiment of the Cypriot goddess of love, being raped during the war and consequently suffering from prejudice and trauma. The explicit cinematic representation of a symbol from Greek mythology is rather typical in Cypriot cinema. For example, in Kostas

¹¹⁸ Yiannis Papadakis, Costas Constantinides, ed., *Cypriot Cinemas – Memory, Conflict and Identity in the Margins of Europe*, (London: Bloomsbury, 2016), p.119.

¹¹⁹ Papadakis and Constantinides, p.125.

Demetriou's *The Road to Ithaca* (1999) Homeric hero Telemachos is embodied as a missing person, while in Corinna Avraamidou's *The Last Homecoming* (2008) an amateur performance of Euripides' *The Trojan Women* foreshadows trauma and grief. References to historical figures frequently inhabit Pantzis' films, featuring main characters with the names Evagoras and Onesilus. Both were kings of Salamis, an ancient city-state, not far from the contemporary ghost town of Famagusta (the displaced director's birthplace). There is a connection here to poetry's phantomic personifications from the past, although Pantzis' cinematic characters are anti-heroic as opposed to Mechanikos' idealistic Onesilus. Pantzis' Hellenocentric documentary *Trimithi, A Representation with Words: When You Cannot Live You Speak* (1981-1988), consisting of interviews by displaced villagers, has its Cyprio-centric counterparts. Two examples of this approach are *Our Wall* (1993) and *Parallel Trips* (2004), both Greek Cypriot director Panikos Chrysanthou's creative collaborations with Turkish Cypriots: political scientist Niyazi Kizilyürek and director Dervis Zaim. In these documentaries, trauma and grief from both communities are equally represented. The splitting between the Helleno-centric and the Cyprio-centric exists even in documentaries by post-war generation. For example, Athena Xenidou's *Unwitnessed Memories* (2000) is entirely focused on the post-war generation of Greek Cypriots. It is a self-documentation of this generation's psychological burden in the aftermath of collective trauma. The former applies to Danae Stylianou's Cyprio-centric *Sharing an Island* (2012) where three young Greek Cypriots and three young Turkish Cypriots are asked to share a house for five days and debate on their common traumatizing past. Even Aliko Danezi Knutsen's cinematic representations of her personal trauma (growing up without her missing father) expressed as liminal journeys between reality and fantasy in *Roads and Oranges* (1996) and *Bar* (2001) are seemingly confined within the walls of the victimization narrative. The inevitable question is: can Cypriot cinema be separated from the contrasting, traumatogenic political approaches (defined either as Hellenocentric/Cypriocentric or as

Victimization/Reconciliation narratives)? It seems that several representatives of the post-war generation are inclined to redefine trauma as an escapist adventure, a version of the collective crypt as a farce. Certain films by the post-war generation adopt this ironic point of view, focusing not on the original trauma, but on the absurdity of the ongoing division. This irony not only creates a distance from the inherited trauma, but it takes the extra step to ridicule the political situation. This is applied as a survival defence mechanism. In her article “The Survival Philosophy of the Traumatized”, Zhaohui Xiong suggests that “Mingling horror and bewilderment with humor and irony, the language of survival actively ridicules the power of manipulation”.¹²⁰ There are two distinct examples of this stance. Firstly, Marios Piperides’ *Smuggling Hendrix* (2018), where the search for a dog across the buffer zone becomes a cinematic representation of ‘borders’ and division. In the film, Greek Cypriots, Greeks, Turkish Cypriots and Turkish settlers are entangled in a tragicomic web of misfortunes, performing like manipulated dolls in a grand puppetry far beyond their personal control. Simon Farmakas’ *Sunrise in Kimmeria* (2018), is a caricaturist representation of the chimeric collective illusions, symbolized as a flying object crash-landing in a potato field inside the buffer zone. But, even in the realm of satire, the ideological schisms are inevitable: for example, Farmakas’ film has an entirely Greek Cypriot perspective as opposed to Piperides’ *Smuggling Hendrix*. Generally, such films by the post-war generation, taking a detached, ironic point of view, may be the result of both repression and the post-traumatic working-through process. The problematic part of sarcasm and irony as an element of cinematic structure is that it tends to be overly distanced, ignoring the more balanced approach between empathy and detachment suggested by the historian Dominick LaCapra. Additionally, the satirical distanciation in these films ignores the

¹²⁰ Ann E. Kaplan and Ban Wan, ed., *Trauma and Cinema - Cross-Cultural Explorations*, (Hong Kong: Hong Kong University Press, 2004), p. 210.

trauma-related conflict between the established narratives. Therefore, it fails to formulate a new meaning out of the distressing events.

In Chapter 4, I will explain how I tried to balance between two cinematic techniques (distanciation by irony and mapping trauma through an empathetic application of the film camera) to implement a cinematic middle voice. This voice, firstly, creates an overpass above the fractured narratives; secondly, it decodes the cryptic language of collective trauma; and thirdly, it enables the spectator to construct a new meaning out of the fragmented, cryptophoric narrative of the film.

In developing a poetic cinematic language for *Clementine*, not only did I distance myself from the pre-existing cinematic works, but also from the traumatophoric body of written poetry. This departure is due to the following reasons: a) the need to invent a kind of language which is not repetitive of literary conventions; b) the intention to avoid established manifestations of trauma by the war generation; and c) the decision to distance the film, even from my own body of written poetry. As I will analyze in the following chapter, my body of poetry produced after and because of *Clementine* is also a departure from existing voices associated with historical trauma. It is more like a meditation of the collective psychological state, established by a real and imaginary detachment from the real event. It is also an expression of my personal journey across trauma with the creation of the film. Interestingly, even *The Middle State*, the literary counterpart of *Clementine*, can be perceived as a State, a country, which is traced (in terms of psychogeography) as a *dérive* across trauma's crypt.

PART B

CHAPTER 3

Historical trauma in the language of *The House* and *The Middle State*

In the present chapter, I describe how my collections *The House* and *The Middle State* represent a suggestive, ambiguous, abstract and more detached articulation of trauma. This type of poetry is distanced from the war generation's perspective, described in the previous chapter, and from the echoing voices of that generation's younger disciples. *The House* is my response to themes of memory, displacement and trauma acting as a substitute, a poetic reconstruction of my lost family house. *The Middle State*, which was created as a response to the first public screening of *Clementine*, is a series of poetic aphorisms, reconstructing, not the house, but the collective psychic state in the post-traumatic crypt, nearly five decades after the war. Both collections supplement the language of *Clementine*, creating a cine-poetic trilogy: the first acts as a prelude and the second as a postlude to the film.

I. *The House*: from displacement to poetic 'hologram'

Since the year 2011 a building site stands on the place where my family house used to be. The still unfinished apartment complex is immersed in long wild grass while the passing of time has left its mark on the rusted iron structure. The construction seems like a broken statue made of cement, dedicated to what used to be my neighbourhood. The nearest houses are shadows of their former selves: some of them are inhabited by lonely, elderly people while others are left alone in their degradation, empty and deserted. The children's voices and street games of the past are replaced by deafening silence interrupted by a few passing cars. There are no longer music feasts organized for the local community as the former dusty square is covered with asphalt and transformed into a round-about. The ruined theatre building of the neighbourhood is demolished. I remember wandering there as a child, discovering the hidden magic of cinema by collecting little pieces of film reels from the floor. Now, the place is occupied by a series of

modern flats. Somehow, my small uncelebrated street in the suburbs of Nicosia reflects the island's split image. Some parts of it are phantoms of the past, like the ghost town of Famagusta and others are testaments of the future, just as the array of skyscrapers casting their imposing shadows on the Limassol seaside.

My parents were forced to sell our family house after the first recession of 2009. With the money collected we paid our loan to a co-operative bank which no longer exists, due to the bail-out crisis of 2013. The distressing circumstances of losing the home of my childhood paved the way to a new collection of poems characteristically named as *The House*. The empty space after the demolition of the material house created a psychic void, asking to be fulfilled. In a way I felt that external forces of gravity, materialized in the form of financial constraints, were responsible for this distressing event.¹²¹ Therefore, a counterbalancing act should be accomplished "gracing" the traumatic experience with meaning.¹²² The passing of time turned the childhood impressions into memories asking to be preserved into a new construction. Thus, I have chosen to replace the material house and its emotionally charged objects with words. These words were the bricks cementing the presence of a restored psychic home.¹²³ The whole experience made me empathize with the refugees who lost their homes after the war of 1974. Ironically, my childhood was populated with feelings of guilt, common among survivors and non-refugees. Although my experience was incomparable to the devastation of displaced people who violently lost their homes, there was still a feeling of

¹²¹ According to philosopher Simone Weil "all the natural movements of the soul are controlled by laws of physical gravity. Grace is the only exception". Simone Weil, *Gravity and Grace*, translated by Emma Crawford and Mario von der Ruhr, (London and New York: Routledge Classics, 2002), p.1.

¹²² In the introduction to this thesis, I analyze Seamus Heaney's idea of poetry balancing out the 'gravity' caused by a distressing historical experience.

¹²³ This complies with Theodor Adorno's concept of writing as a substitute for displacement and loss: "For a man who no longer has a homeland, writing becomes a place to live. In it he inevitably produces, as his family once did, refuse and lumber". Theodor Adorno, *Minima Moralia - Reflections on a Damaged Life*, translated by E.F.N. Jephcott, (London, New York: Verso, 2005), p.87.

uprooting and alienization. Because my house was demolished and my neighbourhood became unrecognizable, the past could no longer be grasped but described and conceived metaphorically. Therefore, acting as an architect and a builder, I structured an imaginary version on the ruins of my house restoring the deteriorated objects through a single poem. The words ‘blossomed’ on the ruins, compensating for the missing house. But there were no hopes of return, nor the rushed, symbolic reparation suggested in many poems after the war of 1974. The resurrection of the house would be in another form, in another state of being and in another time, a meta-space. This poetic aura of a house is similar to Linos Ioannides’ vision in *The Time of the Unexpected Era*.¹²⁴ There, the poet, as a stranger, or as a "Stalker", invites the reader into a post-apocalyptic space where natural elements, buildings, the human bodies themselves, are reconstituted on the crumbling foundations of their former state.¹²⁵ Ioannides’ poetry renovates psychic space above the longstanding ruins, like a journey beyond the crypt: "Before us the topographical plan showed the areas we had just named".¹²⁶

On the other hand, my collection begins with the acceptance of loss and at the same time, it introduces a new type of “holographic” existence for the house. In the introductory verses “The house does not exist. Yet it breathes through its blue shining hologram” there is already a suggestion of photography, and in extension cinema, as reparative tools of creative reproduction. A hologram is a three-dimensional image giving the impression of a solid surface. This image is created through the recording and re-construction of an optical wavefront. In physics, a wavefront is “a surface over which the phase of the wave is constant.

¹²⁴ Linos Ioannides is the poet-protagonist of my short film *Ο Λόφος ή μια Σπουδή για την Άννα* [*The Hill or a Study for Anna*] (2001). His existential type of poetry is a distinctive representation of the Silent Generation in Cyprus.

¹²⁵ The name is a reference to the character guiding the Writer and the Professor inside the Zone, in Andrey Tarkovsky's film *Stalker* (1979).

¹²⁶ Linos Ioannides, *Η Θέση του Χρόνου* [*The Place of Time*], (Athens: To Rodakio, 2014), p.119.

In a particular wave front, at a given moment of time, all particles of the medium are undergoing the same motion”.¹²⁷ My suggestion is that although the house exists no more “in its fleshly existence”, it is still there as a holographic representation, a recollection of waves where the fragmented “particles” are “undergoing the same motion” and reunified in the imaginary surface of the poem. The geography of *The House* is “crystallized” not in its real but in its ideal dimensions. Through the shining poetic hologram the elements of the house are revived, not by me (the writer) but by “the boy” rising from time to “shape the word”. The consequence of events taking place in the post-traumatic arena are culminated in “the word”, which is in fact a long poem. The distressing event (the demolition of the material house) destroys not only the objects, but threatens to bring oblivion, disorientation and fragmentation of the psychic experience.

In general, a family house symbolizes the continuation of life, connecting the newly born child with the parents and possibly the ancestors. When a house is destroyed, there is a traumatic sense of uprooting: often, life seems like it is broken in pieces. As Raluca Soreanu suggests, “in a traumatic context, to avoid becoming extinguished, a living being is capable of tremendous fragmentation. Each of the fragments acquires a nearly-autonomous functioning”.¹²⁸ The creative process is an attempt to create meaning behind the trauma, to recollect the fragmented elements and structure them under a new body. Similarly, in building my *House* of words, I summon the trauma-related objects around its former walls described as “four plaster hands hugging the child”. And not only the objects, but also the accompanying sense of life fragments experienced by my child self. In the newly formed mytho-poetic dimension, “the light in the interior windows ... (are) dipped in the color of bougainvillea”. As

¹²⁷ George B. Arfken, David F. Griffing, Donald C. Kelly and Joseph Priest, *University physics* (Cambridge, Massachusetts: Academic Press, 1984), p. 344.

¹²⁸ Raluca Soreanu, *Working-through Collective Wounds. Trauma, Denial, Recognition in the Brazilian Uprising*, (London: Palgrave Macmillan, 2018), p.21.

my child self is shaping the holographic house, time freezes forever into the year of my birth (“one thousand nine hundred and seventy”).

II. The *wise child* as a poetic explorer of trauma and the orphic *Pioneers*

The idea of me as a child-recreator can be associated to Ferenczi’s enigmatic concept of *homo infans*. According to Raluca Soreanu’s interpretation this is “a subject who acts *by* childhood, a subject who has accepted their libidinal constitution of ‘wise baby’ and has touched the Orpha fragment of their psyche... a subject who knows, by way of another effect of authenticity, that somewhere along the way the symbol was interrupted, and with the interruption, some of the polysemy and the polyphony of the world was silenced”.¹²⁹ It is this polysemy that I attempted to restore by building a poetic *House*, by reassembling the fragments of a “silenced world” (the world of my family house and the neighbourhood of my childhood). The introduction of the “wise baby” is not an act of sheer nostalgia, but an effort to cast light onto the repressed, painful reminiscences of my childhood, the ones which connect me to the greater collective trauma.

Within the context above, my father and three of my uncles are participating in the metonymic representation of the island’s drama. More precisely, Part XV of the collection, functions as a prelude to the interrogation scene in *Clementine* which I describe and analyze in the following chapter. This scene is a creative reproduction of a discomfiting real incident which I narrate in Appendix 3 of the thesis: my father being nearly killed by militants of the Greek junta, a few days before the coup paved the way to the Cyprus tragedy. The distressing event, titled in the appendix as “The Milkman’s Tale”, is represented in the poem in abstraction and ambiguity. The introduction of the various childhood traumas is described as “the progression of the shadows of my youth” (reflecting C.G. Jung’s concept of the shadow as subconscious

¹²⁹ Raluca Soreanu, “Orphic socialities, Orphic times: Psychoanalysis for social theory”, *Psychoanalysis, Culture & Society* 25, (2020), p.203.

repression). The near-death experience of my father is represented, focusing on the consequence of his foreshadowed execution. The verses “two eyes that do not look” and “two feet wedged” reflect the hesitation to testify and articulate the event. My father shared his experience nearly two decades later, a common theme in many cases during those troubled times, where “history was taking place with no witness”.¹³⁰ The intention of the poem is to develop the personal trauma into a metonymy for the collective ‘tyranny of silence’. This is transferred from generation to generation, creating a new psychic compass which keeps the wounds open and disorientates the trauma-ridden society of the island. The shadows of the past are falling on the present experience like the “rusted... soul of the desperate man, slowly growing/ walking and treading as the horizon moves”.

The question of the poem is: how do we work through personal and collective trauma? There are different approaches, embodied in the cases of three uncles: the first one is smoking in the window from the refugee camp (possibly in depression following his displacement). The second is “flying with a makeshift plane” (an escapist, flying away from trauma). The third is dancing “the heavy zeibekiko of his mental illness” (probably a symptom of deeper psychological splitting). But as he turns into “a black plane going up... (touching) the bright ring of the sun... (turning and turning) like a glass of crystal” we realize that the three uncles are likely the same person. And the three different approaches are reflections of the same process when dealing with trauma. In fact, through the presence of trauma, this person “opens up like a sunflower”. This opening is the culmination of a slow psychological process, including and not excluding depression, repression, and splitting. Reparation occurs by this

¹³⁰ In analyzing the psychic state of Holocaust survivors, Dori Laub describes that those “who do not tell their story become victims of a distorted memory, that is, of a forcibly imposed ‘external evil’, which causes an endless struggle with and over a delusion. The “not telling” of the story serves as a perpetuation of its tyranny”. Shoshana Felman and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History*, (New York and London: Routledge, 1992), p.79.

act of “opening up”, symbolized by “a suite (which) slowly opens /painting yellow the black asphalt/ a suite of Sebastian /Johan/ Bach”. The concluding metaphor sounds awkward: what can be the relation of a Bach suite to trauma? According to the Harvard Dictionary of Music, a suite is “an important instrumental form of Baroque music, consisting of a number of movements, each in the character of a dance, and all in the same key.”¹³¹ There is a thematic connection between the uncle’s “zeibekiko” and the “Bach’s suite”, transcending place and time, lifting the localized trauma of a Greek Cypriot (expressed in a zeibekiko dance) to the universal realm of a Bach’s suite. The “movements” of my father and my uncles’ trauma follow the same “key”, towards a reparative articulating synthesis, recomposing the former disconnected fragments into a suite. As the word “suite” can have a secondary meaning (namely, a set of rooms serving a particular purpose), it also reflects the reassembling of fragmented rooms made up of childhood memories and objects, which forms the whole synthesis of the poetic *House*. The suite is heard against “the absolute silence of the town”, a depiction of muted past traumas still buried in the collective crypt. On the foundations of this personal and collective crypt, the poetic *House* is built.¹³²

The concept of the wise baby is also explored in Part XIX of the poem, accompanied by a mythopoetic persona which I name as ‘the Pioneers.’ This enigmatic presence bears the characteristics of ‘Orpha’, the imaginary “guardian angel” described by the psychoanalyst Sandor Ferenczi. Like ‘Orpha’, the Pioneers shield and protect the self from permanent damage as a result of unbearable life experiences. At the same time, they can be interpreted as

¹³¹ Willi Apel, ed., *Harvard Dictionary of Music*, (Cambridge, Massachusetts: Harvard University Press, 1950), p.716.

¹³² A similar analogy between personal and collective traumas exists in my first published poetry collection. There, the true story of my grandparents’ unrealized, tragic love, is interconnected with the overwhelming events of the Second World War. In verses like “*The council of shadows is dividing the world beyond the borders of matter*” I envision the forthcoming division of Cyprus while exemplifying the haunting traumatic experience of the Holocaust (“*young people are molded in crematoriums*”) as a symbol of all future collective traumas. See: Longinos Panagi, *Δώδεκα Καλοκαίρια και άλλα ποιήματα* [*Twelve Summers and Other Poems*], (Athens: Mandragoras, 2011), p.14.

alternative personifications of the poetic muse, giving to my child self the gift of words (“The invisible pioneers arrived with whistles and gifts from the basement. / Potters of the afterworld, crafting my imaginary life / with earth, water, fire and ether”). Thus, they progressively dive into the primordial unconscious, constructing around me “a copper shell / which cracked and broke as the day progressed”. The act of forming “a copper shell” underlines their operation as mechanisms of psychological protection. Even though the permanence of their reparative formation is challenged by the following verses (the shell “cracked and broke as the day progressed”) their presence is not dismissed as an illusionary fantasy. After their ghastly visit, on my desk can be seen “a metal fragment with an engraved π ” belonging “to the Pioneers or to my unformed myself”. Ultimately, their contribution to my progress through trauma is invaluable as they become life-driving forces. As “things to come” slowly die and become entombed in the “unbreakable stone”, the enduring presence of the Pioneers is still implied by the engraved ‘ π ’ (presumably a living manifestation of *ποίησις*-poetry). Through this ‘ π ’, which is an imprint standing in the center of life, the deteriorated things of the past are transformed and revived (just like my poetic *House* transforms the “dead” material family house) by “an ultimate kiss”. Lethal trauma is unearthed from its hiding place (the post-traumatic crypt), crafted and articulated by the orphic Pioneers (the potters-poets of the “afterworld”). Thus, “the things to come” find their way from the tombstone to the light of day and are turned “into the sky”.

The protective “copper shell” of the Pioneers (as mechanisms of psychological defence) is alternatively described as “a giant cocoon” with “locked doors” in part XVII of the poem. How can the doors of our illusionary crypt be opened? The key to enter the crypt “is the hand reaching out to the other hand / while the onion leaves/ slowly peel off”. Is “the hand reaching out to the other hand” an act of reconciliation, like the sociopolitical Narrative I analyze in the previous chapter? Or is the left hand turning to the right hand of the same person an act of self-

realization, an unravelling of the Self while abolishing the psychological defences (“the onion leaves” which “slowly peel off”)? Again, ambiguity and abstraction do not permit the poem to be contained into the walls of any narrative. What is emphasized is the fact that collective reparation requires a similar working-through process in the realm of the personal. And this process is not a matter of a nostalgic, imaginary recovering of the lost belongings, like the array of beloved family objects introduced by the “accounting voice” in Part XII of the poem. Ultimately the objects, however beloved, should be cleansed from the holographic, poetic version of the *House*: “No more objects existed in the text. Only the child's tractor began to wander around the house. Only the kid's tractor went around ploughing the house”. Why the tractor? It can be another manifestation of the wise baby, cultivating pathways in territories of trauma and beyond.

III. Preluding *Clementine*: introducing the reparative language of the moving image

It is important to emphasize that the real traumatic moment (the loss of my family house) was never witnessed (I purposely avoided visiting the place while being demolished). This is testified in the last part (XX) of the poem: “I saw / Never/ Nor/ I heard/ The/ Sound/ Of the/ Crawlers”. As it happens in the beginning of the poem, the demolition of the house is not questioned, but out of this distressing experience a series of questions demand to be answered (for example, “the little bracelets with the March's knots? / The tender Hands of the Heavenly Harvest? / Why have they hardened?”). What is the answer to these questions? “Silence”. Degradation and decay, not only of my house and my neighbourhood, but of every living being is part of ‘the human tragedy’. The fundamental questions can only be answered by ‘acting out’ the drama, by changing the ‘rules of the game’ in adding an element of irony. But who is acting out the tragedy? In the absence of poetry’s orphic ability to work-through the trauma, surprising assistance arrives from another medium: the domain of cinema. Thus, the person acting out the drama is no longer me as a poet, but “the great pretender”, “the well-known,

Fellinian clown”, caressing the waters with “Happy-Sorrow as a paddle”. My despair in losing my family house, its objects and all the beloved memories of the past, meets Fellini’s bitter-sweet melancholy for the loss of his own childhood, represented as another version of Rimini in his film *Amarcord* (1973) The word ‘a m'arcôrd’ derives from the Romagnol language but can also be a combination of the Italian words *amare* (love) and *ricordi* (remember). In the poem, it acquires a liturgical, ceremonial quality and repeats three-times as a kind of prayer, acquiring a new, *anasemic* meaning: “I Love and Remember! I Remember and Love! I Love and Remember! / At the last ‘Amare’! sounds -three times- the last ‘Ricordi’!” The prayer unravels the final scene of Tarkovski’s *Solaris* (1972) and an “otherworldly home”, beyond the material house, beyond even the poetic *House*. I find this house by imitating the clown (a character participating in many films by Fellini, who maintains a child-like ability for magic, like a cinematic ‘wise baby’): “I lift the scarf, saying *hello*” (probably Fellini’s characteristic scarf) “and as a walnut, or as a shellfish / I’m rowing my house / to the place kissing / the light”. Like it happens in *Solaris*, the house departs and turns into a boat sailing into the ambiguous Ocean.

The journey of all different versions of the house (the material, the poetic and the holographic) ends at “the place kissing the light”. Interestingly, this image can be interpreted as a poetic prelude to the final scene of my own film, *Clementine*. In the scene which I analyze in the following chapter, Clementine is standing with her back to the camera, looking at the sea. The waters become the Broken Man’s home, potentially after working-through his own trauma. It is “a place kissing the light” represented by the sunlight reflected on the seawaters. Poetry’s practice to work through personal and collective trauma (a ‘house’ made of words) is supplemented by the film (another “house” constructed with words, sounds and moving images). By acting as the Broken Man in my own film, wandering through the ruins of his family house, I created a metonym and a metaphor. The film became a metonymy of the

displaced people in Cyprus and a metaphor of my own demolished house. But the endings in both the poem and the film, remind the reader-spectator that a “holographic” version of the lost life still exists. It can be witnessed when the trauma’s crypt is ultimately bathed in light, just like “the picture in the living room” in Part XVIII of the poem. In that instant, “on the first three hours, fifteen minutes and twenty-three seconds / of the last day of the year”, “the house is (still) there thanks to the picture” immersed in the light. “The light falls on all the photographic residents / On the present and on the absent / On the displaced persons mentally and physically”. In that case “the unbreakable bond of the photographed persons” is revealed: “not digitally, nor by a chemical procedure / but by reflection and by resemblance / like a home is a home and a flower is a flower”. Like cinema, the photographic film transcends its nature as the outcome of a chemical procedure and becomes a reflection of real life. And the words, just like the film, through their resemblance with the material world reveal different aspects of the living experience (“like a home is a home and a flower is a flower”).¹³³ The revealing bond is not only of a presence, but also of an absence (of the house and of its former residents, living and deceased). This functionality of a family object, becoming a self-referential symbol of memory and time when “immersed in light”, has a cinematic analogy in the famous ‘rug scene’ in Terence Davies’ autobiographical film *The Long Day Closes* (1992). That scene is an expression of cinematic *stasis* related to trauma: after the protagonist’s nightmare (Bud, a boy acting as the director’s alter-ego, tormented by feelings of guilt due to his homosexuality) the camera tilts down, from a comforting embrace between mother and son, to a rug. Because the camera remains static for 90 seconds, the spectator can see different details of the rug, while the light coming from the window changes, implying the passage of time. This shot of the rug,

¹³³ This is an allusion to Friedrich Hölderlin’s verses in his poem “Bread and Wine”: “now for it words must come into being like flowers”. Friedrich Hölderlin, *Selected Poems*, trans. David Constantine, (Newcastle upon Tyne: Bloodaxe Books, 1996). According to Paul de Man “the intent of the poetic word is to originate like a flower” striving “to banish all metaphor, to become entirely literal”. Paul De Man, *The Rhetoric of Romanticism*, (New York: Columbia University Press, 1984), p.3.

where the human presence in the room is no longer visible, is a melancholic manifestation of an absence: the absence of mother.

In Part IX of the poem, there is a distinctive attempt to articulate a similar absence with poetic words, recalling the cinematic language of *Clementine*. Through the eyes of the same, ten-year old ‘wise child’, the memories of the family become a “glass play of voices”, a selection of images and symbols of the past, reflected in a mirror: “Now/ The child is ten years old. / Instead of the glass toy voice/ the glass play of voices at night constantly crumbles”. This is also a moment of *stasis*, a poetic reflection of that ritualistic cinematic language, eloquently described by Paul Schrader, which I have included in the Introduction. It is represented by a slow, ceremonial movement of the camera guiding the reader-spectator to witness the memory of the plastic doll and the garden with blooming mint, which are reanimated as they are projected in the mirror: “With a slow ritual the camera follows the plastic doll that stumbles and gets lost/ in the garden with blooming mint”. This is a combination of Pasolini’s poetic and cinematic *free indirect discourse*, an ‘internal monologue of images’, a cine-poetic method in articulating absence. But how can cinema be a similar representation of absence? Since *The House* is a poetic prelude to the cinematic world of *Clementine*, I will explore this in the following chapter.

IV. Between two wor(l)ds: the psycho-political *Middle State*

I created *Clementine* by applying a cinematic language of ambiguity and abstraction. My purpose was enabling the film to transcend the two sociopolitical narratives developed after the war trauma. The cinematic story of *Clementine* is apparently told in middle voice, balancing between empathy and detachment, having not succumbed to any of the existing (mis)perceptions about the depicted events. But still, for many people on the island, watching the film is a rather discomfoting experience. The fixated collective post-traumatic mindset on the island, is disturbed by its inability to label the film under any of the mentioned narratives.

For many members of the audience an unconscious question arises: behind the film's cryptic symbolism (the cinematic 'cryptonyms' referencing elements of collective trauma) fragments of the opposing narrative are possibly concealed. This feeling generates a psychological resistance against the film's perplexing language. This became obvious after the first public screening: it was like the two Men in Stripes (the embodiments of post-traumatic defence mechanisms developed before and after the Broken Man's loss of his parents) kept haunting the film, creating an impenetrable wall, a *border* between the film and the audience. This realization generated a series of questions after the screening: Which is exactly the present psychological state, nearly half a century after the war of 1974? Why major elements of our collective trauma are still kept in a crypt? And why are we still unable to reassemble the fragments of our distressing experiences? Obviously, there are no answers in *Clementine*. Besides, the film generates questions instead of answers. Questions of what happened in the past, of what takes place now and what might happen in the future. Therefore -and as part of my thesis- I decided to supplement the film with another collection of poems, acting as a postlude to *Clementine*. The outcome would be a trilogy of trauma, beginning with *The House*, continuing with *Clementine* and ending with *The Middle State*. The latter is precisely a poetic description of the collective state of mind shaped by psychological mechanisms of defence. As a title it is characterized by ambiguity and irony, two elements which I also applied in *Clementine*. While ambiguity encourages a more refined way of thinking, beyond sociopolitical and artistic conventions, irony enables detachment from the events and from the applied artistic medium (in this case, cinema and poetry). Ambiguity lies not only in the word *middle* (suggesting a liminal space standing between two separate parts, like the island's green line). It also characterizes the word *state*. A state can be either a specific political community organized under a central government, or the condition of something or someone at a given time. Thus, *The Middle State* implies not only a liminal psychological position standing among

two different states of mind. It also suggests a geographical territory, a middle ground between two other political states (in this case the internationally recognized Republic of Cyprus in the south and the non-recognized Turkish Republic of Northern Cyprus in the north). Under this framework, the Middle State can be interpreted firstly as the green line or the dead zone between the two political entities and secondly as a psychological condition, standing among these ‘states’, a post-traumatic crypt consisting of traumas shared between the two communities (both in south and north). This twofold middle meta-space (developed after and because of the creation of the two political entities) is explored cinematically in *Clementine* and poetically (and somewhat literally) in my collection of aphorisms.

V. A postlude to *Clementine*: an aphoristic unravelling of defence mechanisms

As a postlude to *Clementine*, *The Middle State* is necessarily structured in a series of aphorisms. But what is an aphorism? Andrew Hui simply defines it as "a short saying that requires interpretation".¹³⁴ Interestingly, the Greek word (*αφορισμός*) can have a second meaning: as a religious term it may suggest the official condemnation of a person, placing them outside the body of the church. The etymological root of the word (*αφορίζω*) is the same as the verb “divide” (*διαίρω*). So, we can say that when we execute an aphorism, we necessarily divide something from its main body. Similarly, the aphorisms of *The Middle State*, as they analyze the psychological outcome of the division, become themselves ‘divided’ from the main body of post-traumatic literature on the island. They are expelled from the crypt, exactly because they try to articulate the mechanisms creating it. There is a different use of aphoristic technique included in *Clementine*’s script. One example is the scene with the table tennis which I interpret as a parable of the island’s division. In this scene there is an unspecified allusion to Heraclitus’

¹³⁴ Andrew Hui, *A Theory of the Aphorism: from Confucius to Twitter*, (Princeton, NJ: Princeton University Press, 2019).

famous aphorism by the Commissioner (“War is a game, in fact it’s the ultimate game”). With these words, the game of table-tennis is identified as a metaphor of the war’s bloody arena and the never-ending process of making peace after the war’s end. This aphorism unravels the manipulative nature of politics and war by applying a suggestive language “requiring interpretation”. *The Middle State* attempts to disclose another form of manipulation, the one conducted by post-war traumatic mechanisms of defence. For example, the introductory aphorism suggests that trauma is passed as guilt from generation to generation. “We live in exile on the island / paying for sins from unknown, past lives”. What follows is a poetic overview of life after trauma.

The poetic portrayal of post-traumatic realities contains all the major characteristics defined by psychoanalysis after a wounding experience. These are:

- *Fragmentation of time and space*: “Our present lives are fragmented. / Our island is broken”.
- *Fragmentation of language*: “Our language is imaginary. It does not signify our being/ We are smudges on paper, breaking down words”.
- *Numbing*: “We are petrified on the island” and “Our lives are postponed. We live our half-lives in a state of sleep which offers a false sense of security”.
- *Repressive apathy*: “Nothing disrupts our apathy. /Everything is indifferent and ephemeral”.
- *Psychological defence*: “In order to protect ourselves from times / We have turned our skins into iron armors.

•*Post-traumatic guilt*: “We feel guilty for crimes conducted by the past generation./ Those crimes were also against us” and “We are walking with a dead weight/ placed on our shoulders by the past generation”.

•*Nostalgic disorientation*:¹³⁵ “Our city is missing our presence. / We live under the weight of its nostalgia”.

•*Re-enactment of trauma*: “The one which does not exist / Insists on emphasizing its presence”.

The words “one which does not exist” could also describe the Men in Stripes, the personified psychological guarding mechanisms developed in the Broken Man’s psyche after trauma. Although they are just by-products of his traumatic mythopoetic imagination, they “insist on emphasizing their presence”. They keep appearing again and again (in the beginning as seemingly harmless imaginary friends) until they completely take over the Broken Man’s life, preventing the process to work through his trauma.¹³⁶ What I describe in the aphorisms is precisely what happens in the film. As a result of the possession of life by the defence mechanisms, both the Broken Man (in *Clementine*) and the collective psyche of the island (in *The Middle State*) wander like ghosts in the post-traumatic crypt. The Broken Man acts as a metonymy of the collective state of mind. The deconstructed, illusionary life imposed by some unspecified Men in Stripes is preferred to the harsh reality of dealing with the real absurdity of

¹³⁵ According to Renos Papadopoulos “Nostalgic disorientation is not for a mere return and replacement of what was lost, but for a new onto-ecological settledness, for developing substantially new perspectives to life, for a new adventure”. Renos Papadopoulos, *Involuntary Dislocation: Home, Trauma, Resilience and Adversity-Activated Development*, (London: Taylor & Francis Group, 2013), p. 294. Similarly in the poem, while memories of the city disorientate the displaced persons, they also generate the need for a ‘new settledness’ precisely by the “weight” (or the gravity) of their city’s “nostalgia”.

¹³⁶ Psychoanalyst D.W. Winnicott characteristically suggests that “when the false self becomes exploited and treated as real there is a growing sense in the individual of futility and despair...only the true self can be analysed”. D. W. Winnicott, *The maturational processes and the facilitating environment*, (London: Hogarth Press, 1965), p.133.

trauma. The verses “The mountain was better as a phantom. / Now we need to climb on it” are expressive of this situation. They are suggesting the incapability of the real mountain (Pentadaktylos, which became approachable after the opening of the ‘borders’ in 2003) to replace the phantomic mountain, the mythopoetic concept identified with the byzantine myth of Akritas. A similar phantomic presence, that of the ghost city of Famagusta, is dragging us into the gravity of trauma (“Our city is missing our presence. / We live under the weight of its nostalgia”).¹³⁷ Why cannot we see the real mountain, the real city? Why cannot we experience life as a whole? Because of the defence mechanisms’ filtering systems “we experience only things allowed by our invincible dynast” and because the persisting demand for injustice is never fulfilled (“the shadow of the unfair act grows / and darkens the clarity of our vision”). What I also suggest is that the green line dividing the island rises as a wall, obscuring not only our collective, but also our personal development. Spatial and inner splitting prevents individualization and free access to what C.G. Jung defined as the Self.¹³⁸ This is exemplified by the following lines: “Our true Self is crying inside like a newborn. / We have broken the bridges leading us there” and “Behind the wall, the Self is enclaved. / We are free, outside the wall. / Free from our Self. / The wall of our freedom from the Self / Is still standing high”.

All the above are forces of gravity. But again, according to Simone Weil when there is gravity, there is also grace. And grace likes to grow in life’s empty spaces.¹³⁹ In LaCapra’s application of the middle voice, detachment is halfway house towards articulating and ultimately coming

¹³⁷ Pre-existing poetic representations of both the ‘orphyic’ mountain Pentadaktylos and the ‘orphyic’ ghost town of Famagusta are also analyzed in Chapter 2.

¹³⁸ As Jung states: “The self is not only the center but also the whole circumference which embraces both conscious and unconscious;” C.C. Jung, *Volume 12: Psychology and Alchemy*, edited and translated by Gerhard Adler and R. F.C. Hull (Princeton, NJ: Princeton University Press, 1980), p. 41.

¹³⁹ Simone Weil argues that “the void is the supreme fullness, but man is not permitted to know it”. Simone Weil, *Gravity and Grace*, translated by Emma Crawford and Mario von der Ruhr, (London and New York: Routledge Classics 2002), p.23.

out from the crypt (the other half being empathy): “we can find the lost part / when we become alienated from it. / When this happens, the foreign object will not carry the pain/ from the familiar object’s loss”. Detachment and alienation prevent the re-traumatizing assembly of the linking objects from the past. In these gratifying moments a way out of the crypt and to the ‘real self’ can be illuminated (“As we are getting old inside our cocoon./ For a moment we are dreaming the shape of a butterfly”). Grace, manifested by the counterbalancing poetic act (according to Seamus Heany) elucidates the paths beyond our post-traumatic self-imprisonment. It grows against our will and in the void of our ‘non-presence’: “We come from Innocence/ and in heavy, slow steps/ we are moving, against our will/ back to Innocence”. This process from the Broken Man to the ‘wise baby’ described by Sandor Ferenczi is also imprinted in the final scene of my re-edited film *Forget Me Not*. As I explain in the following chapter, catharsis and reparation proceed from the character of Clementine to the sea (which could be a cinematic representation of Ferenczi’s libidinal ‘thalassa’)¹⁴⁰ and finally to the light reflecting on waters, suggesting the completion of the circle (of the Broken Man and of cinema as an art form). Everything walks “in heavy, slow steps” from the crypt, going back to the light. Just like the cinematic images captured in the film, while they enter the ‘cryptic’ darkness of the theatre, they reveal “truth 24 times a second”, if placed in front of the light of the projector.

¹⁴⁰ Sandor Ferenczi suggests that there is a human psychophysiological tendency to return to the premordial sea life. He defines this as the “thalassal regressive trend”, a “striving towards the aquatic mode of existence”. See: Sandor Ferenczi, *Thalassa: A Theory of Genitality*, translated by Henry Alden Bunker, M.D., (New York: Routledge, 2018), p.52.

CHAPTER 4

Clementine / Forget Me Not and the cinematic ‘middle voice’

Clementine summary

Somewhere on an unspecified island, a troubled man walking around the ruins of a deserted house is approached by two men, dressed in striped costumes. With a playful mood, they start telling him the story of his traumatized childhood. In the story, his mother works in their family house as a seamstress while his father, a photographer, finds inspiration in a certain deserted beach. In the meantime, a British diplomat organizes an exclusive staging of *Othello* with the help of an Italian director. A mysterious Countess arrives on the island, accompanied by Clementine, her little daughter, to play the part of Desdemona. Johnny, a shepherd, and the Photographer’s closest friend, secretly falls in love with the Countess, just by looking at her picture in the newspaper. But while Johnny dreams of standing next to her on the stage, the seeds of war are already planted on the island. Barbed wire splits the place in two and Desdemona dies, along with the old, innocent life. Soon, the war will break and the boy will become a Broken Man...

My film *Clementine* is, firstly, an interaction with the war trauma and the resulting partition of Cyprus; secondly, it is an investigation of the artistic methods to represent and rationalize trauma-related events, objects, persons, places; and, thirdly, it is an exploration of the possibilities of this artistic journey becoming a procedure of working-through, for both the creative team and the public audience. But while the construction of *Clementine* evolved around the questions above, the answers can be shaped more adequately under the light of trauma theory implemented as a diagnostic tool for my film. This theoretical investigation, which formed a fundamental part of this thesis, largely contributed to my decision of re-editing the film and complementing the final cut with an alternative version, under the new title *Forget*

Me Not. In Section 2 of this chapter, I analyze the different perspectives of this version in relation to film poetics and trauma theory. Finally, in Section Three, I compare the two versions.

Generally, in both versions of the film, the creative method felt like digging in the trauma's collective crypt. In this process, I discovered and represented hidden perspectives and associations between distressing events, symbolic objects, traumatized persons and 'phantomic' places. For example, in articulating post-colonial trauma, I have discovered that Shakespeare's character of Iago in *Othello*, the British novelist Lawrence Durrell, a game of table tennis and 'brandy sour', the traditional cocktail of Cyprus, were interestingly interconnected. While these elements do not necessarily embody dynamics of traumatization, through their cinematic representation and interaction, they create a collage of colonialization politics. These politics arguably contributed to the formation of the long-standing historical trauma mentioned above. I followed a similar method in exploring other aspects of the Cyprus historical trauma, such as displacement, partition, loss, transgenerational guilt and the ongoing drama regarding missing persons from both communities, Greek Cypriots and Turkish Cypriots.

As I have demonstrated before, there is a persistent debate regarding these grave historical events, their influence on the two sides of the island and their artistic representations. The different perspectives are conditioned by political, ideological, national, social and psychological narratives which were constructed over time in north and south. Therefore, the main challenge is to maintain a relatively detached point of view, without being too unsympathetic and distant. When being too detached, articulations of traumatic events may disregard sensitivities of survivors within the suffering community. In the Introduction, I have demonstrated that historian Dominick LaCapra suggests the implementation of the "middle voice" as a recommended technique in literary representations of trauma. This type of

articulation can also be explored in cinematic portrayals of persistent and continuous traumas. In this case, war, displacement and the ongoing partition of the island of Cyprus. The applied creative tools include script components such as dialogue, narrative and characters. They also incorporate features of mise-en-scène: frame, the camera's movement, point of view, lens, color, light, costumes, sets, objects and props. Translation of the middle voice in cinematic language requires a balance between the "active" and the "passive" components of filmmaking. In my cinematic incorporation of the middle voice, the active elements are the tools integrated by the director and the passive elements are the creative gaps which are left in the narrative and the mise-en-scène to be completed by the spectator.

In *Clementine*, I tried to create a cinematic synthesis of these "active" and "passive" elements to portray historical trauma. In my view, these methods of representation can form a panorama of trauma through a "de-crypting" (in Abraham and Torok's definition) of related events, objects, persons, places. When watching the film, the spectator explores the trauma's crypt by communicating with the open and often ambiguous language of cinematic poetry. I suggest that this type of language assists in "de-mining" the area of trauma from "explosive" ingredients, such as ideological, national and political prejudgments. At the same time, the cinematic counterpart of the "middle voice" does not represent a silent distance from the events. It is rather a vocal and visual map for post-traumatic re-orientation. Below, I analyze certain aspects of this creative "voice", as they are applied in both versions of my film. I explain how certain artistic and even technical methods are introduced in uncovering, depicting and working-through the various elements of trauma.

1. *Clementine*, or the Original Version

I. The film as a map of traumatogenic symbols

In the case of Cyprus, because of the ongoing division, the trauma never seems to heal. The consequences of the traumatic events of 1963 and 1974 can still be seen on the ground, forming an open psychological wound in people living on both sides of the island. There are different interpretations of pre-existing and even present events, according to nationality, ideology, age and social pre-occupations. The perception of what happened, the definition of victims and perpetrators is subject to change over time and across generations. Nevertheless, the pain from the distressing events is transferred in many ways to younger people who belong to the post-war generation. In Chapter 1, I have demonstrated how the attempt of the war generation to articulate its painful experiences created a body of symbols which was handed over to the descendants with an obligation to nourish and preserve. This trauma-related language became the main reference for younger people forming around them a collective post-memory reflected in the repeated words: “I do not forget” (hence, the wordplay implied by the new title of the *Alternative Version: Forget me Not*).

As I belong to the post-war generation, I came to terms with the collective trauma through the distorted lens of collective symbolism, never having a clear picture of what happened and what did not. In addition to this, for nearly three decades I did not have access to the other side which is still pronounced publicly as “the occupied area”. Therefore, in my creative approach to the Cyprus trauma I could not focus on the historicity of what happened, at least not in a strictly realistic manner. What I needed to represent was: firstly, the trauma-related language of symbols; secondly, the post-memories derived from traumatogenic experiences by the war generation; and, thirdly, the ambiguity in perception of the real events which took place on the island, especially in 1974.

In the creation of *Clementine*, the above categories of representation formed a rather perplexing image. The film became a visual map for the audience to discover hidden connections between the presented events and orientate itself as it ‘wandered’ through the collective trauma. The trauma was represented by the suggestive application of ethnic symbols, objects, hymns, songs, literary works, post-colonial traditional drinks, cinematic and literary allusions.

For example, the American traditional song, “My darling Clementine”, was incorporated in three ways: a) in the title b) in the name of a female character and c) in the music box, an object of both nostalgia and traumatic memory. Interestingly, in her analysis of Ovid’s myth on Narcissus and Echo, Judith Greenberg suggests the use of vocal or music elements to imply trauma formations and the resulting numbness and compulsive association to the traumatic experience by survivors: “Often the inclusion of a portion of a song that haunts a character or frames a story may belie an aspect of the story otherwise elusive to the narrative”.¹⁴¹ In the case of my film, “Clementine song” and its Echo through the music box construct the two reflective stories of the scenario: pre-war innocence (the song) and post-war trauma (its echo). As the Boy grows up to be the Broken Man, this persisting melody becomes a gentle reminder of young Clementine, who gave him the music box as a gift. At the same time, it underlines his personal trauma (the loss of his parents in the war, on the same day when the two children met). The melody of “My darling Clementine” is also indirectly identified with the Greek Cypriot historical trauma. Originally, it was utilized in a familiar song (called “It was the 1st of April”) written to praise the war for *Enosis*, meaning unification with Greece (1955-1959). This war against the British occupation, culminated in the creation of the bicomunal Cyprus Republic (1960), an unwanted compromise among the Greek Cypriots.

¹⁴¹ Judith Greenberg, “The Echo of Trauma and the Trauma of Echo”, *American Imago* 55, no.3 (Fall 1998): p.343.

In the framework of the film, even natural elements such as eucalyptus trees amaranth flowers were introduced as symbolic embodiments of trauma associated with colonialism and war. The main purpose was for the audience to find its own way by empathizing with the survivor (the character of the Broken Man). With the various elements acting as signposts, the spectator embarks for a joint psychological journey across trauma, while the film remains open to different ways of interpretation.

II. The celluloid film and the digital: meditations on reality within trauma

In contemporary filmmaking, the selection between analogue and digital cinema is both a matter of budget and production practicalities. The digital choice is rather obvious, as it is not only (still) cheaper, but it also ensures a more practical workflow, in both production and post-production. The technical aspects of digital filmmaking are close to and, in some ways, exceed those provided by the use of celluloid film. Therefore, the choice has seemingly no significant impact on the general aesthetics of the film. The digital format often simulates the old film emulsions, imitating the looks of films created during the analogue era of cinema. As the cinematic image is a mechanically reproduced imprint of our times (as Walter Benjamin would put it)¹⁴² this replication of the analogue by the digital acts as a dual duplication of reality. In a way, digital is faking the analogue, instigating questions on what is artistically real and what is not. The presence of a film within a film, or a simulation of the real film is suggested in many ways in *Clementine*. A major narrative example is the interaction of the imaginary characters of the two Men in Striped Costumes with the real character of the Boy / Broken Man. A visual indication of the simulative film is the scene with Johnny and the Photographer, standing by the window. In the beginning of the scene, the Photographer holds a piece of negative film,

¹⁴² See: Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, translated by J. A. Underwood, (London: Penguin, 2008).

depicting both him and Johnny by the beach. This picture could not be taken technically by the Photographer as he was behind the camera when taking a photograph of the beach. As we will realize later, this photograph becomes a component of trauma and guilt in the hands of the two Men in Stripes (in the interrogation scene).

Addressing trauma artistically is a meditation between the reproduction and the original. As Cathy Caruth also suggests: “to be traumatized, is precisely to be possessed by an image or event.”¹⁴³ Thus, in the state of being possessed by trauma, the borders between reality and fantasy are blurred. The sense of place and time is altered as trauma itself becomes a new orientation. The distressing event is hardly communicated. Following the interference of defence mechanisms, it stays buried in a psychological crypt. Even in the case that the suppressed traumatic incident is communicated, it is accompanied by dramatic holes, forming an ambiguous, fragmented and confusing image. In my view, an honest artistic portrayal of trauma should respect these characteristics, not only in creating a story but in forming an aesthetic. In such a case, all creative tools for the given art form are integrated by trauma. Psychoanalytical terms like “splitting”, “defence mechanisms”, “psychological crypt”, “acting out”, and “working-through” are translated into the language of the given art form.

As the above psychoanalytical concepts are transferred from the domain of science to art, trauma is analyzed and examined. Most importantly, it is represented. Through the artistic act, trauma escapes the psychological crypt and its imaginary guardians, and it is finally communicated with the spectator. Thus, it becomes a shared experience, compiled by the various components which belong to the given art form. In the case of cinema, the collectiveness of the artistic experience is underlined by the public’s presence in the film

¹⁴³ Cathy Caruth, ed., *Trauma: Explorations in Memory*, (Baltimore and London: The Johns Hopkins University Press, 1995), pp.4-5.

theatre. By meditating on collective traumatic experience through the medium of cinema, the filmmaker de-crypts trauma. The distressing event discloses its secrets, phantoms and cryptonyms and unveils them in the protected, near-dark environment of the theatre. When collective trauma is the film's theme, the production is a laborious procedure, close to excavating to uncover forgotten remains of trauma-related events, objects, persons, places.

III. Format and coloring: the desaturated view of the seventies

Selecting the type of film stock for creating a piece of cinematic work is an important artistic choice. Naturally, the final decision lies in the hands of the director, but all associated members of the production and post-production team must have their say. Usually, the kind of film stock is chosen after close communication with the director of photography, the colorist, the production designer, the costume designer and the make-up artist. The involvement of these individuals in the early selective process is critical to ensure a unified visual style for the film. Four of the most important factors in choosing the right film stock are: a) the time when the cinematic action takes place; b) the film genre; c) the cinematic atmosphere (e.g. is it a "melancholic", or an "optimistic" film?); and d) the aesthetics of the film (e.g. realism, naturalism, fantasy, magic realism, etc).

In *Clementine*, I tried to take all the above factors into consideration. The naturalistic technique of filmmaking was not an obvious solution in carrying through the major artistic purpose of the film: to represent the psychological trauma of the war in Cyprus, in a rather ambiguous and symbolic cinematic language. At the same time, it was important to respect the atmosphere of the represented period. In the film there is no clear indication of the time when the story takes place. There are only suggestions, such as the characters' costumes, the nostalgic style of the background music, photographs or film posters (like Marlon Brando in *The Wild One* or Michelangelo Antonioni's *Blow-up*). Naturally, the represented political events imply the

situation on the island before, during and after 1974. But because time and place were not explicitly defined in the film, it was important to suggest them by the application of various filmic elements. Regarding time, the primary tool was the use of film stock which was characteristically used in the seventies. This was realized with the technical support of the colorist and in co-operation with the DOP. With the assistance of the selected digital LAD Test Image, the camera was set up accordingly, to produce the desired effect.

After all the technical details were fixed, the nostalgic “seventies look” was achieved. Interestingly, as opposed to the high saturated, cheerful sense of the sixties, most films produced in the following decade were more muted and moderately saturated in comparison. This was largely due to the development of Eastmancolor as a rival film stock which broke the monopoly of Technicolor. According to Jean Mitry, “Eastmancolor brought out authenticity and firmly established color as one of the resources of cinema’s expressivity”.¹⁴⁴ Colors became duller and cooler, demonstrating a different aesthetic which was reflected in many films of the American New Wave.¹⁴⁵ This aesthetic difference suggests another psychological quality. While the multitude of warm colors implies the vitality of natural life, the muted, grey look complies with a less celebrated view of reality. As a result, this psychological aspect of “the seventies look” complied, not only with the period of the presented events but also with trauma as an underlying theme. This is more distinguishable in the “relaxed” rather than in the “dramatic” scenes. There, while the mood is sentimentally neutral, or even funny, the spectator gets the feeling that there is something wrong. Because of the melancholic mood, derived from the moderately saturated colors, there is a sense of an unspecified, invincible, and underlying

¹⁴⁴ Jean Mitry, *The Aesthetics and Psychology of Cinema*, trans. Christopher King (Bloomington and Indianapolis: Indiana University Press, 2000), p. 225.

¹⁴⁵ For example, muted colors in the imagery of *Bonnie and Clyde (1967)* are not only an aesthetic choice, but they are also suggestions of a decaying, violent and nihilistic society. This colour palette is similarly corresponding to the psychological background of the main characters.

danger. This is also implied by the sporadic use of the color red. Even that color in the film looks rather cool, closer to magenta.

The above aesthetic/psychological effects are emphasized by the fact that the film was shot during a very hot and dry summer. This came after one of the driest winters I can remember. As many filmmakers know, the Mediterranean summer with its harsh light tends to overexpose all the visual elements within the cinematic frame. Every detail in the actors' and actresses' faces is magnified by the sun. The light obtains a rather aggressive quality, diminishing all shadows. In there, nothing can be hidden, even the ugly details of the face, or of the frame in general. Technically and artistically, the magnitude of the natural light overrules any artistic attempt to tame it or restrict it. Because of the prolonged dry season, this impression was even stronger during the summer of the film's shooting. Therefore, the melancholic mood, as expressed by the selection of the "seventies look" film stock, was emphasized by the immensity of light under the bright, summer sun. Even happy, funny, scenes obtained a melancholic mood which was expanded by the inescapable qualities of the light. Below, there are four different examples of the "melancholic effect" because of the film stock selection and the harshness of the natural light. The first couple of scenes belong to the primary part of the film which can be described as the pre-war sequence.

Figure 4.1

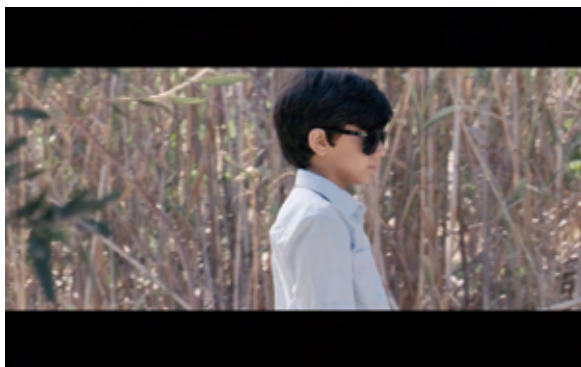


Figure 4.2



In the first scene (**Figure 4.1**) the main character as a Boy, is walking across a path by his parental house. He is wearing a light-blue shirt as well as his father's sunglasses. In a few seconds, the first appearance of one of the Men with the Striped Costumes, who is watching hidden in the dry reeds, will take place. The intrusion of this embodied psychological entity alters the carefree mood of the introductory scene. The dull, washed-out colors, highlighted by the harsh summer sun, also introduce the melancholic mood which will prevail for the larger part of the film.

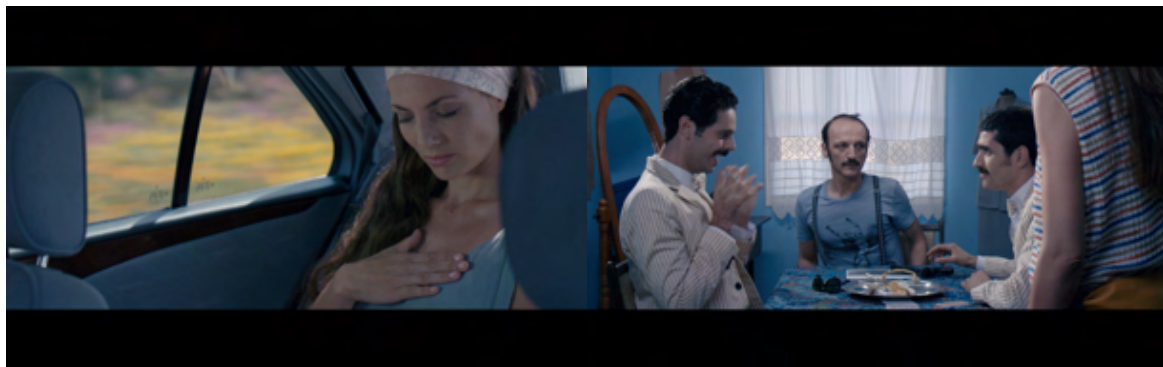
The second scene (**Figure 4.2**) introduces two of the main characters, Johnny on the left and the Father-Photographer on the right. The character introduction takes place through a debate on who is the best actor in the world. Johnny believes that the title belongs to John Wayne, whereas the cinematically educated Photographer insists that the best actor is Marlon Brando. Behind Johnny, there is an old motorcycle, garmented with a pair of horns which suggest his profession as a shepherd. Johnny will identify with the "motorcyclist" Brando as he appears in the film *The Wild One*, during a later scene. Here, we get accustomed to his naïve character and his unconventional friendship with the Photographer. Johnny's remarks when he finds out about Marlon Brando are funny and awkward. The scene takes place by the beach. The scenery was inaugurated already in the beginning of the film when the two characters were lying down, warmed by the fire, just before sunrise. This beach will turn out to be a dramatic element during the war part of the film. As we see, the film stock and the harsh morning sunlight turns the sea color into a cool light blue. The characters' faces are also rather pale. These, add to the awkwardness of this supposedly funny scene.

Below, in **Figures 4.3** and **4.4**, there are two examples of the way the film stock functions during the war and post-war sequences. Both cases concern internal scenes. The action in **Figure 4.3** takes place in a car and is presumably realistic, whereas the scene in **Figure 4.4**, which is proved to be constructed by psychological defence mechanisms, occurs inside the

parent's house. Even though the two scenes are entirely different in time, atmosphere, and dramaturgy (in **Figure 4.3** the scene is real within the framework of the film, while the scene in **Figure 4.4** is illusionary) there are no significant changes in the aesthetics. The reproduced low saturated film stock, with its dull and cool palette, creates two predominant colors: a light and greyish blue and an ochre color which occasionally, with the addition of blue, shifts towards magenta. Warm colors, such as yellow and red, are only partially altering the generally muted image.

Figure 4.3

Figure 4.4



The mood in the **Figure 4.3** is melancholic as the character of Clementine visits the island, many years after the traumatic events of war when she tragically lost her mother. She is silently sitting in the car, after she has arrived from the airport. Her hand is touching a silver pin with a depicted swan which is a gift of her late mother. By this gesture she is paying tribute to her mother before she visits the place where she was killed. She faces trauma in an orchestrated, ceremonial way, while she does not refuse to mourn her loss, as we can see in the following scenes. It seems that her visit on the island represents a process of working-through her trauma. The image is dominated by the grey-blue color in the car, as well as on her dress. The ambient music soundtrack highlights the psychological process of the character, merging various contrasting feelings such as melancholia, nostalgia, joy and anticipation. This music will accompany her all the way through her post-traumatic journey, from the place where she lost

her mother to the dead zone where she will find the Broken Man standing among ruins. I organized this “working through trauma” sequence to be perceived as a single sequence shot where the camera/spectator virtually accompanies the two characters in a mostly internal psychological journey. The journey is realized through parallel ‘internal monologues of images’ in line with Pasolini’s concept of the “free indirect discourse” described in the Introduction.

As mentioned above, **Figure 4.4** represents an imaginary scene which is fabricated by the Broken Man’s post-traumatic psychological defence mechanisms. This is the second articulation of the real, near-death experience of my father, while he was interrogated by two militant representatives of the coup d’état against the government of Cyprus. In the cinematic version, which follows the poetic reference to the real event analyzed in Chapter 3, the militants are personified by the two Men in Stripes and my father is embodied by the Photographer, the Boy’s father.

This scene represents a distorted version of trauma, where the two cartoonish Men in Stripes appear to be the real murderers of the Boy’s Mother and Father. The Photographer-Father is forced to sit (just like my father in the real incident, back in 1974) terrified by the presence of the Men in Stripes and the sight of the gun on the table. The Mother is standing, offering them a traditional sweet, ordered to do so by the Man on the left. The scene is organized with a slightly higher contrast than the rest of the film. This creates an atmosphere of mystery and fear, with allusions to the film-noir genre of the fifties. Again, the grey-blue color dominates the picture as it can be seen on the room walls, on the tablecloth, on the Father’s t-shirt and partly on the Mother’s blouse. The off-white curtain on the window is mirrored by the two Men’s costumes. The scene is orchestrated through the two Men’s eyes who are manipulating the presented events, acting as embodied intrapsychic defence mechanisms. There are also various feelings reflected in this scene. Puzzlement, when the parents discover the two Men in

Stripes sitting inside their house. Fear, when one of them points the gun towards the Father and asks him to sit down. Terror, when the two Men accuse the Father of treason. Agony, when the two Men have a debate on whether they should kill the Parents or eat the Mother's traditional sweet first.

Besides puzzlement, fear, terror and agony, there is an overarching playfulness through the whole scene. The two Men in Stripes are conducting a psychological game, using the Parents-victims as their puppetry. This is largely a reflection of the psychological interplay they recreate inside the traumatized Broken Man's soul. As the real scene of his parent's death contains no known perpetrators, they replace them in his imagination. As typical defence mechanism entities, they are both accusers and protectors. The scene also acts as a surrealistic courtroom: is the Father guilty of treason or not? According to the Men in Stripes, the answer to the ridiculous procedure is positive, documented by the Father's photograph of a beach "where the landing of the troops took place". Because of this, he, and his wife as an accomplice, should pay with their lives. In analyzing Abbas Kiarostami's *Through the Olive Trees* (1995), Shohini Chaudhuri and Howard Finn suggest that "we scrutinize the moving image as if it were a photograph containing the sublime object, the veiled secret" adding that "this is an important quality of the open image and an aspect of its residual photographic aura".¹⁴⁶

Similarly, this entirely static scene, resembling the still image, which is presented as a piece of evidence, enables the audience to 'scrutinize' its composing elements, uncovering the underlying metonymies, the secrets behind the Men in Stripes' strategies of psychological defence. For example, body language is very important in the process. Both parents passively

¹⁴⁶ Shohini Chaudhuri and Howard Finn, "The open image: poetic realism and the New Iranian Cinema", *Screen* 44, no. 1 (Spring, 2003), p.49.

follow instructions, metaphorically like puppets, or like robots, while the Father barely defends himself against the accusations. In contrast, the two Men in Stripes are very lively: they feel excited and energized by the whole procedure, by the look of their defenceless victims and even by the sight of the traditional sweet on the table. Their senses are maximized as, like parasites, they take the life out of their victims. This is a deep function of psychological defence entities, which cover the traumatized person with a veil of melancholia. As we will see in the post-traumatic sequence of the film, the Broken Man, as their victim, is consequently unable to mourn.

IV. The sequence shot: turning the real into the symbolic

Filmmaking is primarily a process of selection: the film director, with the assistance of the director of photography, must choose the necessary lighting and camerawork to materialize the potentialities of a given script. Through the different elements of the mise en scene, and with the actors and the actresses acting as mediators, the audience becomes familiar with the reality exposed by the director. What does the audience see and how? In what light and through which lens does the audience see? What impression does it have of the projected image? The answers to these questions lie in the hand of the director. Every time a film is being made, a unique address of reality is realized by the director and witnessed in cinema by the audience. In some cases, this artistically manipulated exposure of reality is inclusive of a broader situation or idea. The film becomes a visualization of a 'grand scheme'. *Clementine* belongs to this confined category. As I already indicated, through this specific film, I tried to create an overview of the Cyprus historical trauma, using various cinematic and literary tools. In *Clementine* the implemented poetic techniques impose an allegorical idea, while the alternative version of the film can be classified as an essay film, a characterization emphasized by the addition of intertitles.

According to the *Oxford Dictionary of Film Studies*, an essay film is “a protean group of documentary, fiction, and experimental films that attempt to emulate an essayistic literary style—a literary essay is a short composition in prose that discusses a subject or proposes an argument—especially via a self-reflexive play with film form and the presence of a strong authorial voice (present either as a voice over in conventional, contrapuntal, ironic, and polemical forms) or as a structuring element within the text”.¹⁴⁷

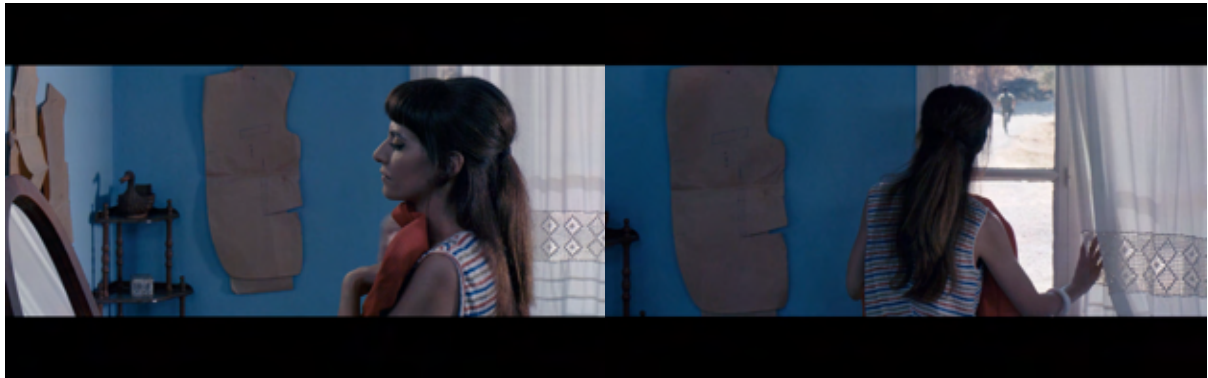
Forget Me Not falls into the category of an essay film, with each one of the intertitles acting as cinematic chapters in the general argument: cinema as a journey inside the historical post-traumatic crypt of Cyprus. The film is structured around the symbolism of suggestive words such as “the hat”, “the wandering”, “the opening”, which become the signposts of a psychological expedition, shared between the characters of the film and the spectator. The self-reflective approach is emphasized by me (the director) acting as the Broken Man (the main character of the film) and the autobiographical elements of certain scenes. But my voice as the author does not undermine the film’s openness restricting the audience to ideological preoccupations and existing narratives.

In both versions, the cinematic parable is dramaturgically divided in three sections: the pre-war, the war and the post-war part. There is a transitional moment where the three segments merge into one. In that instant, the attempted “overview of trauma” is compressed into a single film shot. In both cases, the sequence shot takes place approximately in the middle, both dividing and unifying the film in terms of dramaturgy. At the same time, the shot integrates the pre-traumatic, the traumatic and even the post-traumatic segments of the story. In the four images below, we can see the key moments when the mood of the character (the Mother) is altered, resulting in a general atmospheric shift.

¹⁴⁷ Annette Kuhn, Guy Westwell, *A Dictionary of Film Studies*, 1st edition, (Oxford: Oxford University Press, 2012), p.142.

Figure 4.5

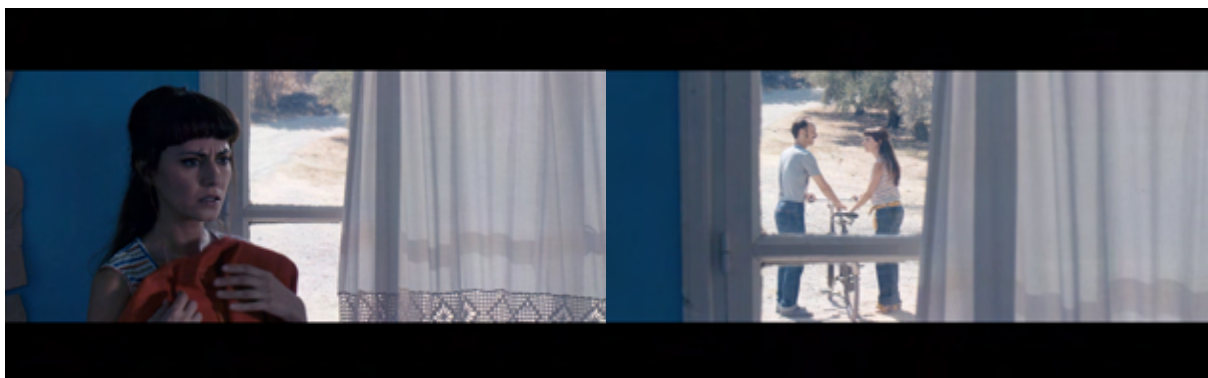
Figure 4.6



In **Figure 4.5**, the Mother is posing in front of the mirror holding a red dress. As we were informed in a previous scene, the Mother works as a seamstress and she has designed this dress in order to wear it for a close relative's upcoming wedding. In the beginning of the sequence shot, we can see her satisfaction with the dress, as she is holding it in front of the mirror. This reflects the pre-traumatic status of the character. The scene in **Figure 4.6** takes place after the Mother hears the sound of the sirens and people running outside of the house. The sound somehow prepares the spectator for the next image. There, the Mother opens the curtain to see two armed soldiers running up on a path in front of the house. The window re-appears many times in the film, like a transitional object which opens different perceptions of reality, before during and after trauma.

Figure 4.7

Figure 4.8



As we can clearly see in **Figure 4.7**, the window shatters the artificial security of the house and reveals the new, painful reality of war. The realization of the distressing event is depicted in the Mother's face. In the next moment, the dress will unwittingly fall from her hands, and she will turn her gaze inside the house for the last time. This is a symbolically energized act: by looking around the room, she instinctively says "farewell" to her previous "happy" family life before she runs out into the maddening experience of war. She is also running out as a Mother who is anxiously searching for her only child. At the same time, the redness of the dress, underlined by the cool, blue wall on the background, is no more identified with a happy event (the upcoming marriage). As it falls on the ground, it becomes a foreshadowing symbol of her and her husband's anticipated death, which is depicted through a picture at the end of the film.

In **Figure 4.8** the Mother meets the Father who previously arrived in the yard with his bicycle. They look at each other while they are holding the bicycle. Thus, they share the realization of what is happening and willingness to jointly search for their Boy. The bicycle as their only means of transportation will be the sole instrument in this hopeless quest. In the ending of the scene, the window is not a reflection of the Mother's gaze, but of the spectator's. The spectator will watch the parents disappear on their bicycle up on the dusty path. Through the window their figures will be seemingly dissolved against the blindingly bright background. A headless mannequin will stay standing next to the window. As we will see in the final part of the film, this mannequin represents the post-traumatic status of the main character (the Boy who will grow up to be a Broken Man, after the loss of his parents).

Conclusively, in this long plan-séquence (a type of shot which is also characteristic of 'slow cinema) we can witness the five different stages regarding trauma: a) the period before trauma (the Mother holding the red dress in front of the mirror); b) the interaction with the new, traumatic reality (the Mother looking at the soldiers running outside the window); c) the realization of fragility of the pre-war "innocence"(the Mother "saying farewell" to the family

house); d) the shared realization of and entrance into the tragedy of trauma (the Mother and the Father looking at each other and getting on the bicycle to search for their lost Boy; and e) the forthcoming domination of the post-traumatic world, which will be governed by melancholia. This final section is represented by the mannequin. The audience will discover, that in the absence of real people, of real parents, the mannequin imitating the human figure will rise as an unlikely replacement. It will introduce the fragmentary, illusionary post-traumatic reality which will be witnessed by the Broken Man as he will be imprisoned inside a psychological loop. Inside that loop, the same tragic event will keep replaying again and again by the defence mechanisms. In the never-ending re-traumatization, the two Men in Stripes, as living mannequins, will play with his and his parents' lives, as if they were puppets. The family house will become the Broken Man's crypt, with objects associated with the traumatic past forming his distorted perception of reality.

V. Imaginary guardians: from the Winged Creature to the Men in Stripes

What happens when the geographical and political division of Cyprus is reflected in the psychic space of a film character? The mentioned character, a survivor of personal trauma (due to the loss of his parents in the war) becomes an embodiment of collective distress, representing the displaced person, but also the missing, the enclaved, the lost. He is transformed into a Broken Man, split in two: he is both a child and a grown-up person, torn between present and past, reality and fantasy. He is entombed in the collective trauma's crypt, where objects arise, dusted in time, bounding him in chains of unmanifested, past traumas. As I have already demonstrated, this past is manipulated by two other characters, which are named in the film as the Men in Stripes. Those personifications of defence mechanisms can also be perceived as embodiments of perpetrators and other political actors involved in the Cyprus conflict. Characteristically, during the public screenings of the film, some members of the audience viewed the two characters as incarnations of the two Motherlands (Greece and Turkey) in the same way that

the characters of “noble” Lawrence and “militant” High Commissioner are reflections of British colonialism on the island. In fact, most of the questions and comments after the screenings revolved around the two perplexing figures dressed in striped costumes.

It is important to emphasize that during the early stages of script development these characters were originally dressed in black. As I have mentioned in the Introduction, in the first draft of the script, I followed a rather Jungian perspective in representing trauma. As a result, they represented the “dark” side of intrapsychic mechanisms developed in the Broken Man. Their presence was counterbalanced by another persona which embodied the “bright” side of preservative repression: the Winged Creature, an angelic psychological entity which could be perceived as ‘Orpha’, the motherly, protective mythic figure sometimes appearing in complex cases of psychological traumas. But ‘Orpha’ evaporated as the script was further developed, the story became more abstract and the ornamental aesthetics resulting from the Jungian perspective of the story nearly dissolved. This artistic decision was also the outcome of financial restrictions: on the aftermath of the bank crisis in Cyprus, it was almost impossible to explore any additional resources which were essential in producing the original script. Therefore, the most demanding scenes were removed or modified to conform with the new, minimal version of the story. This included the creation of the ‘Orpha’-like Winged Creature which required a series of expensive and sophisticated special effects. But there was also an artistic reason behind this rather uncomfortable choice. The addition of the mythic entity would alter not only the budget but also the aesthetics of the film. More precisely, it would make the distinction between the reality and fantasy parts much more concrete. As a result, the film would predominantly fall under the category of magic realism, whereas the final version resists any form of categorization. Interestingly, the film had a different name at the time: it was called *Beyond the Cypress Trees*, a title which reflected its poetic substance. This title was distinctly suggestive, implying the following question: “What lies beyond the Cypress Trees?”. In the

first version of the story, the Boy was wandering near a restricted area, marked by a row of cypress trees, guarded by the two Men in Black. There, the Boy encountered the melancholic Winged Creature flying freely above the cypress trees. In one of the first scenes of the script, we were introduced to the liminality of the place and to this mysterious angelic creature which became a precursor of the upcoming disaster:

A cluster of cypress trees shaken by the wind. The Boy walks through the trees like playing a game, hugging their trunks, passing from one to another. The cry of a bird is heard and high above the figure of a giant Winged Creature is being formed... It is turned in profile with its long wings projecting onto the shoulder and falling on the stone, leaving no shadow. Half of its face looks transparent and quenched, like a worn fresco. Distant sounds of bombs and an eerie scream.¹⁴⁸

As I was writing the scene, the stylistic selection of the various components became symbolically charged. Cypress trees can usually be found in cemeteries, standing above the tombs of beloved ones, with their tops pointing to the skies. At the same time, the word Cyprus, although it is usually affiliated with the mineral “copper”, it also sounds like an abbreviated version of a cypress tree. Therefore, in this version of the story, the row of cypress trees (or Cyprus trees?) can be perceived as an allegory of the green line, the restricted area still separating Cyprus in two. It may also be interpreted as the liminal place between life (before the war) and death (after the war). In this area, generated by symbols, the two Men in Stripes stand up as man-like “cypress trees”, cemetery guards dressed in black. The appearance of the Winged Creature is equally symbolic. The “*long wings projecting onto the shoulder and falling on the stone, leaving no shadow*” are implying that this is not a material life form, but an imaginary/spiritual one. It could also be a metonymy for all those sacred icons and frescos

¹⁴⁸ Longinos Panagi, “Beyond Cypress Trees”, Unpublished Film Script, (The Cyprus Library: Nicosia, 2015), pp.9-10.

which were destroyed after the war of 1974: “*Half of its face looks transparent and quenched, like a worn fresco*”. Even though the scene takes place just before the war, it seems like the devastating event has already happened and its consequences are present on the destroyed face of the Creature. The upcoming military conflict is not seen but suggested aurally, with “*distant sounds of bombs and an eerie scream*”.

Due to the reasons described above, this dimension of war disappeared from the final script, along with the Winged Creature. Additionally, its Orpha-like functionality was only partly implied by the character of Clementine, along with the music box associated with her, in the post-war scenes (when the Boy becomes a Broken Man). The Creature itself became entirely ornamental, imprinted on the father’s (or the Photographer’s) t-shirt as an indication of his interest in rock music. At the same time, the cypress trees were mostly replaced by eucalyptus trees which, according to historical resources, were originally planted by the British authorities to fight mosquitos and malaria following colonialization of the island in the late 19th century. In the absence of the Winged Creature, the Men in Stripes took over as the sole embodiments of defence mechanisms. Interestingly, in *Clementine* they appear for the first time even before the Boy loses his parents in the war. In fact, one of them can be seen towards the beginning of the film. In this early scene, represented earlier in **Figure 4.1**, the Tall Man with the Striped Costume is hiding behind the reed, watching the Boy walking by the house while putting on the father’s iconic sunglasses. This acts as a prelude to the main part, where the Men in Stripes unite in their strategy to play mind games with the Boy. They appear in their complete version only after the “bullying scene”, where the Boy is bullied by two Other Boys as he is walking among the trees. The Other Boys call him “zzoom” (translated as the “goofy”) which in Cypriot dialect is a slang word for “stupid”. Furthermore, they seem to push him violently on the ground while wearing and ultimately stealing his father’s sunglasses. The way these characters pose and move against the Boy is stylized and theatrical, following the entire artistic approach of

the scene. The camera is still, as the action takes place in a classic long shot. The image of the Other Boys standing in front of the Boy, one on the left and the other on the right, is a precursor of the main scene, with the Men in Stripes posing in front of a bridge. Here, it is directly implied that the two Men in Stripes virtually replaced the two Boys: one of them is now holding and consequently wearing the iconic sunglasses, exactly as one of the Boys did before him. This is a playful, rather than an intimidating scene.

Figure 4.9

Figure 4.10



Interestingly, it takes place in front of a stone bridge which was built in the Middle Ages by some other colonial power (namely the Venetians). Here, the Boy encounters the Men in Stripes for the first time. During the scene, they try to manipulate the Boy's feelings over the story with the "stolen sunglasses". As we can see (**Figure 4.9**) the Men in Stripes are characterized by duality, as opposed to their one-dimensional function in the first draft of the script where they were dressed in black. They are mustached and they are constantly dressed in these striped off-white costumes and hats. The costumes are adjusted to the color palette of the scene and the film in general. The Boy's blue t-shirt underlines the realistic element of the scene. On the contrary, the Men's costumes somehow dissolve into the ochre-colored stones of the medieval bridge on the background. Their partly transparent appearance is analogous to the "*transparent and quenched, like a worn fresco*" face of the Winged Creature in the first version of the story. In both cases, transparency is a suggestion for the lack of materiality and the imaginary nature of the depicted characters. In the case of the Creature this nature is also

supported by the “*long wings projecting onto the shoulder and falling on the stone, leaving no shadow*”. While the flying Creature’s imaginary presence is straightforward, the Men in Stripes are more ambiguous entities. Their phantomic nature is primarily suggested by their dressing style and by the way they move. Their motion is greatly stylized, almost childish, characterized by hyperbole. Their caricaturist appearance is also in line with the Boy’s psychology: they look like supersized children, inducting the Boy into one of their playful mind games.

But there is another hidden function in the Men in Stripes, irrelevant to the Boy and the story: they can be identified as representations of cinema’s early years, of film’s own infantry. The way they move (in a Charlie Chaplin-esque or Buster Keaton-ish way) turns them into allusions to the silent era. Of course, these filmic entities speak. And they do not just speak, but they use their words as axes: the more they speak, the more they take us deep inside the trauma’s crypt. This is clear even before the main traumatic event occurs. In this scene, succeeding an incident of minor trauma (the Boy’s bullying by the two Other Boys) we can see the crypt taking shape in the form of the Men in Stripes’ implicit dialogue. In the beginning there is the classic “call to adventure”: they are standing in front of the bridge asking the Boy to proceed to their world. Their world consists of the Boy’s progressing trauma which will entirely alter his sense of reality as he crosses the threshold (**Figure 4.10**). This world will take its final shape when the Men, as mechanisms of preservative repression, will compensate for the loss of his parents during the war. But before that, they want to establish their paternal status by deceiving the Boy into their distorted perspective of life. In the beginning they focus on the object which caused the minor trauma (the Boy’s bullying by the other Two Boys): his father’s sunglasses. In their words, this is a precious belonging, merely because it is their tool for handling post-traumatic distress.

SHORT MAN IN STRIPED COSTUME: Hey, watch out! The sunglasses... you may break them.

TALL MAN IN STRIPED COSTUME: Why do you care? Are they yours?¹⁴⁹

“Who is the owner of the sunglasses?” The next words revolve around this question. It is obvious that the Two Men have now replaced the Two Boys: one of them is now holding the sunglasses, behaving as if he is the grown-up version of the Boys who stole them.

SHORT MAN IN STRIPED COSTUME: I am the one who stole them!¹⁵⁰

Through the Men’s dialogue it is obvious that the sunglasses have cemented their status as an object of trauma. Now the meaning of the sunglasses’ possessor has shifted. The owner can be the thief of the sunglasses, or the one who received the sunglasses from the thieves’ hands. This is an introductory scene to the greater trauma which will follow. Then, some similar, but more substantial questions will arise: after war happens, who is the owner of the displaced person’s belongings? The original, the thief or the one who inherits them from the thief? And ultimately, who is the real and who is the imaginary landlord across the liminal space where the Boy becomes a Broken Man? And the topography, where he keeps re-enacting the unescapable, manipulated scenes of trauma, is it real or imaginary? These questions will also be examined in the following section of this chapter, when the Alternative Version of the film will be analyzed. The Men in Stripes act not only as gatekeepers to the trauma’s crypt. They are also guardians of the cinematic art striving to articulate this crypt. Therefore, a new question arises: who am I as a film director, having inherited the classic art of cinema, to articulate the collective pain of Cyprus, while not being survivor of the original war trauma? By speaking to the Boy, they are also talking to me as the director/actor personifying the older version of the Boy, the Broken Man. Besides, within the framework of the film, the Men in Stripes are also actors. By interpreting minor trauma in this scene, they are transformed into the two aggressive Boys. Later in the film, when major trauma occurs, they take the part of the lost

¹⁴⁹ Panagi, Longinos, “Clementine”, Unpublished Film Script, (Nicosia, 2016), p.47.

¹⁵⁰ Panagi, p.47

parents. The Short Man is acting as the father and the Tall Man as the mother. Their carefully constructed interrogative manners are justified by their status as defence mechanisms, as preservative guardians, standing like striped costumed cypress trees above the trauma's tomb. Abraham and Torok describe the disposition of the psychic gatekeepers as follows: "the career of this guard of the tomb -who has to adapt to a varied crowd- is made of guile, ingenuity and diplomacy. Its motto is: there is always someone smarter than you".¹⁵¹ Ultimately, the Boy crosses the bridge, entering the realm of real trauma (**Figure 4.11**).

Figure 4.11

Figure 4.12



The Boy finds little Clementine crying while sitting by a dry river (**Figure 4.12**). The Boy is informed about Clementine's minor trauma with the following words: "mommy is not feeling good". Her mother is preparing to separate from her father, a German Count. She discovers this painful fact through a letter (another trauma-related object) and somehow, she feels ready to share her sorrow with this local Boy, unknown to her. Naturally, the Men in Stripes, as the Boy's psychological defence mechanisms, will re-appear later in the scene, connecting the characters' minor and major traumas.

TALL MAN IN STRIPED COSTUME: "Goofy"! Don't go away... We will be back!¹⁵²

¹⁵¹ Abraham and Torok, 159.

¹⁵² Panagi, p.49.

Inevitably the “goofy” boy must become the Broken Man.

VI. Traumatic and reparative image through the lens

The elliptical, symbolic approach as an articulation of the Cyprus historical trauma extends from creative elements such as format, colour, mise-en-scène and dialogue to other technical choices made in the film such as camera position, choice of lenses, depth of field, shot length and editing. In most of the scenes I elected to place the camera in a standard position following the axis of the human eye. Thus, the film maintains a neutral, rather detached perspective towards the characters involved, without criticizing, glorifying, or diminishing them, for instance through the application of an extremely wide-angle lens, or, a high/low angle positioning of the camera. Additionally, both the editing and the mise-en-scène could be associated with Schrader’s concept of “stasis”, described in the introduction of this thesis as a symbolic, ritualistic “nullification of the expressive cinematic language”.¹⁵³ This is already evident in the introductory sequence shot (**Figure 4.13**) with Johnny and the Photographer lying by the beach just before sunrise.

Figure 4.13



¹⁵³ Schrader (1972), p.6.

The static camera (positioned at eye-level) and the length of the shot (2 minutes and 30 seconds) underlines this ‘ritualistic nullification’. At the same time, the dramaturgical importance of the moment is also emphasized. The immobilized shot, with the two figures lying on the sand, is interrupted by the movement of the Photographer, who slowly rises and captures a picture of the beach illuminated by the first light of the sunrise. His body movement, however casual and natural, acquires a ceremonial style and flair, becoming a visual prelude to the interrogation scene which will follow later. The captured image of the beach will consequently be misrepresented by the two Men in Stripes as evidence of national treason (it is no coincidence that this upcoming scene consists of an equally static, ‘ceremonial’ sequence shot with the same length of 2 minutes and 30 seconds). Furthermore, the sequence shot of the beach, represented in **Figure 4.13**, introduces the spectator to an alternative, ‘slower’ cinematic approach compared to commercial cinema, focusing on silence and natural sounds like the fire burning and the sea waves. These, along with the non-diegetic ambient music, have a calming, reassuring effect on the spectator, while reflecting the psychological state of the Photographer, the main character in the scene. As I will analyse in the final section of this chapter, the same properties symbolize reparation in the final sequence shot of the film, reflecting the working through process in the Broken Man’s traumatized psyche.

In addition to the above, the concept of the ‘middle voice’, as a creative balance between empathy and detachment, is expressed through the predominant camera angle in *Clementine*: the medium shot. A striking exception is the extreme long shot in **Figure 4.14**, representing the moment Johnny arrives with his old motorcycle at the casual outdoor “café”.

Figure 4.14



In the opening shot of the scene, Johnny and the other “islanders”, with their diminutive size, are apparently absorbed by the natural environment, marked by the harshness of light, the tall eucalyptus trees and the silhouettes of palm trees in the background, living testimonies of the Island’s geographical position, “a golden-green leaf thrown in the sea”, somewhere between East and West.¹⁵⁴ It is here that the locals are living their unsophisticated lives, pawns in a grand game of geopolitical chess. This concept is further explored in the table tennis scene (Figure 15) which can also be described as “a game of hats”.

Figure 4.15



¹⁵⁴ This popular description of Cyprus comes from the poem *The Golden Green Leaf Thrown In the Sea*, written by the Greek Cypriot poet Leonidas Malenis and turned into an unofficial anthem by the Greek composer Mikis Theodorakis (Mikis Theodorakis, *Chrysoprasino Fyllo*, Minos-EMI, 1965, LP record).

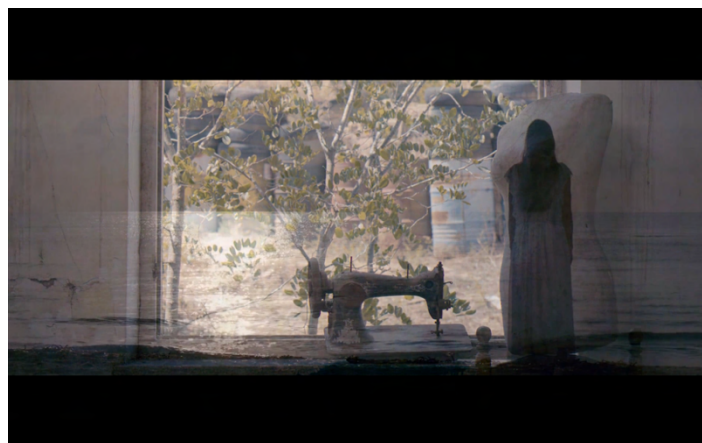
Here, there is a different, more complex symbolism compared to the scene at the outdoor café, implied by the creative application of deep focus. The connection between the figures in the foreground and the background is established with the dialogue and its visual representation. In the foreground, the contrast between the “two hats” (Lawrence, the romantic, serene diplomat on the left and the militant, pragmatic Commissioner on the right) is strikingly evident. The Commissioner, coldly and indifferently, passes the news of the upcoming war to an astounded Lawrence. He subsequently selects the form of a parable to explain the hidden meaning behind the conflict. I have already demonstrated in Chapter 3 how this scene acts as a metaphor. This game of table tennis is interpreted by the Commissioner as a symbol of war between two sides, with a third party setting the rules and acting as a referee. These words are visualized in **Figure 15** through the creative use of deep focus. The two opposing sides, symbolized by the two soldiers are directly interconnected with the sergeant, keeping the score and acting as a referee in the background. At the same time, the table tennis arena is coordinated by the two spectators in the foreground, Lawrence and the Commissioner. Besides, every conflict is an interaction between two possibilities: the perspective for a diplomatic solution (Lawrence’s way) and the tragic prospect of war. In the second case, the unsuspecting ‘villagers’ of this world will be sacrificed in a bloody arena, while the rules of the game are set by others.

Where there is death, there is a moment, or even a life of silence. This post-traumatic silence, extending to “the untold or unsayable secret, the feeling unfelt, the pain denied, the unspeakable and concealed shame of families, the cover-up of political crimes, the collective disregard for painful historical realities” can shape the upcoming generations.¹⁵⁵ In the case of Cyprus, I

¹⁵⁵ Abraham and Torok, p.21.

have characterized people born in the years just before and after the war, as belonging to a ‘silent generation’. How can this silence be articulated in the moving image? Again, the concept of ceremonial cinematic ‘stasis’, may represent adequately this post-war “nullification”.¹⁵⁶ As demonstrated in my analysis of *The Middle State*, the psychological heritage of war for the upcoming generations is the passivity of melancholia, as opposed to the vitality of pre-war life. I extended this sense of a ‘stasis’ in the editing of my film, favouring the uninterrupted silence of the sequence shot, against the imposed vitality of fragmentary shots. In the final section of this chapter, I will further explore this psychological application of the sequence shot, not only as a symbol of trauma, but also reparation, a chance of summoning together the broken pieces of a remembered image, formerly shuttered by trauma. It is not a coincidence that *Clementine*’s psychological journey inside trauma is culminated with the image represented by **Figure 4.16**. The mother’s rusted sewing machine, along with the barricades in the background, dissolve into the light. At the same time, another “linking object” of trauma (the mannequin) dissolves into the figure of Clementine.¹⁵⁷

Figure 4.16



¹⁵⁶ Schrader (1972), p.6.

¹⁵⁷ Volkan, p.242.

VII. The sound of Clementine

The sound elements of the film are not only adding to the realism of the depicted images. They also testify to the characters' psychological journey, from innocence to trauma and working through. This functionality is achieved firstly through the modification of certain natural sounds. As demonstrated in the introduction of my thesis, this technique of "heightened sound effects" can be found in most 'slow cinema' films.¹⁵⁸ In the case of *Clementine*, some of the sounds recorded during the shooting are distorted and manipulated in the editing process, to reflect the characters' psychological state of mind and underline the film's overarching themes. A characteristic example is the introduction of Lawrence, a character who, as I have explained above, can be interpreted as a personification of colonialism.

Figure 4.17



In **Figure 4.17**, Lawrence is seen walking up on a mountain, finding inspiration in gathering amaranths while writing a note on his small notebook. This introductory scene is marked by a distinctive sound of crows cawing which was recorded during the shooting. The cawing is representative of this manipulative character, who strives to dwell on death and degradation. He gathers the amaranths (translated in Greek as *αθάνατα*, meaning "immortal") attaching them to a bouquet of dry, "dead" flowers to be offered to the Countess, the theatrical Desdemona in

¹⁵⁸ Schrader (2018), p.17.

the staging of Othello. Lawrence's words during and after his upcoming encounter with the Countess are quite revealing of his psychological orientation towards both "Eros" and "Thanatos".¹⁵⁹ Like a crow, he is attracted to the "exquisite corpse" of the Countess, as documented in both his own words ("You know I like to be surrounded by the mortality of things") and in paraphrasing Shakespeare ("I will kill thee and I will love thee after").¹⁶⁰ The same cawing sound as a symbol of death will reappear during the war, along with a dog's barking, when Johnny finds the Countess murdered in a military jeep. In that instance, the words above, uttered in such poetic manner by Lawrence, transcend their metaphorical covering, obtaining a literal meaning.

There is another natural, yet exaggerated sound in this discomfiting scene: the buzzing of a fly, another species associated with decomposition and degradation. The same buzzing is heard in the scene with the dead civilians "buried" in the track, whose tragic fate is associated with the actual death of the Broken Man's parents. Such overtones, like the cawing and the buzzing, highlight symbolism, beyond their referential/denotative meaning. At the same time, sound emphasizes abstraction, lending itself to symbolic dimension, while music becomes another symbolic aural extension of the specific scene. Hence, the image of the innocent victims, lying dead and blooded in the small track, accompanied by the sound of the music box, playing the tune of *My Darling Clementine* in reverse mode. This distorted version follows the two Men in Stripes' ironic *a capella* performance of the song targeted at the Boy, moments after the war broke. In both cases, either through irony or harsh realism, the tragic consequences of war are witnessed, far from Lawrence's romanticized version of death. They are summarized by this

¹⁵⁹ As I have mentioned in the Introduction, these terms were introduced by Sigmund Freud in his essay "Beyond the Pleasure Principle".

¹⁶⁰ William Shakespeare, *Othello*, edited by E.A.J. Honigmann and Ayanna Thompson, (London: Bloomsbury, 1996), p.311.

reversed music loop, a non-diegetic expression of re-traumatization and temporal discontinuity in the psychologically wounded person's psyche.

In the case of older Clementine, the same melody (which, as I have already mentioned in Section I of this Chapter, was utilized in a popular song to commemorate the Greek Cypriot's ethnic struggle *for Enosis*) possesses a different function: it is a prospect to summon the broken memories associated with the death of her mother, the Countess, in the war. When Clementine places the swan pin on her blouse (a "linking object" to her mother) after arriving on the island, the spectator can hear fragmented pieces of ambient, electronic music. This "broken" sound reflects a post-traumatic psychological functioning: the urge to reassemble the fractured, scattered, and probably repressed images from the past. Therefore, as the car moves fast, the blurred, unspecified imagery coming from the window, is giving its place to traumatic memory. When the car stops, right at the place where she lost her mother, she finally remembers her saving by Johnny, after her mother and the two soldiers were killed.

Figure 4.18



The broken ambient music continues as this memory literally dissolves into the present (**Figure 4.18**). Her final words to the Driver ("take me to the heart of the buffer zone") suggest that the buffer zone, like the crypt, has "a heart" beating in a ghostly body, the one of the Broken Man. There, in the buffer zone, she listens to the same melody played by him on the music box. She

does not recognize him immediately as he has now become the “ghost” of the former Boy whom she met on that same, tragic day. But as she goes back to her hotel room, her post-traumatic psychological *peripeteia* strives for *anagnorisis*, precisely through this fragment of memory (the tune of the music box) along with the sound of a beating heart.¹⁶¹ As a consequence, she begins reassembling the torn pieces of memory (the crypt’s broken relics) into a new unified image, by finding the unclassified public documents referring to her mother’s and the Boy’s parents’ murder. As her psychological journey across the crypt continues, along with the same ambient music, her own ‘unified image’ is aspiring to include the Broken Man, sitting by the window inside his bombarded, dilapidated house. When Clementine enters, she finds him sitting on a broken chair, with an old record player placed on his lap. Even though there is no music generated, he keeps turning the turntable as if to reproduce the same sound, the “old fashioned” songs he and his father used to listen to. This compulsive, almost ceremonial act, is aimed at reproducing the fond memories of his parents. In this case, not only music but also its nullification turns into a psychological loop. When Clementine asks him to “leave that behind”, she is referring to such “linking objects”, bounding him like umbilical cords to the traumatic memory of his parents. How can the Broken Man find his own ‘unified image’? In the final section of this chapter, I analyse his own working through process which is emphasized in the black and white version of the film. But the end of the film is not the termination of this psychological procedure. Reparation from trauma continues, even after the film is finished. How? In the form of a song, incorporated in the ending titles, with its lyrics addressed to the Boy/Broken Man (and indirectly to contemporary Cypriots or other survivors from trauma): “*You tell your mother, but she can’t help you son, it’s time for you to man up and get this thing undone, revolution, revolution, it’s your only solution, your own*

¹⁶¹ The words *peripeteia* and *anagnorisis* are included in Aristotle’s *Poetics*. *Peripeteia* (in Greek *περιπέτεια*) defines a turning point in the drama, while *anagnorisis* (*αναγνώρισις*) is a moment of recognition of one’s identity.

contribution, hit it boy". The solo guitar which follows is virtually crying for such "revolution", namely the courage to "get this thing (trauma) undone". This, the song implies, is the only real revolution.

2. Analysis of *Forget Me Not*, or the Alternative Version

I. *Forget Me Not*: general aesthetics of trauma

My personal journey across *Clementine* advanced through a tempest of contrasting experiences. The production of the film was impacted by a long period of anticipation involving both practical and personal issues. The participation of state funds in the production was postponed for several years (2011-2015) because of the ongoing economic crisis. While I was waiting for the sponsorship to be unlocked, my feelings shifted from longing and excitement to agony, anger, despair and finally, apathy. Towards the end, I became emotionally detached from the original script (*Beyond Cypress Trees*). Specifically, after the loss of my family house (an experience articulated in the poetic form of *The House*) I could no longer relate to the *Cypress Trees*' romanticized interpretation of collective trauma. The issues with the state sponsorship were finally resolved but the discomfiting, unsettling feeling remained, impacting my judgement of the Original Version of *Clementine* which I analyze above. This had various artistic and psychological complications.

For example, when the Winged Creature 'flew away' there was a void left in the psychological plane of the film. After the *creative killing* of the character, apathy gave way to artistic *mourning*. The loss of the orphic entity meant that me as the director, the Broken Man and *Clementine* could no longer be shielded from trauma by staying in the comfort zone of an aestheticized defence mechanism. *Clementine*, as opposed to *Beyond Cypress Trees*, would not be the orchestrated counterbalancing poetic cinematic act, but a symbolic identification of collective trauma, a post-traumatic *dérive*, with the spectator wandering in the post-traumatic

crypt, together with the Broken Man. Directing the film was a mending of the missing pieces, those dramatic holes imposed by the limited budget and by the transformation of the film into an allegorical encounter with collective trauma. In general, the production was an extremely distressing experience and culminated into a variety of psychosomatic disturbances after it was finished. Because of different issues and apparent misfortunes during the shooting, I felt that the final edit was a collection of creative compromises. My general feeling of discontent was magnified after the film's mixed reception in the Cyprus Film Days Festival. While discussing *Clementine*, I had the impression that the narrative holes and my proposed ambiguous depiction of trauma created a wall of psychological resistance between the film and certain members of the audience. In the end I remained split between this observation and the confidence that I did my best to protect the core or the 'soul' of the film. I was certain that the painful move from *Beyond Cypress Trees* to *Clementine*, from the safety of romanticized poetic cinema to the discomfiting allegory of the crypt was made with the same openness and playfulness of a *wise baby* dealing with trauma.¹⁶²

Because of the above, I entertained the idea to create an alternative version of *Clementine* which would be a part of my thesis. I decided against including scenes removed from the script and introducing characters like the Winged Creature as this would alter the film's artistic approach towards trauma. It would be a return, or rather a retreat to the safety haven of aestheticized 'poetic cinema' and the application of magic realism as a comfort zone, separating reality and illusion. In my view, this would not be an honest cinematic depiction of the fragmentary post-traumatic psychological condition where the borders between fantasy and reality are blurred.¹⁶³

¹⁶² In the previous chapter I have introduced the concept of the "wise baby" based on the writings of clinical psychoanalyst Sandor Ferenczi through the relevant exegesis by Raluca Soreanu.

¹⁶³ As I have demonstrated in the introduction to this thesis, in the absence of the 'broadening process' applied by introjection (the psychological process of creating meaning through a distressing experience) magic and fantasy take over in the survivor's soul connecting the fragments and filling the dramatic gaps created by the unarticulated trauma.

The film's existing liminality should also be preserved in the Alternative Version. Where I tried to differentiate it from the Original Version was in making *Clementine* more accessible to the public. I tried to achieve this in three ways: firstly, by rendering the pathway inside trauma more visible; secondly, by adding the deleted scenes which had resulted in breaking the narrative continuity; thirdly, by safeguarding the film against superficial, realistic interpretations. For this reason, I employed specific cinematic techniques: I changed the film's title (making it *Forget Me Not* instead of *Clementine*) and I incorporated a series of intertitles in between scenes. This signposting of the spectator's journey across trauma turned *Clementine* into a kind of essay film. The three deleted scenes I added were as follows: firstly, the suggested sexual harassment of the Countess by Lawrence (the unnamed diplomat, a character inspired by the writer of *Bitter Lemons* Lawrence Durrell); secondly, the reappearance of the Broken Man at the house, in front of the transformed, 'normalized' Men in Stripes, after he discovers the real events behind the killing of his parents; thirdly, his placement at the beach by the Driver, where he finally meets Clementine, standing in front of the sea. With the addition of these scenes I tried to fill the dramatic holes which were left open in the Original Version. Finally, I decided to turn the whole film into black and white. This created a distance from 'colorful' realism: all the symbolic details of color were flattened, and the visual interpretation of the film was simplified: from multidimensional to two-dimensional.

The Alternative Version of *Clementine* was edited over a three-year period (September 2019 - September 2022) after the Original Version was released in festivals.¹⁶⁴ As I mentioned, the most prominent and visible differences between the two are: the transformation of the film into black and white, the change of the film's title, the incorporation of intertitles in between scenes and the inclusion of deleted material. There is also a difference in the duration of several scenes

¹⁶⁴ *Clementine* was selected to participate in the following festivals: Firenze Film Festival (Best Feature Film Award), South-East European Film Festival (a Paris), Barcelona Indie Filmmakers Festival, New York City Greek Film Festival and Cyprus Film Days International Film Festival.

which were considered overly long and an inclusion of external sound (namely, a radio announcement) providing new information. But which were the implications from the aesthetic and narrative changes? Were the described intentions satisfied after the new edit? And can the Alternative Version qualify as a more complete and approachable articulation of the Cyprus trauma? I will try to answer these questions through a comprehensive analysis of the additional scenes.

II. Articulating trauma through irony and silence

Figure 4.19

Figure 4.20



Figure 4.19 represents the added scene with a conversation between Mother and Father towards the beginning of the film, as the father is reading newspaper. While he seems more relaxed about the political situation, Mother suggests that they will end-up literally “grateful dead”. Her expression is an ironic wordplay, inspired by the American rock band’s name from the sixties. The element of irony is already introduced as a non-diegetic element in the introductory scene with Johnny and the Photographer sitting by the sea. The difference here is that irony is implemented in the character of Mother as an indirect way to describe a threat. Her discomfort about the neighbours can refer both to the two Boys bullying their son and to the neighbouring political community-entity. Exactly like it happens with the two communities, there is a clear lack of communication between the Father/Photographer and the

Mother. Even though he is informed about some unsettling news by a newspaper (titled *The News of the Island*, also read by Johnny in a later scene), he either cannot recognize or suppress the feeling of danger. This is a defensive approach undertaken by a great part of Cypriots from both sides before and after the dramatic events of 1963 and 1974.

Figure 4.20 represents the lunch scene. Although the visual part remains the same as in the Original Version, there is an addition of a voice over. While the parents and the boy are sitting by the table ready for lunch, a voice on the radio informs about the fragile political situation on the island and an incident resulting in deaths of civilians. The same voice can be heard in the succeeding advertisement of “Queen’s Shine”, an English shoe paint brand. Again, the element of irony characterizes the scene, generated by the contrast between the unsettling news, the consequent advertisement and the carefree music which follows. There is a suggestion of postcolonial influence in the royal name of the shoe paint brand which makes “the shoes shine like a mirror”. I have chosen to represent the scene with no sound, through a series of stylized body gestures and self-conscious gazes. There is an uneasy silence in the scene, which breaks by the news on the radio. Suddenly, the family’s discomfort is not only about the Boy’s preceding bullying, but also about the developing dramatic events on the island.

III. (De) balancing the middle voice: Empathizing with the characters

Figure 4.21

Figure 4.22



Figures 4.21 and **4.22** encapsulate a deleted sequence described by the intertitles as “the divan”. The removal of “the divan” from the final cut left a distinctive dramatic gap in the film. It involves a dialogue between Lawrence and the Countess in the tent, while little Clementine is waiting outside in the jeep. This disturbing scene takes place just before the Countess’ death. Through the dialogue we receive some more information about the Countess’ status. We realize that her relationship with the Count (Clementine’s father) is broken and the latter demands to be granted the girl’s custody. She has possibly accepted Lawrence’s invitation to perform Desdemona on the island as an escape route from her extremely fragile position. Now, she must preserve her and her daughter’s life in the middle of an unexpected war. Lawrence introduces himself as her saviour, but with a cost: he demands that she surrenders to his indecent proposal. There is a suggestion that she succumbed to the offer when she exits the tent to meet her daughter waiting on the military jeep (**Figure 4.22**). With this scene we realize that the Countess’ imminent death may hold a new meaning (her being sacrificed for her daughter). The ending music mirrors the final scene from *Othello*’s performance with the Countess as Desdemona lying dead on a gondola moved by Charon. Music establishes a dramatic and aesthetic link between the two scenes and the spectator empathizes more with the character of the Countess. This emotionally strong scene creates a new dramatic balance in the film, favoring empathy against detachment. As the audience is moved by the Countess’ tragedy, the Original Version’s “middle voice” approach is rather disrupted. The dramatic tone of the depicted events is also intensified by the high contrast of the black and white image, as it happens in the following scene.

Figure 4.23



Figure 4.23 depicts a scene between the parents looking for the Boy during the war, a passenger inside an old truck filled with civilians and a soldier running in distress. This is a representation of the parents' anxiety for the fate of their Boy while riding the bicycle in the middle of war. The soldier informs them that "the troops are coming". It is highly probable that this is a result of the military intervention implied by the Commissioner in the table tennis scene. Thus, there is a connection between the orchestrated version of war (which, according to the Commissioner "is a game, in fact it is the ultimate game") and real war with real victims, namely, all the people depicted in this scene: the parents, the soldier and the passengers of the small truck. This scene not only creates a more identifiable emotional thread between the parents and the Boy, but also foreshadows their tragic death, turning the Boy (like all the innocent people traumatized by war) into the Broken Man.

IV. The Self-Care mechanisms as simulated versions of Mother and Father

Figure 4.24

Figure 4.25



In **Figure 4.24** we see the culmination of the Boy's desperate run back to the house after he hears the sound of gunshots. In the Original Version we could hear his cry while approaching the house ("Mama, papa"). In the scene included in the Alternative Version, the Boy has arrived in the family house, hoping to see his parents. Instead, the two Men in Stripes are sitting on the kitchen table, playing a game of cards and smiling at him. This is another key scene aiming to fulfil a dramatic and psychological gap regarding the formation of the Broken Man's traumatized character. The scene suggests that the two Men in Stripes are now undertaking the Self-Care part in the Boy's psyche.¹⁶⁵ They act not only as psychological mechanisms of defence but literally as substitutes for the dead parents. They are self-defined as Mother (suggested by the tall Man's gesture of holding the mother's dress which was prepared for some unknown, cancelled wedding) and Father (explained by the short Man's lighthearted welcoming words "what's up my boy?"). The Boy cannot answer, realizing that the two Men in Stripes are now his parents, the imaginary psychological mechanisms who supposedly 'killed' them in their version of the story which is imprinted in the Boy's psyche. **Figure 4.25**

¹⁶⁵ As I have already demonstrated, Jungian psychoanalyst Donald Kalsched acknowledges contrasting properties in this type of defence mechanism. He represents it as a duplex figure which filters all incoming information and becomes both a protector and a persecutor for the survivor of trauma. My cinematic articulation of the theory is precisely through the cinematic embodiments of this mechanism (the two Men in Stripes in the film) which are 'parenting' the traumatized person (the Broken Man).

depicts the Boy sitting at the doorstep playing the tune from the music-box (little Clementine's gift during their incidental meeting). The Man holding the Mother's dress mirrored in the background reveals the tragic aspect of the new psychological normality. The link with the interrogation scene is direct: the Men in Stripes have finally killed the parents to undertake their part. The execution is ironically suggested by the empty jar and the salver (implying that after the Men killed the parents, they have eaten the sweet served by the Mother). Technically, the set-up is the same, underlined by the medium shot, the static camera and the high contrast. As the Boy enters the house he mirrors his parents in the interrogation scene: he becomes the Men's new victim. His subsequent psychological 'killing' follows the parents' imaginary murder. Thus, he becomes a symbol of transgenerational trauma, often inherited through the application of psychological defence mechanisms.

V. Working through or opening the crypt

Figure 4.26

Figure 4.27



The following images are taken from a sequence (**Figures 4.26, 4.27, 4.28 and 4.29**) culminating in the final scene of the film (**Figures 4.30 and 4.31**) marked by the ending intertitle as “the opening”. This is a psychological “opening”, a release of the Broken Man's psyche from the self-torturing crypt. The sequence emphasizes the working through process of the Broken Man, which is nearly non-existent in the Original Version of the film. The image

in **Figure 4.26** takes place after he almost found his way out while holding Clementine's hand but he was blocked by the threatening presence of the Men in Stripes. What happened? The black-out leaves the question unanswered. The spectator discovers in the depicted scene that probably the Broken Man has fainted. He wakes up in bed, evidently inside Clementine's hotel room. Clean and shaved he begins walking to the mirror where he can barely recognize himself. There, he finds an envelope, sealed with Clementine's swan pin. The pin is itself a linking object of trauma, given to Clementine by her mother as memoir, just before the latter's tragic death. In the scene, the swan pin becomes an identification element of Clementine and a key opening the Broken Man's crypt. By removing the pin and opening the envelope (a metonymy of the Cyprus Envelope emblem, analyzed in Chapter 1) he discovers the real events regarding the death of his parents. As documented by a photograph which we have previously seen in Clementine's hands, they were killed during the war, along with the soldier and the passengers of the little truck. Facing the tragic reality of trauma (and probably unleashing the suppressed memory of witnessing the event as a Boy) he takes a first step out of the house-crypt. But he is still shattered and confused as we can see him walking outside of the hotel. There, the Driver, the mediator of his psychological and physical release, is waiting in front of the car, telling him that Clementine is waiting for him. The Broken Man gets inside the car with a slight smile (possibly 'recognizing' her name) and keeps looking outside the window of the moving car. This image (**Figure 4.27**) is an allusion to Clementine's first arrival on the island, when she placed the pin on her chest to commemorate her deceased mother. With this sequence, the Broken Man follows Clementine's working through process when she came on the island to mourn the death of her mother (the Countess) in the war.¹⁶⁶ As he looks at himself in the mirror, he becomes a different reflection of Clementine.

¹⁶⁶ This mourning of the dead mother by Clementine suggests that she is more progressed in her post-traumatic reparative process than the constantly melancholic Broken Man. As demonstrated by psychoanalysts Nicolas Abraham and Maria Torok, the "refusal to mourn" suggests the incorporation of unprocessed trauma in the

VI. Post-crypt, or opening the cocoon

Figure 4.28



Figure 4.29

Figures 4.28 and **4.29** represent a turning point in the Broken Man's psychological journey. This is a moment of external and internal transformation, of new questions demanding answers. The Broken Man is taken by the Driver back to the house where he is supposed to meet Clementine. The subtext of the visit to the house is that, although he has learned the truth about the death of his parents (naturally, they were not killed by the Men in Stripes) he is still inside the crypt. The dialogue of the two Men just before his entrance are placing the pieces of his psychological (and also of the film's) puzzle together, in the form of a planned renovation of the house. The new painting of the wall with "a trendy color", objects like "the gold-plated frame with the Boy and the family", the "poster of Marlon Brando", suggest a reassembling of the film's fragments, a revisiting and revising of the main character's psychological palette. At the same time, they represent the meta-spirit of our times, where, according to French philosopher Jean Baudrillard "the great trauma is this decline of strong referentials, these death

survivor's psyche. The distressing experience is imprinted in the corpus-body repeatedly retraumatizing the survivor. On the contrary, mourning for the tragic loss is the outcome of a more refined psychological process called introjection. I have selected to personally embody the Broken Man as a melancholic shadow, a phantom of his former self, wandering in his house's ruins. He has incorporated trauma not only through the imaginary Men in Stripes, but also with his body. He is walking like a ghost, shattered and bent, carrying the agonizing experience like both a psychic and a physical weight on his shoulders.

pangs of the real and of the rational that open into an age of simulation”.¹⁶⁷ Baudrillard’s perception of our times as “an era of simulation” which “threatens the difference between the “true” and the false”, the “real and the “imaginary”, is embodied in the film by the two Men in Stripes, whose purpose is precisely the “liquidation of all referentials” inside the Broken Man’s psyche.¹⁶⁸ This is particularly evident in this scene: in their new appearance, they are not replacements of his mother and father, but “simulacras”, with no reference to the real parents’ images.¹⁶⁹

Thus, by entering their new, complementary simulation of the real, the two Men evoke -what filmmaker Raul Ruiz defines as -a “shamanic sequence” in the Broken Man’s psyche, making him “believe he remembers events which he has not experienced; and it puts these fabricated memories in touch with genuine memories which he never thought to see again”.¹⁷⁰ This new type of enchantment is carefully orchestrated: a frame conceals the two Men’s faces as they discuss while the car stops on the background with the unsuspected Broken Man coming out and slowly walking towards the deserted house. As he steps inside, the two Men in Stripes are turning to him, standing at the entrance. They are still guardians of the house-crypt, but they are now casually dressed, and they do not seem to recognize the Broken Man. In their new masquerade they seem to acquire their supposedly *real image* (they now look and behave like ‘ordinary people’) substituting their former *virtual image* (when they used to be the two Men in Striped Costumes). But, despite their transformation, in the Broken Man’s mind the two

¹⁶⁷ Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser, (Ann Arbor: The University of Michigan Press, 1994), p.43.

¹⁶⁸ Baudrillard, p.p.2-3.

¹⁶⁹ According to Baudrillard, the ‘simulacra’ represent the contemporary phenomenon of copies taking an advantage over the real in different aspects of society, politics and culture. In the new context, the real no longer exists, not even as a reference.

¹⁷⁰ Ruiz, p.80.

images are inseparable. They constitute what Gilles Deleuze calls a *crystal image*, a playful mirror where past and present are inter-reflected in the infantile status of the Broken Man.¹⁷¹ In their new transfiguration, they become embodiments of the demetaphorization process where the figurative become literal and vice versa, where the real is undistinguishable from the virtual.

They fabricate a complete reversal of the Broken Man's story and their connection with him while providing new information about the family house (it now "belongs to somebody else"). It is because he ultimately knows the truth about his parents, that they change their strategy and appearance. In this way, these shrewd defence mechanisms manifest Abraham and Torok's axiom, underlined by Deborah Lynn Porter, that "phantoms return when a secret...is threatened with exposure, that is, accessibility to conscious awareness".¹⁷² Because they want "to ensure that the subject remains blind to the obliterated traumatic act", they pretend that they "do not know him", or at least the new, self-aware version of himself.¹⁷³ Although they never really existed, they are still standing there, transformed but self-determined by the irony of their words. They neither happen to know Clementine, but why is she not there in the house? Did they also 'kill' her? The questions remain sealed in the psychic *envelope* as they leave with their final words being: "what a freak"! This characterization is a stereotypical description of a traumatized survivor who is no longer a structured, but a fragmented personality, a distorted version of some former self.¹⁷⁴ This 'freaked' version, like the house (a real dilapidated

¹⁷¹ The French philosopher Gilles Deleuze, in his emblematic *Cinema 2: The Time-Image* (a continuation of his first volume on cinema *Cinema 1: The Movement-Image*) defines the crystal image or hyalosign as "the uniting of an actual image and a virtual image to the point where they can no longer be distinguished". Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989), p.336.

¹⁷² Deborah Lynn Porter. *Collective Trauma and the Psychology of Secrets in Transnational Film*. (New York: Routledge, 2020), p.91.

¹⁷³ Deborah Lynn Porter, p.91.

¹⁷⁴ This is an expression of a Jungian term called dissociation, often a psychological consequence of trauma, where the personality of the survivor is split in different parts to make the experience more bearable. In the framework

building by the buffer zone, bombarded during the war in 1974) must be renovated. But why do the Men in Stripes announce that “the house belongs to others”? This can be an indirect reference to people inhabiting the houses of displaced people from the south and north of the island. This answers the questions on the growingly ambiguous roles of refugees, settlers, victims and perpetrators. Just like the sunglasses in the “bridge” scene, the status of owning a house after a war is disputed. But the words above can also mean that the Men in Stripes are now after some other victims, inhabitants of a newly established crypt (assembled by some other, more ‘trendy’ and ‘civilized’ war). The abrupt ending of the scene with a gunshot means that they have cut their ties with the Broken Man. They have ‘killed’ him along with their distorted version of the story. We will never see them again: having completed their mission as defence mechanisms, as mirrors of time, they exit the house or the crypt. Now that their distorted image is broken, the Broken Man will finally acquire his own *transcendental form*, his new, unbroken psychic image.

Figure 4.30

Figure 4.31



Figure 4.30 depicts the formerly Broken Man lying on the beach, placed there by Clementine’s Driver. In a way, the Driver becomes another version of Charon, the mediator between life and death. At the same time, the black car, if perceived symbolically, turns into a different image

of *Clementine* I am suggesting that not only the survivor (the Broken Man) is dissociated, but the film itself, hence encouraging the spectator to work through it by mending its fragmented pieces together.

of the gondola carrying the dead body of Desdemona in the *Othello* performance. The spectator soon realizes that the formerly Broken Man is not dead: he opens his eyes, arises, and begins walking next to Clementine. She is standing there with a long dress, like an ancient kore, gazing at the sea.¹⁷⁵ This image gives a lasting impression of a post-traumatic, ritualistic, unifying moment (following Maya Deren's and Paul Schrader's concepts of 'stasis' and 'transcendence' described in the Introduction) a moment where the fragmentary components of trauma are reassembled and worked through.

It is important to note that I chose to place the formerly Broken Man on the left corner of the frame (**Figure 4.31**), embraced by the morning light of the rising sun. This implies that he is now outside the crystal's distorted vision, outside trauma's crypt and he can recognize Clementine standing on the opposite corner of the frame. As they both turn back to the sea with the sunlight reflecting on the waters, the "opening" of the psychological cocoon (which I describe in my poetry collection *The House* as a "post-traumatic self-imprisonment") is now complete. When bathed in light, the same beach captured on the Father's photograph is transformed ("not digitally, nor by a chemical procedure/ but by reflection and by resemblance") from an image of trauma to a symbol of working through. At the same time the audience, while joining the characters' gaze towards the light and the sea, is invited to embark for another type of sculpting, inside its own crypt, reclaiming time stagnated by trauma, a "time lost or spent or not yet had".¹⁷⁶

¹⁷⁵ Kore is an archaic Greek sculpture, the female version of Kouros, an idealized statue with the body covered in a thin garment called *πέπλος*, symbolically standing above life's hardships. This spiritually detached depiction of trauma is reflected in Clementine's appearance as an ancient Kore and in the Broken Man's new body stature. He is no longer broken and bent, but he stands straight, released from his former psychic and body suffering.

¹⁷⁶ Tarkovsky, p.63.

3. Comparison of the two versions

From the analysis of the added scenes, it is apparent that the black and white, Alternative Version of *Clementine*, named *Forget Me Not*, and separated by a series of intertitles, underlines the unreal dimension in the film and creates a vintage, nostalgic atmosphere through which the aspect of psychological trauma is articulated. The dramaturgical, dialogic and visual connection of most of the scenes with the existing material weaves a more clearly identified narrative thread. This filling of the dramatic gaps which were created after abolishing the scenes in the final cut, makes the film more accessible. The intertitles signposting the Broken Man's psychological journey emphasize and objectify the film's symbolism. Therefore, the cinematic mapping of collective trauma becomes more complete (with the addition of the working through process) and more comprehensible. For example, in Part 1 of this Chapter, I have analyzed: in Section VI, how the intertitle "the hat" represents a primary element of historical trauma such as colonialism; in Section V, how "the pin" becomes a "linking object" for Clementine, symbolizing the tragic loss of her mother; in Section I, how "the music box" transfers historical and personal memory through the manual, mechanical reproduction of a popular music tune (*My darling Clementine*). Finally, in the second part of this Chapter (Section III), I have demonstrated how "the divan" is a symbol of the Duchess' sexual harassment by Lawrence. There are also other vehicles of trauma included in the intertitles, such as "the bicycle", employed by the parents in their hopeless search for the Boy during the war. At the same time, in the black and white version of the film, the manipulative nature of the psychological defence mechanisms is directly exposed with the sections "The killing part 1" and "The killing part 2". "Part 1" represents the parents' imaginary murder by the two Men in Stripes (the personifications of these defence mechanisms). This is suggested with the playful concealing of the parents' dead bodies below the bed and inside the cupboard, ending with an affectionate "lethal" kiss. "Part 2" documents the real murder. Technically, this was

achieved by reversing the sequence shot with the dead civilians. Through the editing the camera seemingly moves backwards, revealing the dead bodies of the parents lying on the ground next to the track.

The working through process across trauma is also emphasized with the intertitles. “The wandering” reflects Clementine’s post-traumatic *dérive* inside her psychological crypt, also embodied by the constant tracking and the panoramic movement of the camera. I have also analysed in Section V of this chapter, how “the opening” epitomizes the release of the Broken Man from his own post-traumatic crypt. I have extensively discussed how the two films strive for a balance between empathy and detachment. In the black and white version this is documented with the low contrast, enabling a smooth gradation of the image between black and white. As a result, the film tends to balance in a grey colour palette until the end, when the light becomes the catalyst of working through. This is also symbolized by another intertitle (“the photograph”). Ultimately, even the photographic process itself is an epitome of the journey inside and out of the crypt: trauma is being exposed (like photography) in the darkroom of the crypt before entering the light. Photograph is translated in Greek as *φωτογραφία*, its etymology deriving from *φως* (light) and *γράφω* (to write). Therefore, “to photograph” means literally “to write” (or to ‘capture’) the light. Finally, even the new title (*Forget Me Not*) underlines the functionality of the film (and even photography) as a testimony of distressing events, as an articulation of painful memory and as a symbolic representation of the post-traumatic process. Indirectly, it also refers to the “*den xehno*” (“*I do not forget*”) emblem which I analyze in Chapter 1.

The question is whether this more complete, black and white version diminishes the film’s openness, turning the spectator into a more passive participant during the screening. My conclusion is that although empathy with the characters is upscaled (especially with the addition of the “divan” scene) the decision to signpost their internal journey makes the audience

more detached. As the film turns into a cinematic essay, its open and ambivalent poetic element is undermined. The trauma -and the film mapping the trauma- are still playful riddles (emphasized by the unexpected transformation of the defence mechanisms in the penultimate scene inside the house-crypt).¹⁷⁷ But they are riddles with proposed solutions with the spectator no more kept “out in the dark” looking for answers. As the film is now more self-aware, it loses the naivety of a child and becomes a seemingly reparative orphic entity, just like the Winged Creature in the *Beyond the Cypress Trees* script. It turns into a kind of “wise baby”, an alternate, cinematic version of a psychoanalyst, impersonated by me as the director, guiding the audience in and out of the labyrinthine corridors of trauma. Together with the formerly Broken Man, the spectator can now witness what Tarkovsky describes as “sublime trauma”, precisely because of the working through process of watching and somehow co-creating the film.

In general, the creation of the two versions encourages a self-reflective process: the director-researcher, who may choose to follow a similar methodology, can now reassemble the fragments of traumatic memory, forming new pathways in entering the crypt. The comparative analysis is an opportunity to clarify these pathways and select the preferred level of abstraction as a cinematic vehicle of working through. This creative project (the production of *Clementine* and its modified cinematic counterpart in *Forget Me Not*, supported by poetry and by a comprehensive theoretical analysis as part of this thesis) is not limited in articulating the historical trauma in Cyprus. It can form a paradigm for other cinemas of trauma, adaptable to each director’s and spectator’s distressing experiences. A similar, elliptical, abstract and ambiguous language, existing in both my poetry and films, if applied in another film, will possibly encourage the survivor-spectator to complete the gaps of the narrative (which, in the

¹⁷⁷ For example, clinical psychoanalyst Renos Papadopoulos characteristically calls involuntary dislocation an experience “riddle with riddles, inconsistencies and paradoxes”. See: Renos Papadopoulos, *Involuntary Dislocation: Home, Trauma, Resilience and Adversity-Activated Development*, (London: Taylor & Francis Group, 2013), p.293. In the Alternative Version of the film, the paradoxes remain but the inconsistencies are reduced. Therefore, the riddle’s (namely, the depicted trauma’s) solution is more tangible.

case of my film, I have defined as “the passive elements”) according to their own distressing experiences. At the same time, this ellipsis will enable the spectator to move with flexibility across the manipulations and the transfigurations of the collective defence mechanisms while being critical of the established historical post-traumatic narratives.

One should not disregard the fact that the crypt is a disguise. Its language is equally open, ambiguous, and ambivalent. I have attempted to honour this cryptic language by reintroducing its post-traumatic emblems (described in Chapter 1) and expose their contribution to collective re-traumatization in cinematic terms. As the time and place of the represented events are only indirectly implied, the project acquires universal qualities and applications. Other sites of historical trauma can possibly be recalled while watching the film, impacted by similar tragedies such as colonialism, civil war, displacement and division. Interestingly, during a screening, a person from the audience compared the film’s depiction of the Cyprus’ Green Line with the Line of Control on the Indo-Pakistani border.¹⁷⁸ In the Conclusion, I will reflect on this adaptability of cinema when integrating different aspects of trauma and on the universality of such projects.

¹⁷⁸ The Line of Control is a military control line between India and Pakistan established with the Simla Agreement at the end of the Indo-Pakistani war in 1971.

CONCLUSION

As I am writing the conclusion to this thesis, the imposing mountain in the northern part of the island is rising through the morning mist, still carrying emblems of war and division. Since 1974 this mountain is one of several embodiments of the historical trauma in Cyprus. It is a phantom inhabiting our collective crypt, yearning to acquire its former status. In my eyes, it aspires to become a 'normal' mountain with no distressing connotations, in a future reunified island, when the wounds of bicomunal violence and war will be healed. Personifications like my early morning 'vision' are not uncommon in cases of longstanding collective traumas. Occasionally, in the barren landscapes of collective despair, utopic dreams find pathways of expression through poetry, cinema and art in general. Different forms of creative practice strive to minimize the feeling of hopelessness from everlasting 'tragedies', unresolved by established political and societal institutions.

As I have demonstrated in Chapter 2 of this thesis, Greek Cypriot poetry is inclined towards such imaginary reparations with allegories, personifications and other means of symbolic language. At the same time, most poetic and cinematic manifestations of the 'Cypriot tragedy' repeatedly transmit traumatic memories across generations, directly or indirectly propagating the pre-existing sociopolitical narratives. As a result, they end up serving one or the other narrative, endangered to recreate one-sided, biased perspectives of a more complex historical experience. During the creative process, the mechanisms of psychological defence, which covertly reproduce these half-truths and misperceptions, remain significantly ignored. This problematic approach also characterizes a large part of the Cypriot cinema after 1974, with film directors of the war generation endorsing either the victimization or the reconciliation narrative. On the other hand, the response of filmmakers belonging to the post-war generation shifts towards an ironic point of view, parodying the historical trauma placed on their shoulders by the previous generation. But, in both cases, the riddles of the crypt remain unsolved. Because

of this research (and creative) gap, I believe that a series of techniques and aesthetics ought to be invented to unlock the traumatophoric secrets of Cyprus.

While I was developing *Clementine* back in 2015, long before I began this research journey, I realized that there was a lack of methodological tools for a cinema practitioner dealing with such a complex, persisting and ultimately suffocating historical wound. As a result, I felt the pressure to formulate a different type of approach, a parabolic cinematic language reflecting the experience of the silent generation interlocked for decades in a collective crypt. As a result, another cinematic voice was generated from the crypt, surrounded by echoes of painful collective memories, post-memories, traumatogenic symbols and images. I purposely explored these puzzling symbols without placing in front of the camera the distorting lens of pre-existing narratives. The process required specific research, incorporating psychoanalytical theories of trauma, which was conducted both before and after the film was realized. The results of this investigation were reflected in my creative practice (the films *Clementine* and *Forget Me Not* and the poetry collections *The House* and *The Middle State*) and they were subsequently embodied as diagnostic tools in the thesis. Being aware of the limitations and (mis)perceptions of previous cinematic and literary approaches, I have extensively developed the idea that the filmmaker's (and the poet's) encounter with the crypt could be reflected on paper and screen more adequately through an elliptical voice. By integrating theoretical research with film/literary practice I ensured that the formation of this voice was realized with the necessary emotional detachment while maintaining a critical perspective of the crypt's mechanisms. The way I have structured this thesis is an example of such an 'endocryptic' methodology, focusing on the cinematic and theoretical analysis of the original distressing experience through its symbols. My suggestion is that this methodological tool can contribute as a paradigm, particularly in cases of other filmmakers-researchers who wish to develop cinematic

articulations of long-lasting historical traumas. My transferable, 'endocryptic', Practice as Research methodology, can be summarized in the following research insights:

1. Acknowledging the existence of a crypt, namely a collective psychic space where the repressive elements of the traumatic experience are buried. This translates into awareness of a cryptic, symbolic language manifesting and transmitting these elements across generations.
2. Analyzing the specific components of the crypt and examining how they are entangled in a web of public symbols and emblems. This analysis includes a process of decrypting, of unbounding the traumatic experience from its symbolic manifestations which are applied by mechanisms of psychological defence.
3. Examining the predominant sociopolitical narratives of trauma. Establishing a critical distance from these narratives is vital in resisting any predetermined or even biased perception of damaging historical experiences. It must be emphasized that the mentioned narratives can be imposed and promoted by a variety of agents, both officially and unofficially.
4. Comparing the existing cinematic representations of the specific historical trauma and investigating how these may be limited in propagating the above sociopolitical narratives.
5. Inventing ways to explore the crypt and expose its symbols/emblems with a cinematic language. How can this cinematic journey clarify such symbols and present them to the spectator? Firstly, by maintaining a critical distance from the pre-existing narratives. And secondly, by incorporating a cinematic middle voice, balancing between empathy and detachment. As I have demonstrated, this can be realized with different cinematic

techniques expressing a language of ellipsis, ambiguity and abstraction, cultivating ways to transcend the specific temporality and locality of the traumatic experience.

6. Exploring the possibility for alternative versions and forms of the same film, even after the final cut and the public screening. For example, *Clementine* was created with the awareness that the cinematic journey inside the crypt is a never-ending process (it is not a *reparation* of history but a *working through*). Re-editing the film into an alternative version (*Forget Me Not*) explores alternative ways of manifesting and illuminating the various aspects and secrets of trauma. Potentially, other films can be developed from the same material, as our post-traumatic psychological status is subject to change.
7. Finally, expanding the film's traumatogenic components beyond the screen and the cinematic space.

My project was a reflection of these research insights within historical trauma. As a result, it was composed as a dialogue between my creative practice (namely, my poetry collections *The House*, *The Middle State*, the two versions of my first feature film (*Clementine*, *Forget Me Not*) and psychoanalytic theory. Following the above 'endocryptic methodology', I have examined the roots behind the historical trauma in Cyprus by explaining the basic parameters of the so-called Cyprus problem, generated by bicomunal conflict and war. After formulating an overview of the historical trauma, I established connections between theory and practice by explaining fundamental concepts of trauma theory which are utilized in the four chapters. Abraham and Torok's theory of the crypt occupied a central part in my investigation of inherited symbols by previous generations, as well as in the self-reflecting diagnosis and exegesis of my own artistic works. Within this perspective, I emphasized the shift in my research interests from the Jungian to the post-Freudian psychoanalytical school which

coincided with a transformation in my film's script: from a romanticized version (titled *Beyond Cypress Trees*) to the more abstract and ambiguous *Clementine*. This relocation of my research paved the way towards the first insight of my *endocryptic methodology*, namely the acknowledgement of the crypt's existence.

But which exactly is the Cypriot *crypt*? As I have suggested, it can be described as a collective psychic space, constructed to accommodate the unnamed *secrets*, the *cryptonymic* objects, the personified *phantomic* places, the *sanctified* heroes, *incorporated* on the island's divided psychic body. Because of the above, I have indicated that our creative tools must be applied with caution, carefully escaping the ideological traps put by the trauma's agents. This will establish a new kind of psychological balance, enabling us to work-through our personal and collective unsettling experiences. Within this framework, I explored Dominic LaCapra's definition of the *middle voice* (an expressive balance between empathy and detachment) as the preferred tool for articulating trauma while examining how it was put into practice in my poetry and film. By comparing theories of poetic cinema, I implied that an analogous type of cinematic language, which transcends the given narratives and enables reassembling the torn pieces of traumatic memory, can be identified as poetic. I supported this argument by investigating the writings of different filmmakers. For this purpose, I identified analogies between Maya Deren's *Anagrammatic Structure*, Paul Schrader's *Transcendental Style*, Pier Paolo Pasolini's *Free Indirect Discourse* and Andrey Tarkovsky's *Sculpting in Time*. The utilization of an oneiric language constructed by the film author to uncover the sublimity of trauma, a principle shared by all the above filmmakers, is what I strived to apply in creating my film, as a "free indirect dialogue' with my own poetry and with trauma's intricate symbols.

The second insight of my methodology (*Analyzing the specific components of the crypt*) was formulated in Chapter 1 and took the shape of a theoretical expedition, concentrated on these

symbols¹⁷⁹ reflecting the Cyprus drama (also described as *tragedy*). My suggestion was that their fragmentary nature creates a broken, distorted image of the historical trauma in Cyprus. Since 1974, a series of related emblems keep serving their purpose as articulations of an ongoing distressing experience. This experience includes displacement, division, the drama of the missing persons, the so-called “enclaved” and the painful memories of the “enslaved” places in the North. In my expedition inside this *cryptophoric* language, populated by *secrets* and *phantoms*, I exposed the so-called Envelope of Cyprus, which evolved from an object of transitional justice to its present status as a container implemented to hide and conceal. I also meditated on the number 1619, identified with the missing Greek Cypriot persons since the war. I underlined that the missing, neither declared living nor dead, are rising from memory as ‘phantoms’, symbolically sanctified in various ways, such as building a church to accommodate their images. A similar, idealized image, relates to the enclaved Greek Cypriots in the North, those other invincible ‘phantoms’ (before the opening of the ‘borders’ in 2003), who used to receive the news of their relatives, just by listening to “25 words” on the public radio. I have also demonstrated how the post-memories transferred from generation to generation are represented by the life motto “*δεν ξεχνώ*” (“*I do not forget*”) still imprinted on the exercise books in public schools. Another objectification of these memories is the Refugee Stamp, depicting a little refugee with sad eyes sitting by the barbed wire which divides the island. When will the barbed wire “of shame” disappear, enabling the little Refugee to finally move on? Naturally, nobody can answer this question, but scattered pieces of art forms, like the graffiti of an unknown artist, may be able to articulate it. There are much more questions and riddles inside the Cyprus crypt, manifested as symbols, poetry, cinema and art.

¹⁷⁹ The etymology of the word *σύμβολο* (Symbol) in Greek, a combination of the words *συν* (add) and *βάλλω* (place) implies the act of placing a fragment of an object next to some other fragment. The two pieces, when placed together, can reconstitute the complete object.

In the third insight of my ‘endocryptic methodology’ I examined the predominant sociopolitical narratives of trauma through the lens of poetry. My analytical focus on poetry was made for two reasons. Firstly, because of the literary form’s significant contribution in trauma articulation, especially amongst Greek Cypriots. And secondly, since it generated a comparative analysis with my own poetry, through which I formulated an alternative language of trauma articulation, also reflected in my film(s). In Chapter 2, I particularly explained why poetry occupies a significant part in accommodating the victimization narrative through a variety of symbols. These include the personification of emblematic places in the North such as the mountain of Pentadaktylos, traditionally related with the legend of Byzantine hero Digenis Akritas and the seaside ghost town of Famagusta. Through poetry, these personified places emerged as enchanting orphic entities, guiding the poet -and subsequently the reader- above the tormented pathways of trauma. Other personifications complied with *traumatotropism*, a term applied by Dominick LaCapra when the traumatized is being perceived as martyrs or saints. *Phantoms* rising from the crypt were embodied as former kings (like Onesilus) or invented personas (like Rimako, or Rimaho) incarnating the poetic ideal. While certain voices counterbalanced this victimization narrative, expressing the psychic splitting between the two divided parts on the island, certain fragments of contemporary Greek Cypriot poetry acted as precursors of the confusing narratives, foreshadowing the unspoken words of the Silent Generation.

The fourth research insight (*Comparing the existing cinematic representations of the specific historical trauma*) was also incorporated in this chapter. More precisely, I explained how members of this post-war generation invented a different mechanism of psychological defence in cinema, in the form of satirical distanciation. This choice differentiates their films from those of the war generation which largely served the two pre-existing narratives. But is sarcasm the key to enter the crypt? If not, which are the proper tools in tracing and identifying the crypt’s

components? How can these tools pave the way to the process of working through? I have answered these questions by analyzing my creative practice as the expression of an alternative poetic and cinematic *middle voice*, following Dominick LaCapra's paradigm.

My creative practice was examined within the perspective of the research insights 5 and 6 (*Inventing ways to explore the crypt and expose its symbols/emblems with a poetic-cinematic language* and *Exploring the possibility for alternative versions and forms of the same film*, respectively). As I have demonstrated in Chapter 3, the process of working through distressing experiences such as displacement and loss could benefit from the construction of the pre-traumatic world and the reconstitution of its now deteriorated or lost parts. I have supported this argument with the reconstruction of my family house as a poetic hologram of its former state. In my collection *The House*, my childhood memories translated as words became the building blocks of this poetic house. Hence, I transformed the demetaphorization process mentioned by Abraham and Torok (of the "figurative becoming literal") into a creative tool of building the poetic aura of my house, while following Adorno's aphorism ("For a person who no longer has a homeland, writing becomes a place to live").¹⁸⁰ While the house is being explored by my former self (a literary version of Sandor Ferenczi's "wise child"), my personal trauma is connected to the collective trauma of Cyprus. This is expressed through a 'poetic suite' and symbolized by my father and the 'three uncles' (representing melancholy, repression and psychological splitting). The self-care mechanisms are also present in the poems, envisioned as Pioneers, carrying out their own shields of psychological protection, in the form of a copper shell, or a cocoon. What I suggest through the poems is that when the protective armor breaks, a fragment is left with an engraved π , a symbol of the working through process, of my yet "unformed self" shaped when the mechanism's protective tyranny is lost. Thus, the collection acts as a *prelude* to *Clementine*, enhanced by symbolic references to Fellini's

¹⁸⁰ Adorno, p.87.

Amarcord, to Tarkovsky's *Solaris* and to the art of photography as a reflection of life, a virtual bond between the living, the dead and the missing.

On the other hand, I applied *The Middle State*, created as part of my research, as a *postlude* to *Clementine*, envisioning the presence of psychological defence mechanisms with a series of aphorisms. The collection represents a liminal state of mind, a psychic space of trauma striving to exist between the two sides of the divided island as a third, entirely psychological state. It is characterized by fragmentation of time and space, fragmentation of language, repressive apathy, psychological defence, posttraumatic guilt, nostalgic disorientation and a constant re-enactment of trauma. The expression "we experience things allowed by our invincible dynast reveals the mechanism's self-defeating approach of life, the nullification of all creative pathways inside the crypt. At the same time, the words "the mountain was better as a phantom /now we need to climb on it" express a preference for an imaginary, apathetic life, guarded against the harsh realities of trauma, yearning for reparation. As the *Middle State* was constructed after *Clementine*, it is also a reincarnation of the two Men in Stripes, those personified defence mechanisms which, in my view, keep haunting the Broken Men and the Broken Women across the divide, even now that the film is finished.

In Chapter 6, I have demonstrated how exactly *Clementine* becomes a cinematic embodiment of the middle voice, balancing between the active (my own creative tools) and the passive elements (the creative gaps left open, to be completed by the audience). How were these creative tools and gaps implemented in the decrypting process of trauma-related objects, persons and places? How did this process cultivate ways of decoding and understanding the historical trauma of Cyprus, of uncovering the pathways across the crypt? It is with an open, elliptical and ambiguous language that I explored the sites of trauma, decrypting the explosive ingredients polluted by prejudice and political preoccupations. For the decrypting to take place, I unrolled the film as an audiovisual map guiding the audience across the traumatogenic

symbols of the crypt. There are similarities and differences of this process registered in *Clementine*, or the Original Version and *Forget Me Not*, or the Alternative Version of the film. My suggestion is that the former could be categorized as a poetic film whereas the latter could be named as an essay film, striving to prove a pre-existing argument: its utilization as a psychic map, recording stages of the protagonist's life experience (from the lonely Boy to the Broken Man, from prewar innocence to postwar psychological splitting). Both versions, meditate on the relationship between the original experience and its reproduction. These are also expressed through the digitized, desaturated coloring associated with the seventies in the Original Version and through the -even more detached from reality- black and white coloring in the Alternative Version.

I have emphasized how the dynamics of this seventies look were amplified by the harsh light of Cyprus summer, diminishing all shadows and establishing an even more flat, awkwardly melancholic atmosphere. This mood characterized most of the scenes, realistic and non-realistic, making the film balancing between the fake and the real. It is through this atmosphere that the imaginary Men in Stripes were nurtured, the two personified mechanisms of psychological defence, which only exist in the Boy's (and later in the Broken Man's) traumatized psyche. Over time, these entities, formerly appearing as imaginary friends, became the distorted versions of the Broken Man's deceased parents, emerging to protect and accuse the film's protagonist of the tragic loss. In their own distorted perspective, they had killed the parents themselves, a version supported by a parodic trial in the family house. There, the Father/Photographer and his wife are sentenced to death as traitors because of a simple photograph (just like my own father was nearly sentenced to death, by being mistaken for somebody else). I am suggesting that exactly like the Broken Man, survivors occasionally become puppets of such mechanisms: as a result, they incorporate trauma, passively accepting a permanent status of melancholia which they cannot transcend. In the case of Cyprus, constant

re-traumatization contributes to cementing this melancholia, creating a psychological schism not unlike the island's division: life is divided into pre-war innocence and post-war hatred and pain.

In such places, plagued by the tragic consequences of conflict and war, often solidified in psychological splitting and sociopolitical division, the film practitioner looking to articulate collective trauma (in this case, embodied by me staring at that imposing, phantomic mountain on the 'other part' of the island) will inevitably ask: is there a potential for cinema to represent the lost unity of the collective psychological image across the divide? I have attempted to propose creative tools in acquiring such unity, primarily through the application of the sequence shot, a technique also employed by the contemporary 'slow cinema' movement. As I have indicated in the Introduction of this thesis, there are similarities and differences of *Clementine* with 'slow cinema' films, especially in portraying historical trauma. In the case of my film, collective haunting memories are relocated from the realistic realm to the symbolic. This is also conveyed with the creative application of the sequence shot. There, the pre-traumatic and post-traumatic status are equally represented, along with that shocking moment when the historical trauma took place, surrounding and suffocating the house. In my film, the family-house is also a metonymy of our island-house which will become our crypt, the Cyprus crypt, with relics from the past encrypted, sometimes buried and sometimes scattered around, in its rooms and corridors, while some survivors are left with a broken record player, a music box, or a torn fashion magazine in their hands, to remind them of some dead or missing father, mother, daughter or son. My argument is that we, the grown-up (?) Boys and Girls, the unnamed and the Clementines, while crossing our bridges of trauma, are being constantly bullied by defence mechanisms; by the same psychosocial powers which were supposed to protect us. Will we be able to escape the Gatekeepers? Will we find the keys to unlock the crypt which is cemented for decades, founded on pain, buried secrets and unrealized promises?

In the sixth insight of my proposed endocryptic methodology (*Exploring the possibility for alternative versions and forms of the same film*), while repeating the ‘magic words’ (“*I do not forget*”) like a kind of mantra, I introduced a secondary version of the crypt named *Forget Me Not*. It is no coincidence that this version was born out of personal feelings of disappointment and discontent, after I had lost my family house, while the creativity of my film was seemingly compromised because of the ongoing financial crisis on the island. This minor trauma somehow reflected the major trauma of my island’s division, urging me to reflect on my own experience through an essay film. In this new version, I attempted to fill several dramatic gaps that were left open in the Original Version, occasionally disorientating the audience. The moments of sustained silence were replaced with information about the upcoming war, creating a more solid historical frame for the film. This new information included some more backstory of the characters, enabling the audience to further empathize with them. Additionally, the Men in Stripes were not just implied, but directly depicted as the simulated, distorted versions of the Mother and Father. This was realized through a specific scene, connecting the pre-traumatic and the post-traumatic status of the main character. But the most significant contribution of the new version was its functionality to become a key, leading the Broken Man outside the crypt, after he was transformed by Clementine’s visit. It is then that the threads of the interwoven story fabricated by the Men in Stripes were released, and the truth behind the traumatic event was ultimately uncovered. It is no coincidence that when the Broken Man discovers the truth about his parents, the Men in Stripes are disguised as normal people, refusing any connection with him, insisting that “the house now belongs to others”. I have suggested that these ‘others’ can be settlers, or refugees from the other side. Whichever the answer, this house-crypt is a place of double truths, of the figurative replacing the literal, of the real being identical to the virtual, of the past becoming present and vice-versa. This is our crypt: a place populated with psychological and literal ruins, with mannequins taking the place of real people. It is this

realization which leads the former Broken Man (embodied and represented by me as the protagonist-director of the film) outside the crypt, his understanding of the crypt's strategies and the manipulative nature of its gatekeepers (the Men in Stripes). This is precisely the reason I created *The House*, *The Middle State* and the two versions of my film: to uncover the language of historical trauma in Cyprus, to decrypt its secrets, unlock its symbols and cryptonyms.

But again, the impact of a film, such as *Clementine*, and even its re-edited, unreleased version (*Forget Me Not*) in the collective working through process will be inevitably debated. Besides, how can a film with limited release, existing outside the norms of both the industrialized ('art house') and the commercial domains of cinema contribute against the fixated, psychological and highly politicized conventions of historical trauma? Even if the diagnostic analysis of the films and the poetry, conducted in this thesis, illuminates the path towards such an unrevealed potential, who will follow the thread inside the crypt? A cinema practitioner, an academic or, probably, someone balancing somewhere in the margins between the two? Such unquestionable limitations of a film material comprised of symbolic language, of cinematic riddles, can be reduced by elevating the creative research towards the final point of my endocryptic methodology (*expanding the film's traumatogenic components beyond the screen and the cinematic space*). When this step is taken, there is a potential for the film's traumatophoric objects (in the case of *Clementine*, the pin, the hat, the music box, the broken record player, the mannequin, the divan, the old fashion magazines – some of which are also manifested as intertitles in *Forget Me Not*) to be transferred and *experienced* in alternative spaces, probably associated with the specific long-standing historical trauma (such as the 'buffer zone' in Cyprus). I compare this space with the modernist concept of '*nothingness*', a *void* where the spectator is asked to recollect the broken pieces of trauma. There, the commercial, institutionalized limitations of a more conventional cinematic experience, are partly overturned.

As I put this final insight of my methodology into practice, the cinematic elements extend beyond the screen. This is realized through a visual installation where different objects of trauma, recollected from the cinematic articulation of the crypt, are exhibited. My intention is for the spectator to become a wanderer in the newly articulated, reformulated version of *Clementine* and *Forget Me Not*, discovering other aspects of traumatophoric emblems, objects and secrets. I believe that my proposed alternative process to make the silence (that invincible, ‘muted scar’ left on the psyche by trauma) speak beyond the limitations of the cinematic screen, can possibly be endorsed by other film practitioners.

At the same time, there is an additional cinematic potential for this voice of silence (which I have also described as a symbol of my generation) to expand beyond the borders of Cyprus. There is a prospect for this longstanding post-traumatic numbness, which characterizes all sites of trauma, all *crypts*, to be crystallized in another film. This second exploration, another amalgamation of creative practice and research, will be created as an ever more open cinematic meditation on silence. Hence, I will be exploring the possibility to develop a film using Panos Ioannides’ short story *The Escape* as a vehicle to access this universal language of silence.¹⁸¹ Therefore, I will conclude this thesis with another poetic prelude, a mantra of silence, of emptiness, a post-script to that haunting motto (“*I do not forget*”), expressed through the last stanza from the Tomas Tranströmer poem “Vermeer”:

The airy sky has taken its place leaning
against the wall.

It is like a prayer to what is empty.

¹⁸¹ The subject of Panos Ioannides’ short story *The Escape*, included in the collection *Gregory and Other Stories*, is the psychological impact of war on a group of children accommodated in a School for the Deaf.

And what is empty turns its face to us

and whispers:

“I am not empty, I am open”.¹⁸²

¹⁸² Tomas Tranströmer, *New collected poems*, trans. Robin Fulton, (Northumberland: Bloodaxe Books, 1997), p.158.

Appendix 1: Poetry collections

1.1 Extracts from *The House*

(poetry collection)

I

The house does not exist.

Yet it breathes through its blue shining hologram.

The walls have finally crystallized the ideal geography.

At the time of their fleshly existence

they were four plaster hands hugging the child.

The light in the interior windows flickered in the folds

of an embroidered palm, dipped in the color of bougainvillea.

IV

Under the bridge of flowers

the boy stands and shapes the word.

The year was and will always remain

one thousand nine hundred and seventy.

IX

Now

The child is ten years old.

Instead of the glass toy voice

the glass play of voices at night constantly crumbles.

With a slow ritual the camera follows

a plastic doll that stumbles and gets lost

in the garden with blooming mint.

XV

For a while in the dull glass of the lamp

the progression of the shadows of my youth

embraces the ruined room.

For a while

two peeled hands, without touching

for a while

two eyes that do not look

for a while

two feet wedged at the point

where the bullets that did not fall would fall

for a while

one was that would not be

for a while

the kiss on the wet cheek, the tear

for a while

the wet blue eyes of my father

where the bullets that did not fall, would fall.

In the dull glass of the lamp

the old motorcycle turns and turns with a desperate man

the rust spreads down into the soil

it is not rust; it is the soul of the desperate man that spreads

it is the petals on the eyelids that twitch

in front of a broken mirror

in front of a broken mirror

the face of a boy

and the soul of the desperate man, slowly growing

walking and treading as the horizon moves

beyond the plowed fields.

In the dull glass of the lamp

the uncle of the refugee camp smokes in the window

the uncle of the nursing home flies with a makeshift plane

the uncle of the isolator ward dances

with his black hands outstretched

the heavy *zeibekiko* of his mental illness

he is a black plane going up

it shines and goes up

vertically

and trembling it touches

the bright ring of the sun

it turns and turns

like a glass of crystal

while down

in the absolute silence of the town

like a sunflower a suite slowly opens

painting yellow the black asphalt

a suite of Sebastian

Johan

Bach.

XIX

In the summer nights, with the cricket's chirp

the invisible Pioneers used to come with whistles and gifts from the basement;

potters of the afterworld, they were crafting my imaginary life

with ether, earth, water and fire,

descending on their clay tiptoes

as the marble floor was slowly retreading.

When the morning came, I was found wrapped in a copper shell

which cracked and broke as the day progressed.

At the age of twelve I stopped listening to the beloved sound of the pickaxe.

Since then, I am bound to treasure on my wooden desk

a metal fragment with an engraved π .

I do not know if it belongs to the Pioneers or to my unformed myself.

If my life is a circle, π can be 3.14159 of its diameter;

or maybe my life is the imprint of the lips of the Pioneers,

an ultimate kiss for the things to come

before the cold, unbreakable stone muffles them

and turns them into the sky.

XVIII

On the last day of the year

On the first three hours, fifteen minutes and twenty-three seconds,

the picture in the living room is entirely bathed in light.

The light falls on all the photographic residents

on the present and on the absent

on the displaced persons mentally and physically

and on the others who fatefully wait for salvation.

On that third hour, fifteenth minute and twenty-third second

in the house there is only the picture and what the picture reveals.

Basically, the house is there thanks to the picture

thanks to the unbreakable bond of the photographed persons

of the living and of the departed,

thanks to the bond which in the blink of an eye

and in front of the invisible photographer is revealed;

not digitally, nor by a chemical procedure

but by reflection and by resemblance

like a home is a home and a flower is a flower.

XX

I saw never, nor I heard the sound of the crawlers.

However, I can feel the house

crushing and reassembling me

wrapping and summoning me

engaging and composing me

enchanted and bonding me.

The house is a joint that stretches under the skin of the world

like a bony railroad, welding my ancestors.

The house does not exist,

as I saw never, nor I heard the sound of the crawlers.

And those trams running through the walls?

The yellow and green trams;

the Lovely Faces that pop up between the windows

whistling Auld Lang Syne?

And the form of the Beloved that shakes the old well,

wrapped in a purple coat?

The little bracelets with the March's knots?

The tender Hands of the Heavenly Harvest?

Why have they hardened?

And why the *nepenthe* boats of my youth

in dark waters they sail and glow?

Silence.

The great pretender of the human tragedy

is striking the water with Sweet-Sorrow as a paddle.

The well-known, Fellinian clown,

using the gondola as a pulpit

in liturgy with the blind accordionist

in a trumpet-voice

and in entirely byzantine mode

is chanting the following psalm:

I Love and Remember! I Remember and Love! I Love and Remember!

At the last "*Amore!*" sounds -three times- the last "*Ricordi!*"

And the son kneels under the caress of the father

He is at home, dear Andrey

He is at home, kneeling;

But an otherworldly home,

captivated by the Ocean,

by the fluid, the modest, the humble,

the unknown, the dearest and the silent

Ocean.

Capisci?

I smile.

I lift the scarf, saying *hello*

and as a walnut, or as a shellfish

I'm rowing my house

to the place kissing

the light.

I saw

Never

Nor

I heard

The

Sound

Of

The

Crawlers.

1.2 *The Middle State*

(poetic aphorisms)

We live in exile on the island
paying for sins from unknown, past lives.

Our present lives are fragmented.

Our island is broken.

There is no bond connecting people and things.

We are petrified on the island.

And yet, we are always ready to depart.

Time is solidified.

Our inside is empty.

Nothing disrupts our apathy.

Everything is indifferent and ephemeral.

We feel nostalgic for those we have never lived.

Our language is imaginary.

It does not signify our being.

We are smudges on paper, breaking down words.

We are desert islands where feelings are hanging to dry.

From time to time

there are swimmers arriving on the island

gentle souls, swept away by hurricanes.

We are unshaped.

Always entrapped in the middle state.

We are the sum of our unmaterialized properties.

Waters are muddy, energy is blocked.

Everything is longing for greatness.

But invisible hands

prevent the flower from blossoming.

We live our false lives within a golden mediocrity.

We are slowly fading away in waters of normality.

Our insides are shut from the outside.

Our hands do not reach out for the Other.

We never reveal our fragile human nature.

In order to protect ourselves from times
we have turned our skins into iron armors.

We have buried the past so deep

that we no longer have a future.

We have lost the flexibility of our innocence.

Our lives are postponed.

We live our half-lives in a state of sleep

which offers a false sense of security.

We are walking with a dead weight
placed on our shoulders by the past generation.

Our city is missing our presence.

We live under the weight of its nostalgia.

We feel guilty for crimes conducted by the past generation.

Those crimes were also against us.

We feel guilty about other people's acts.

We feel guilty about our unlived experiences

because of those people's acts.

The shadows from the repressed life

(the one lived by our predecessors

and the one unlived by us)

are haunting our own reality.

The mountain was better as a phantom.

Now we need to climb on it.

Something has absorbed every trace of energy.

The energy that remains is parasitical.

Because we cannot handle our freedom

we are attracted to our oppressor.

We experience only things allowed by our invincible dynast.

And when our dynast is missing

we consume enough time to invent him.

We have consumed such power to suppress our trauma

that we have no energy left.

Now we have become the problem.

The landscape is slowly evolving

within its petrification.

We are not inside the scenery
but against the scenery
which is challenging our presence.

Our old world is a swamp.

Our new world is a vision.

We consume ourselves inside the swamp
refusing to leave the safety of its muddy waters.

The light of the sun
will reveal the marks of our decadence.

As there is no measure upon which we will be defined
we are all, little imaginary perfections.

We are standing inside an endless waiting room.

We can sense the parade of life
while barely touching its shadow.

The one which does not exist

insists on emphasizing its presence.

The one which thinks does not 'exist'.

The one which pretends thinking
'exists' harmlessly to itself and to us.

We are open to nothingness
and suspicious to existence.

As we have no stable nature
we are taking the shape of tempests.

We prefer experiencing our half lives
in a state of drugness
which offers a false sense of security.

We are living half lives in a half place for too long.

To us, half the only wholeness.

We feel lust for unmaterialized things

since the lack of life provides a sense of security.

Death is not endangered from life.

We prefer dryness to blossoming.

The one which blossoms

will certainly become dry.

The one which is already dry

It will remain dry.

As the injustice is not yet removed

the shadow of the unfair act grows

and darkens the clarity of our vision.

We are looking at each other under the shadow of this unfair act.

Our understanding of freedom is to set ourselves free from freedom.

The Other exists to the point it can be useful.

Its usefulness is directly proportional to our personal incapability.

We speak in order to forget that we do not exist.

Life is escaping us because we are consistently trying to conquer it.

Our true Self is crying inside like a newborn.

We have broken the bridges leading it us there.

Love is frightening

Because it enlightens our unexplored areas.

Behind the wall, the Self is enclaved.

We are free, outside the wall.

Free from our Self.

The wall of our freedom from the Self

is still standing high.

We have built the wall

in order to protect ourselves from the past.

We are now free, inside a present without a past, released from the future.

We are moving like formless clouds from the unshaped winds.

Behind the wall our songs and dances are dissolving
as they are turning into numbers.

Our landscape is covered in thin dust,
in an almost transparent veil, which smoothens and relaxes the senses.
We are moving inside the veil with the lightness and alienation of a ghost.

The landscape and the people are faded images which have lost their material.

As our landscape has shrunk
it is now capable of hosting our smallness.

Greatness needs to fit inside the smallness.

The great part of greatness still exists,
but it is no longer visible.

We can find the lost part
when we become alienated from it.

When this happens, the foreign object will not carry the pain
from the familiar object's loss.

As we are getting old inside our cocoon.

For a moment we are dreaming the shape of a butterfly.

We have lived our childhood under the veil of the old age.

We have compressed the time of our youth

to approach earlier the time of maturity.

Now we are struggling to disclaim the old age

to rediscover the lost innocence.

But we cannot get back time from the ones who took it away from us.

Our lives are postponed.

We come from Innocence

and in heavy, slow steps

we are moving, against our will,

back to Innocence.

Appendix 2: Links to Films and Production Package

2.1 Links to Films:

Clementine: <https://vimeo.com/362116579>

Forget Me Not: <https://vimeo.com/725537856>

2.2 Production Package

Synopsis

A troubled man is walking around the ruins of a deserted house. Two men in striped costumes approach him. With a playful mood, they start telling him an old, sad story. The story is about a boy, wandering near the same house. It is about a photographer who finds inspiration in a certain deserted beach. About a shepherd, who falls in love with a Countess. A diplomat, who discovers the relation between table tennis and high politics. It is about staging *Othello* while planting the seeds of war. In this story, Desdemona dies. But there will always be a beautiful girl. The man can call her Clementine.

Director's Note

Until today, my memory of the war is totally fragmented. It consists of broken sounds and images. Seemingly invincible fighter airplanes whistling somewhere up in the sky. My mother screaming while holding my baby sister in her arms. Me helping her loading a large leatherette suitcase with clothes. My father running to the car with bags full of groceries. And then, us getting hastily in the blue-green Vauxhall, before driving on a curvy, dusty road. The sound of bombs falling away beyond the olive trees. An iron gate opening with a couple of soldiers standing by. And finally, arriving at a mountainous village, where an uncle was waiting to safely accommodate us in his family house. I can still feel the same heat, the sweat and the sour tears, while articulating my fragmentary impressions of war in *Clementine*.

But the film extends way beyond my personal experience. It is a more broad cinematic commentary on how my own generation has witnessed the trauma of war. While we were very small children at that time, we took over the burden of the tragedy, we grew up with false feelings of guilt that did not let us blossom. The idea we have about the events is the result of two kinds of storytelling, typified by the older generation. What did really happen? Who is to

blame? How did it all begin? No one really knows, or rather is not willing to tell us. The narration of the events took place by some unknown “Men in Striped Costumes” who always make sure that we are bound into a past we have barely lived. Life is like a broken tape, a record which keeps turning back in the year 1974...

I have chosen to film the story in a parabolic way, handing the freedom to the viewer, in order to put the missing pieces together. The story evolves beyond the specific place and time. Is the time the seventies? Is the place Cyprus? In the sets and the costumes, there are some “alternative” clues: Marlon Brando’s motorcycle, Mastroianni’s sunglasses, a poster from Antonioni’s “Blow-up”, an album cover from the Doors and another one by David Bowie. These fragments of popular culture create a parallel place and time. They are the cinematic and musical ruins of an era. There, the dreamers find a refuge, in order to escape from their little lives on the island.

On top of that, an awkward, colonial performance of Shakespeare’s *Othello* develops, with a double-faced “Iago” taking the place of the main hero. The unlucky victim, Desdemona, has the face of a mysterious Countess. The only thing we know about her is that she is married to a German Count and that she has a beautiful little daughter, Clementine. The name is taken from the old traditional song «My darlin’ Clementine», turned into a western by John Ford and revived as a late anthem of Cyprus’ war for independence from the British. Everything that we see is like a game of cards in the hands of the Men in Striped Costumes. But do they really exist?

From the beginning, we realize that the film is in fact the Men in Stripes’ interpretation of the events. So, some things look illogical and out of place, tragedy blends into comedy. Until the performance of *Othello*, the cinematic language seems conventional and at the same time broken. As we move from *Othello* into the contemporary world, the pieces start putting

themselves together in order to create a new, “muted” narration, escaping the Men in Stripe’s influence upon the story. In the second part, we finally enter the world of Today, where the Boy becomes a Broken Man and little Clementine becomes a woman. Of course, even at that point, the time and the place is abstract. The only thing we see is an airport, a hotel room and some old buildings in ruins. Our hero’s presence has dissolved into the traumatic past. The finale is like a long, virtual, travelling shot culminating in a way into the beginning, but in a cathartic way. Clementine’s presence is the one that puts everything into place within the suffering soul of the Middle-Aged Man.

Production Notes

Clementine, Longinos Panagi’s first feature film is a production financed by the Cyprus Cinema Advisory Committee. It is co-produced by two private film production companies from Cyprus: Roll-Out Vision Services Ltd and FilmBlades Ltd. The film is the outcome of years of co-operation and friendship between the director and the first-time producer, Konstantinos Othonos, who is also the Director of Photography and the Editor of the film. *Clementine* is a case of an artistic journey that is realized under difficult economic circumstances. Because of the financial crisis affecting the island, the film was produced over a period of eight years. This long time of preparation and anticipation has left the mark on the outcome: the social and psychological imprint of the crisis, were finally added to the political aspect that lies in the heart of the film: the island’s ongoing division.

The limited resources were approached in a creative mood by the core team of artistic collaborators: the director-scriptwriter, the producer-director of photography and the executive producer. The script was refined in order to go into the “soul” of the story, a parable on the affects of division in the younger generations. The actors were a mixture of different age groups and artistic backgrounds. Most of them were locals, with the exception of the German actress

playing the part of Clementine (Tanja Czichy-Jakober). She met with the director in the Venice Film Festival, nine years before the production, when she was appearing in the film: *En la ciudad de Sylvia* (2007), directed by José Luis Guerín. The filming of *Clementine* took place entirely on the island, within a few kilometres, reflecting the diversity of the place and its Eastern Mediterranean nature. It was completed in the summer of 2016, in the middle of a typical, local heatwave, the end of a long dry season, in a way in line with the atmosphere of the film itself. During the filming, just like the little Boy of our story, the crew took refuge under the shadows of tall eucalyptus trees, planted there by the British during the colonialization of the island in the beginning of the twentieth century. A part of the shooting, took place just meters from the buffer zone of Nicosia, between deserted, bombarded houses from the seventies.

The sets and the costumes had also a minimal feel and a flair from that period. The staging of the theatre performance within the film (Shakespeare's *Othello*) kept the colonial character but with limited resources, a stark contrast with the "grandioso" appearance of the spectators and the music. The collaboration of the director with the composer Vangelino Currentzis expands over a period of more than twenty years. They worked together on the director's first short film: *The hill or a study for Anna* (2001). After the composer had finished the music for the opening ceremony of the First European Games in Baku, he started working on the music of *Clementine*. The sound design took place in Sierra studios in Athens and the coloring of the film had a sense of an old Kodak film stock. A part of the challenge was to push the vintage, nostalgic feel of the film into the digital. Also, to deal with the high contrast and the strong, bright, almost ruthless, Cyprus sun. In a way, we were constantly reminded of George Seferis words from his poem *In the Suburbs of Kyrenia*: "Have you ever noticed how... the sun the thief takes off our make- up every morning? I'd prefer/ the warmth of the sun without the sun;

I'd look/ for a sea that doesn't undress me; a purple/ without a voice,/ without its ill-thought daily interrogation".¹⁸³ Let's hope we have managed...

Director's Filmography

Thyrathen 16mm (1996) 8'

The hill or a study for Anna (2001) 35mm 12'

Fool Moon (2005) 16mm 20'

Clementine (2018) 85'

Cast and Crew List

Director / Scriptwriter: Longinos Panagi

Cast: Tanja Jakober, Longinos Panagi, Prokopis Agathokleous, Nektarios Theodorou, Aggelos Nikolaou, Elena Michael, Theodoros Michaelides, Paul Stewart, Marina Makris, Thodoris Pentides, Maria Karasoula, Androula Erakleous, Sergio Bertino, Alex Von Stieglitz, Thanasis Drakopoulos, Costas Demetriou.

Direction of Photography: Konstantinos Othonos

Music Composition: Vangelino Currentzis

Set Design: Andy Bargilly

Costumes: Mariza Bargilly

Sound: Giorgos Potamitis

Make-up: Alexandra Myta

Hair Styling: Marios Neophytou

¹⁸³ George Seferis, *Collected Poems*, translated by Manolis Aligizakis, (Surrey, BC: Libros Libertad, 2021), p.175.

Editing: Konstantinos Othonos

DIT: Panicos Petrides

Sound Engineering: Vangelis Lapas

Executive Production: Giorgos Pantzis, Monika Nikolaidou

Production Company: Roll-Out Vision Services Ltd.

Co-producers: Cyprus Cinema Advisory Committee (Ministry of Education and Culture of Cyprus) , FilmBlades Ltd, Longinos Panagi

Appendix 3: The Milkman's Tale

Almost every single day of my childhood, I suffered from a great fear that my father would never return from work. At the time he was working as a milkman in the neighbourhood of his own childhood, a lovely suburb of Nicosia possibly named after a Persian saint. Nowadays, the checkpoint of St. Dometios is the only place in the capital from where you can enter the 'occupied' North by car. The suburb, buzzing with life, full of tavernas, restaurants and bars, is renowned for accommodating the Nicosia Race Club. As a child I remember admiring those horses in the hippodrome while sitting next to my father. I was looking at them running, so close to the unknown and mystified North. My father was usually silent, as most fathers are. But I could sense something hidden in this silence. I was just four years old when the mentioned incident took place and probably due to my young age, it was hidden to me by my parents.

In the days between 15 and 23 of July there was no official government in Cyprus. Because of a military coup, orchestrated by the Greek junta, President Makarios was forced to leave the island and Nikos Sampson, the publisher of nationalist newspaper "Η Μάχη" (translated "The Fight") was placed in his position by the short-lived regime, as a 'puppet president'. This awkward presidentship lasted just eight days but in the meantime many acts of violence occurred, mostly against leftists and keen supporters of Makarios. Greek officers, accompanied by members of EOKA B', a paramilitary group named after EOKA (the Greek Cypriot organization for the fight against the British during the fifties) captured, interrogated and killed citizens who were expressing views against the regime.¹⁸⁴ Most of those victims, while supporting the official government of Cyprus, fought, directly or indirectly, against members of EOKA B'. Therefore, these violent incidents took place out of revenge. As with the first EOKA (to which the new formation bore no real relation) the premises of the nationalist group

¹⁸⁴ EOKA, an acronym of the words "Εθνική Οργάνωσις Κυπρίων Αγωνιστών" translates as the "National Organisation of Cypriot Fighters".

were flooded with information about Greek Cypriot ‘traitors’. At the same time, it was officially stated that Turkish Cypriots should not be afraid as the violence spreading in streets and neighbourhoods was just a ‘Greek Cypriot business’. As with most dictatorships, there was a painful surrealism in this and in many acts of the so-called government. Several people paid the price of false or contradicting information, with their lives.

I remember every adult talking about the ‘troubles’ during the first months, or even years, after the war. What exactly were ‘the troubles’? In my childish perception some very brutal men fought each other with unprecedented violence, leading society to chaos. This rather simplistic idea was not so far from truth. It was during that period that the fear of my father not coming back from work began. What happened? As far as I knew, my father, a quiet family man, was not a part of ‘the troubles’. And yet, there was something frightening in that *cryptonymic* word. There was the feeling of a *secret* beyond that *silence* which was loaded like a bullet in an invincible gun, each time the word ‘troubles’ was uttered. I found out what exactly was hiding behind that silence, only decades after the tragic events.

In the few days during the military regime, just before the invasion took place, my father was going back to work from his holidays and started delivering bottles of milk in the neighbourhood of St. Dometios. He knocked on the house of a Greek military officer, a keen admirer of the regime, with a pair of bottles in his hands. The officer asked him to come in, so that he could ‘pay him’. When my father entered the living room he saw another man, a Cypriot nationalist, standing in front of him. The officer took out his gun and my father was forced to sit. The officer started shouting at him, accusing him of ‘treason’. According to his words, there was a strong indication that my father informed the local police station about members of EOKA B’ secretly unloading guns (obviously preparing for the imminent coup). My father replied that he knew nothing about the incident, and he was neither involved in politics. Even the Cypriot nationalist standing by, could confirm that my father was appreciated by everybody

in St. Dometios. The Greek officer was not convinced. He insisted that he was handed ‘undisputed information’ that the milkman of this neighbourhood was unquestionably ‘the traitor’. He became furious and started loading and unloading his gun repeatedly. I suppose my father was sweating, ready to die for a mistake, leaving behind a wife and two orphans: me and my baby sister. Then, the officer’s wife ran into the room, as she heard the loud voices. She was shouting, nearly crying while grabbing her husband’s arms, insisting that my father was innocent. She was swearing that this man could not make such ‘crime’. The officer was troubled by his wife’s words, his iron face broken. He turned to my father and told him that he could leave ‘for now’. But he would take a very close look on the case and if he was convinced about his guilt, my father would be a ‘dead man’. My father came home a different man that day but said nothing about the incident. This silence broke decades later, in a funny way.

I remember that there was always a large bottle of whiskey inside the wooden bar in the living room. My father rarely drank whiskey (he preferred brandy sour, the unofficial national cocktail of Cyprus) so the bottle was primarily reserved for the plumber, my father’s long-time friend and ex-colleague. Occasionally, there were issues with the bathroom pipes in our family house, built in the early seventies, a few years before the war of 1974. Every now and then, a short man with wavy black hair would appear with his little car and his smiley face, always teasing my father, baptizing him with certain funny nicknames. My father was laughing out loud, while popular songs were playing on the radio. My mother was preparing food while my sister and I were outside playing in the yard. But the plumber would never stay for lunch. He just wanted a few glasses from that reserved bottle of whiskey and have some funny chat with my father when he finished fixing the pipes.

The same happened year after year. Always the funny figure of the plumber was a breath of fresh air in the house. And then, one day, after he left the house, my father came in the kitchen and told us ‘the secret’. He ultimately revealed what happened during that dark day and

described how his friend confessed in tears that he was the ‘traitor’. The so-called treason took place during our holidays, while he was replacing my father as a milkman, a few days before *Ayşe* arrived on the island.¹⁸⁵ The leftist plumber just wanted those criminals to pay for their actions. During all those years he was meditating on his own trauma with the help of that bottle of whiskey. He was educating the idea to uncover those feelings of guilt, masqueraded as little jocks and funny, *cryptonymic* nicknames. Naturally, when he revealed his own *secret*, my father embraced him and told him that he understands and has no problem with what happened in the past.

Our house kept having problems with the bathroom pipes for the years to come, before we were forced to sell it in order to pay an old loan to a bank which now does not exist. But (the now deceased) plumber never came back to fix the problems. He was always finding an excuse not to visit our house. Fortunately, my father kept coming back safely from work. I will never forget the funny figure of the Plumber, nor those two men with a gun, although I never knew them.

¹⁸⁵ The name ‘*Ayşe*’ is a reference to the code phrase “*Ayşe goes on holidays*” employed by the Turkish army to name the military invasion on July 20, 1974.

Appendix 4: Ethical Approval Documents

4.1 Producer's Approval for using *Clementine* as creative research



Kentaurou 39 2113
Aglantzia Nicosia
Cyprus
Tel: 00357 22 339979
Mob: 00357 99 458176
Fax: 00357 22 342016
rolloutkino@cytanet.com.cy
www.rolloutvs.com
T.I.C. Reg.No. 10097279D
V.A.T. Reg No. 12097279F

Nicosia, 21 June 2023

To whom it may concern:

Confirmation and Approval for the use of "Clementine" as part of a PhD research thesis

I hereby verify that Longinos Panagi is the director and co-producer of the film "Clementine" (2016) which was produced by Roll Out Vision Services and sponsored by the Cinema Advisory Committee - Cultural Services - Deputy Ministry of Culture of the Cyprus Republic.

In addition to the above, I confirm that Longinos Panagi, as the exclusive owner of the director's creative rights of "Clementine", can use the final version, as well as his new editing (or alternative version) of the film, as part of his research thesis for a PhD (Film Studies - Creative Practice) at the University of Essex.

Yours sincerely,

ROLL OUT VISION SERVICES LTD
T.I.C. Reg No. 12097279F/ V.A.T. Reg. No: 10097279D
Kentaurou 39, 2113-Delphi, Nicosia, Cyprus

Konstantinos Othonos (producer)

4.2 Producer's Confirmation for the licenced participation of contributors



Kentaourou 39 2113
Aglantzia Nicosia
Cyprus
Tel: 00357 22 339979
Mob: 00357 99 458176
Fax: 00357 22 342016
rolloutkino@cytanet.com.cy
www.rolloutvs.com
T.I.C. Reg.No. 12097279F
V.A.T. Reg No. 10097279D

Nicosia, 16 June 2023

To whom it may concern:

Verification for the Licensed Participation of Contributors in the film "Clementine"

This is to verify that before the production of the film *Clementine* (2016) produced by Roll Out Vision Services and directed by Longinos Panagi, the film's actors as well as the creative and technical staff, have signed contracts with the producer, providing permission for their participation. Additionally, *Clementine* complies with the code of ethics and labour regulations regarding the participation of adults and children in the film. These conditions were also met by the producer according to the sponsor's request (Cinema Advisory Committee - Cultural Services - Deputy Ministry of Culture of the Cyprus Republic) as part of the financing process.

Yours sincerely,

ROLL OUT VISION SERVICES LTD
T.I.C. Reg No. 12097279F / V.A.T. Reg No. 10097279D
Kentaourou 39, 2113 Delphi, Nicosia, Cyprus

Konstantinos Othonos (producer)

4.3 Original Contract between the Director and the Producer

ΣΥΜΒΑΣΗ ΠΑΡΑΓΩΓΗΣ ΚΙΝΗΜΑΤΟΓΡΑΦΙΚΟΥ ΕΡΓΟΥ
μεταξύ των
Εταιρίας Roll Out Vision Services Ltd και
του Λογγίνου Παναγή Σκηνοθέτη

Στην Λευκωσία σήμερα 24 Οκτωβρίου 2015, μεταξύ των κάτωθι συμβαλλομένων:

α. Αφ' ενός μεν της εταιρίας με τον διακριτικό τίτλο «Roll Out Vision Services Ltd», που εδρεύει στην Λευκωσία, επί της οδού Κενταύρου 39, 2113 Δελφοί, Λευκωσία, με στοιχεία T.I.C Reg. No 12097279F και V.A.T Reg No. 10097279D και εκπροσωπείται κατόπιν γραπτής εξουσιοδότησης από τον κ. Κωνσταντίνο Όθωνος με Α.Τ. [REDACTED] ο οποίος είναι νόμιμος εκπρόσωπος της εταιρίας, και που μπορεί να αναφέρεται κατωτέρω και ως «ο Α' ΣΥΜΒΑΛΛΟΜΕΝΟΣ» ή και ως «ΕΤΑΙΡΕΙΑ ΠΑΡΑΓΩΓΗΣ» ή και «Ο ΠΑΡΑΓΩΓΟΣ»

β. Αφετέρου του Σκηνοθέτη κ. Λογγίνο Παναγή με Α.Τ. [REDACTED] που εδρεύει στην Λευκωσία (Κύπρος) επί της οδού Καλλιθέας 26, Δ.101, 2313 εφεξής και χάριν συντομίας καλούμενος και ως «Β' ΣΥΜΒΑΛΛΟΜΕΝΟΣ» ή και ως «ΣΚΗΝΟΘΕΤΗΣ».

Συμφωνήθηκαν, συνομολογήθηκαν και έγιναν αμοιβαία αποδεκτά τα ακόλουθα:

A. Ο Παραγωγός πρόκειται να προβεί με δική του πρωτοβουλία και οικονομική ευθύνη στην παραγωγή της μεγάλου μήκους κινηματογραφικής ταινίας με τον τίτλο «Πέρα Από Τα Κυπαρίσσια», (τελικός υλικός φορέας εικόνας και ήχου: D.C.P) βασισμένης σε σενάριο του Β' Συμβαλλόμενου, καλούμενης εφεξής η ταινία. Η ταινία είναι χρηματοδοτημένη με το 65% του προϋπολογισμού της από το Υπουργείο Παιδείας και Πολιτισμού της Κυπριακής Δημοκρατίας.

B. Ο Σκηνοθέτης συμφωνεί με τον Παραγωγό σχετικά με την υλοποίηση της ταινίας, δηλώνει πρόθυμος, και δεσμεύεται να παρέχει τις υπηρεσίες του ως Σκηνοθέτης, στην παραγωγή της ως άνω ταινίας μεγάλου μήκους.

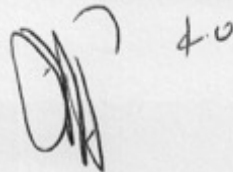
Μετά τις ανωτέρω δηλώσεις και εγγυήσεις, τα συμβαλλόμενα μέρη συνάπτουν την παρούσα σύμβαση με τους ακόλουθους ειδικότερους όρους και συμφωνίες.

Όροι συμφωνίας:

Τα δυο μέρη έχουν μακροχρόνια σχέση και συνεργασία, παρ' όλα αυτά, για τη διενέργεια των εργασιών και διαδικασιών θα ισχύουν τα κατωτέρω:

1. Ο Παραγωγός αναθέτει στον Σκηνοθέτη το έργο της σκηνοθεσίας της ταινίας.

Ως σκηνοθεσία θεωρείται η από της ενάρξεως της παραγωγής μέχρι και της κατασκευής του πρώτου οριστικού αντιτύπου, (Master ήχου και εικόνας - D.C.M), διεύθυνση και εποπτεία όλων ανεξαιρέτως των επί μέρους καλλιτεχνικών συμβουλών των διαφόρων



1

παραγόντων της ταινίας (Δ/ντή Φωτογραφίας, Ενδυματολόγου, Σκηνογράφου, Ηθοποιών, Μουσικού, Μοντέρ κ.λπ.) και η διά συνθέσεως των επί μέρους καλλιτεχνικών στοιχείων και κατάλληλης συναρμογής των ληφθησομένων εικόνων (μοντάζ) για τη δημιουργία του πρωτοτύπου της κινηματογραφικής ταινίας.

Ο Σκηνοθέτης δεσμεύεται να εκτελέσει το ανατιθέμενο σ' αυτόν έργο εντός του χρονοδιαγράμματος παραγωγής, σύμφωνα προς τους κανόνες της τέχνης και με κάθε επιμέλεια ώστε να επιτευχθεί το καλύτερο δυνατό αποτέλεσμα.

2. Ολόκληρη η ευθύνη της παραγωγής της ταινίας και της επιλογής του κατάλληλου διοικητικού και τεχνικού προσωπικού (Εκτελεστή Παραγωγού, Διευθυντή Παραγωγής, τεχνικών γυρισμάτων, κ.λπ.) ανήκει στον Παραγωγό. Η ευθύνη όμως της επιλογής του κατάλληλου καλλιτεχνικού προσωπικού ανήκει στους συμβαλλομένους από κοινού (Ηθοποιών, Συνθέτη, Σκηνογράφου, κ.λπ.), η επιλογή των οποίων θα εξαρτηθεί από τις προβλεπόμενες στον καταρτισθέντα προϋπολογισμό της παραγωγής (αμοιβές και γενικότερα τα οικονομικά όρια της παραγωγής).

3. Ο Παραγωγός είναι υπεύθυνος για την κάλυψη του προϋπολογιστικού κόστους παραγωγής της ταινίας, το οποίο δεν θα ξεπερνά το ποσό των εξακοσίων ογδόντα τριών χιλιάδων και εξήντα (683,060) Ευρώ όπως έχει αποφασισθεί από τον Παραγωγό σε συνεργασία με τους Συμπαγωγούς και τους χρηματοδότες. Ωστόσο σε περίπτωση διαφωνίας υπερισχύει η γνώμη του Παραγωγού και του Χρηματοδότη.

4.1. Συμφωνείται επίσης, σύμφωνα με τις ανάγκες της παραγωγής, το πιο κάτω χρονοδιάγραμμα:

- (α). Δεκέμβριος 2015 με Φεβρουάριο 2016 Προ- Παραγωγή
- (β). Μάρτιος 2016 με Μάιο 2016 περίοδος γυρισμάτων.
- (γ). Ιούνιος 2016 με Οκτώβριο 2016 περίοδος Μετά – Παραγωγής

4.2. Συμφωνείται μεταξύ των συμβαλλομένων ότι τα γυρίσματα της ταινίας θα διαρκέσουν έξι (6) εβδομάδες ή τριάντα έξι (36) μέρες και υπολογίζονται να γίνουν έως της 30 Μαΐου το αργότερο, στην Κύπρο. Το D.C.P θα είναι έτοιμο έξι (6) με επτά (7) μήνες μετά, το αργότερο.

Ο Σκηνοθέτης δεσμεύεται ότι μετά την έναρξη της λήψεως των σκηνών της ταινίας θα συνεχίσει το έργο της σκηνοθεσίας μέχρι της ολοκλήρωσεως του πρώτου οριστικού αντιτύπου D.C.M. (Digital Cinema Master), οπότε και λογίζεται περατωθείσα η παραγωγή, με τον δυνατόν εντατικότερο ρυθμό αποφεύγοντας καθυστερήσεις που δύνανται ν' αυξήσουν το κόστος παραγωγής της ταινίας.

4.3. Ο Σκηνοθέτης δηλώνει και εγγυάται ότι θα ολοκληρώσει σύμφωνα με το ανωτέρω χρονοδιάγραμμα την σκηνοθεσία, την καλλιτεχνική διεύθυνση του μοντάζ και του μιξάζ μέχρι την παράδοση του τελικού D.C.M. (Digital Cinema Master), και στο μέτρο που η



2.0

πρόδος των εργασιών αυτών να εξαρτάται αποκλειστικά από τον ίδιο και υπόκειται στον έλεγχο και την ευθύνη του, μη αποκλεισμένων γεγονότων που συνιστούν «ανωτέρα βία» (όπως ενδεικτικά, απρόβλεπτες καιρικές συνθήκες που δεν επιτρέπουν την λήψη γυρισμάτων, ασθένειας ή αποχώρηση πρωταγωνιστών ή άλλων βασικών συντελεστών).

Μέχρι την ολοκλήρωση των εργασιών αυτών ο Σκηνοθέτης θα βρίσκεται στην αποκλειστική διάθεση του Παραγωγού και θα πρέπει να σεβαστεί τους οικονομικούς περιορισμούς της παραγωγής της ταινίας. Υπέρβαση του προϋπολογιστικού κόστους της ταινίας που δεν επιτρέπεται εκτός αν άλλως συμφωνηθεί εγγράφως μεταξύ των συμβαλλομένων. Ωστόσο σε περίπτωση διαφωνίας υπερισχύει η γνώμη του Παραγωγού και κυρίως του Χρηματοδότη.

4.4 Συμφωνείται επίσης ότι τον τελικό λόγο για το final cut θα τον έχει ο Σκηνοθέτης. Σε περίπτωση που ο Σκηνοθέτης αδυνατεί να διεκπεραιώσει το final cut και κατ' επέκταση τη παρούσα συμφωνία εντός του χρονοδιαγράμματος λόγω κωλυσιεργίας, ασθένειας ή άλλων προσωπικών λόγων ή καλλιτεχνικών απόψεων που άπτονται και αφορούν το final cut ή τον τρόπο παραγωγής του και δεν αναφέρονται στο παρόν συμφωνητικό αλλά επηρεάζουν άμεσα τις εργασίες της παραγωγής του, ο Παραγωγός μετά το πέρας του χρονοδιαγράμματος (παράγραφος 4.1) και άν, και μόνον εάν, συντρέχουν οι πιο πάνω λόγοι, ο Παραγωγός θα έχει το δικαίωμα να σταματήσει την συνεργασία του με το Σκηνοθέτη και εν συνεχεία να του καταβάλει το υπόλοιπο της αμοιβής του. Στη πιο πάνω περίπτωση ο Παραγωγός θα αναλάβει με δική του ευθύνη τη διεκπεραίωση της ταινίας το συντομότερο δυνατό για να παραδώσει στο χρηματοδότη το τελικό D.C.P και με αυτό τον τρόπο να αποπερατώσει εντός χρονοδιαγράμματος το Συμβόλαιο που υπογράψε μαζί του.

5.1. Ο Σκηνοθέτης εκχωρεί, παραχωρεί και μεταβιβάζει στον Παραγωγό όλα ανεξαιρέτως τα δικαιώματα πνευματικής ιδιοκτησίας περιουσιακής φύσεως και των εξ αυτών απορρεουσών εξουσιών επί της υπό παραγωγή ταινίας, ειδικότερα δε τις κάτωθι ενδεικτικώς αναφερόμενες εξουσίες:

- (α). Της εγγραφής και αναπαραγωγής της ταινίας με κάθε μέσο, όπως μηχανικά, φωτοχημικά ή ηλεκτρονικά μέσα και σε κάθε είδους υλικό υπόστρωμα όπως ενδεικτικά φιλμ, μαγνητική ταινία (video), ψηφιακό δίσκο (CD, CD-I, CD-ROM, D.V.D., Blue/Red Ray).
- (β). Της μετάφρασης της ταινίας σε οποιαδήποτε γλώσσα, είτε με υποτιτλισμό είτε με ντουμπλάζ της φωνής των ηθοποιών.
- (γ). Της διασκευής, της προσαρμογής ή άλλων μετατροπών της ταινίας.
- (δ). Της θέσης σε κυκλοφορία του πρωτοτύπου ή αντιτύπων της ταινίας με μεταβίβαση της κυριότητας, με εκμίσθωση ή με δημόσιο δανεισμό καθώς και η επιβολή περιοριστικών όρων στη μεταβίβαση, την εκμίσθωση ή τον δημόσιο δανεισμό, ιδίως σ' ότι αφορά την χρήση αντιτύπων.
- (ε). Της παρουσίασης της ταινίας στο κοινό.
- (στ). Της δημόσιας εκτέλεσης της ταινίας.

- (ζ) Της μετάδοσης ή αναμετάδοσης της ταινίας στο κοινό με την ραδιοφωνία και την τηλεόραση, με ηλεκτρομαγνητικά κύματα ή με καλώδια ή με άλλους υλικούς αγωγούς ή με οποιοδήποτε άλλο τρόπο, παραλλήλως προς την επιφάνεια της γης ή μέσω δορυφόρων.
- (η) Της καθ' οιονδήποτε τρόπο εκμετάλλευσης της ταινίας με όλα τα μέσα ήδη γνωστά σ' όλο τον κόσμο στο διηνεκές, όπως ενδεικτικά και όχι περιοριστικά: όπως κινηματογραφικές αίθουσες του εμπορικού και του παράλληλου κυκλώματος, βιντεοκασέτες, ψηφιακούς δίσκους, τηλεοπτικά δίκτυα και σταθμούς, δημόσιους ή ιδιωτικούς, ασύρματης, καλωδιακής, με αποκωδικοποιητή, δορυφορικής, συνδρομητικής, ψηφιακής τηλεόρασης, διαδικτύου ή με οποιαδήποτε άλλη μέθοδο (streaming media, web tv, webcast κ.λπ.) εμπορικής εκμετάλλευσης.
- (θ) Της καθ' οιονδήποτε τρόπο διάθεσης ειδών σ' όλο τον κόσμο που φέρουν το λογότυπο ή άλλο χαρακτηριστικό της ταινίας και διατίθενται στο κοινό με αντάλλαγμα (merchandising rights).
- (ι) Της εισαγωγής αντιτύπων της ταινίας που παρήχθησαν στο εξωτερικό χωρίς την συναίνεση των δημιουργών, ή εφόσον πρόκειται για εισαγωγή από χώρες της Ευρωπαϊκής Κοινότητας, που το δικαίωμα της εισαγωγής αντιτύπων στην Κύπρο είχε συμβατικά διατηρηθεί από τους δημιουργούς.

Η ανωτέρω μεταβίβαση δεν έχει τοπικό περιορισμό ισχύει για όλες τις χώρες του κόσμου και για όλη τη διάρκεια της πνευματικής ιδιοκτησίας κατά τις ισχύουσες περί πνευματικής ιδιοκτησίας διατάξεις.

5.2. Αναγνωρίζεται και συμφωνείται ότι η κατά την εξέλιξη της τεχνολογίας τυχόν εφεύρεση νέου είδους υλικού φορέα ήχου και εικόνας και η επ' αυτού αναπαραγωγή και εκμετάλλευση αντιτύπων της ταινίας δεν αποτελεί άλλο τρόπο εκμετάλλευσης της ταινίας που δεν είναι γνωστός κατά την κατάρτιση της παρούσας σύμβασης, αλλά αντιθέτως είναι μέσα στο πνεύμα και στο γράμμα της παρούσας σύμβασης, και συνεπώς και η επί του νέου είδους φορέων αυτών εκμετάλλευση της ταινίας εμπίπτει στους όρους της παρούσας σύμβασης. Η ταινία από την ολοκλήρωσή του (D.C.M) και αντιτύπων θα ανήκει κατά απόλυτη κυριότητα, νομή και κατοχή στον Παραγωγό και τους Συμπαγωγούς.

6.1. Ο Σκηνοθέτης δηλώνει και εγγυάται ότι όλα τα μεταβιβαζόμενα προς τον Παραγωγό δικαιώματα με το παρόν είναι ελεύθερα από κάθε ελάττωμα νομικό ή πραγματικό, διεκδίκηση και απαίτηση τρίτων.

6.2. Ο Σκηνοθέτης υποχρεούται με δικά του έξοδα να παρέμβει υπέρ του Παραγωγού και ν' αναλάβει την υπεράσπισή του, σε περίπτωση άσκησης εναντίον του αγωγής ή μήνυσης ή άλλου ένδικου μέσου που βασίζεται σε ισχυρισμό τρίτου ότι η εκμετάλλευση της ταινίας συνιστά παραβίαση δικαιωμάτωνός του.

7. Ο Σκηνοθέτης δηλώνει ότι ενδιαφέρεται να συμμετέχει στην παραγωγή της κινηματογραφικής ταινίας και να συνεισφέρει μέρος της αμοιβής του για την υλοποίηση της ταινίας. Ως αντάλλαγμα καθίσταται συνιδιοκτήτης κατά ποσοστό (%) επί της κυριότητας

 2.0

και κατά το ίδιο ποσοστό συνδικαιούχοι των εσόδων που θ' αποφέρει η εκμετάλλευση της ταινίας. Για το σκοπό αυτό θα συνάψουν ξεχωριστή Σύμβαση Συμπαράγωγής.

8. Ο Σκηνοθέτης εκτός αιών την αξίωση καταβολής της προβλεπόμενης στην παράγραφος 7 αμοιβής του, ουδεμία άλλη αξίωση έχει. Συμφωνείται ακόμη ότι ο Σκηνοθέτης δεν δύναται να αξιώσει την προβολή ή την μετάδοση της ταινίας και δηλώνει ότι σε περίπτωση που η ταινία δεν τύχει δημόσιας προβολής ή μετάδοσης δεν προσβάλλεται με τον τρόπο αυτό το ηθικό του δικαίωμα ούτε και κανένα άλλο δικαίωμα προσωπικότητός του.

9. Συμφωνείται μεταξύ των συμβαλλομένων ότι ο Παραγωγός δύναται να μεταβιβάσει σε τρίτο φυσικό ή νομικό πρόσωπο τα εκχωρούμενα με το παρόν από τον Σκηνοθέτη δικαιώματα και εξουσίες, συναινώντας ο Σκηνοθέτης από τώρα και με το παρόν για την μεταβίβαση. Σ' αυτή δε την περίπτωση, ο τρίτος, καθολικός ή ειδικός διάδοχος του Παραγωγού υπεισέρχεται στα δικαιώματα και τις υποχρεώσεις που απορρέουν από το παρόν.

10. Σε περίπτωση κατά την οποία ο Παραγωγός ήθελε μεταβιβάσει μετά την πρώτη δημόσια προβολή της ταινίας στις κινηματογραφικές αίθουσες το ανήκον σ' αυτόν ποσοστό κυριότητας επί της ταινίας και των εσόδων εκμετάλλευσης θα ενημερώσει πρωτίστως τον Σκηνοθέτη, προκειμένου ο τελευταίος εάν επιθυμεί να δώσει την δική του προσφορά. Σε κάθε περίπτωση, ο Σκηνοθέτης εφ' όσον εκδηλώσει εγγράφως το ενδιαφέρον του, έχει δικαίωμα προτίμησης με τους ίδιους όρους (first option) έναντι κάθε τρίτου φυσικού ή νομικού προσώπου.

11. Ο Παραγωγός αναλαμβάνει την υποχρέωση ν' αναφέρει σε ιδιαίτερη θέση στους αρχικούς τίτλους της ταινίας καθώς και στις διαφημίσεις τις (αφίσες, έντυπα κ.λπ.) το όνομα του Σκηνοθέτη κατά τον εξής τρόπο:
ΣΚΗΝΟΘΕΣΙΑ: Λογγίνος Παναγή

12. Τυχόν χρηματικά βραβεία για την παραγωγή της ταινίας ανήκουν στους συμβαλλόμενους και τυχόν τρίτους συμπαράγωγους, κατά τ' ανήκοντα σ' αυτούς ποσοστά ιδιοκτησίας επί της ταινίας. Χρηματικά βραβεία για την σκηνοθεσία ανήκουν αποκλειστικά και μόνο στον Σκηνοθέτη.

13. Καθένα από τα συμβαλλόμενα μέρη δικαιούται μέχρι πέρατος της παραγωγής να καταγγείλει την παρούσα σύμβαση λόγω παραβάσεως οιασδήποτε όρου της και να αξιώσει αθροιστικώς την αποκατάσταση κάθε θετικής ή αποθετικής ζημίας την οποία θα υποστεί εξ αιτίας της πρόωρου λύσεως της σχέσεως.

14. Αν λόγοι ανωτέρας βίας ή καταστάσεων πέραν του ελέγχου της εταιρείας παραγωγής θα θεωρηθεί κατάσταση εκτάκτου ανάγκης και η εταιρεία παραγωγής θα αναστείλει πάσης φύσεως εργασίες, μέχρι παύσης και εξομάλυνσης της κατάστασης. Οι

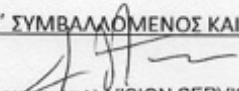
συμβαλλόμενοι συμφωνούν ότι δεν θα υπάρξουν κυρώσεις και ότι η όλη κατάσταση θα επανεκτιμηθεί και οι συμβαλλόμενοι θα πράξουν ανάλογος.

15. Όλοι οι όροι του παρόντος είναι ουσιώδεις και οποιαδήποτε τροποποίησή τους αποδεικνύεται μόνον εγγράφως, αποκλεισμένου κάθε άλλου αποδεικτικού μέσου και αυτού ακόμη του όρκου. Για κάθε διαφορά ή διένεξη που θα προκύψει μεταξύ των συμβαλλομένων από την παρούσα σύμβαση, αφού προηγηθεί προσπάθεια φιλικού διακανονισμού της διαφοράς με βάση την καλή πίστη και τα συναλλακτικά ήθη, αρμόδια ορίζονται τα Δικαστήρια της Κυπριακής Δημοκρατίας.

Το παρόν έχει συνταχθεί σε τέσσερα (4) αντίτυπα, αφού αναγνώσθηκε από τους συμβαλλόμενους, έλαβε δυο (2) η εταιρία παραγωγής για τις δικές της ανάγκες (π.χ. κατάθεση στο ΥΠΠΟ για την ολοκλήρωση του φακέλου παραγωγής) και δυο (2) ο αντισυμβαλλόμενος.

ΟΙ ΣΥΜΒΑΛΛΟΜΕΝΟΙ

Ο Α' ΣΥΜΒΑΛΛΟΜΕΝΟΣ ΚΑΙ ΠΑΡΑΓΩΓΟΣ


KOLLUJI VISION SERVICES LTD
T.C. Reg No. 12097279F/V.A.T. Reg. No. 10097279D
Kentaurou 39, 2113 Delphi, Nicosia, Cyprus

Ο Β' ΣΥΜΒΑΛΟΜΕΝΟΣ ΣΚΗΝΟΘΕΤΗΣ



4.4 Original Contract for the Co-production of the film

ΣΥΜΒΑΣΗ ΣΥΜΠΑΡΑΓΩΓΗΣ ΚΙΝΗΜΑΤΟΓΡΑΦΙΚΟΥ ΕΡΓΟΥ
μεταξύ των
Εταιρίας Roll Out Vision Services Ltd , του κ. Λογγίνου Παναγή.

Στην Λευκωσία σήμερα 24 Οκτωβρίου 2015, μεταξύ των κάτωθι συμβαλλομένων:

α. Αφ' ενός μεν της εταιρίας με τον διακριτικό τίτλο «Roll Out Vision Services Ltd», που εδρεύει στην Λευκωσία, επί της οδού Κενταύρου 39, 2113 Δελφοί, Λευκωσία, με στοιχεία T.I.C Reg. No 12097279F και V.A.T Reg No. 10097279D και εκπροσωπείται κατόπιν γραπτής εξουσιοδότησης από τον κ. Κωνσταντίνο Όθωνος με Α.Τ. [REDACTED] ο οποίος είναι νόμιμος εκπρόσωπος της εταιρίας, και που μπορεί να αναφέρεται κατωτέρω και ως «ο Α' ΣΥΜΒΑΛΛΟΜΕΝΟΣ» ή και ως «ΕΤΑΙΡΕΙΑ ΠΑΡΑΓΩΓΗΣ» ή και «Ο ΠΑΡΑΓΩΓΟΣ».

β. Αφετέρου [REDACTED] του Σκηνοθέτη κ. Λογγίνου Παναγή με Α.Τ 687729 που εδρεύει στην Λευκωσία (Κύπρος) επί της οδού Καλλιθέας 26, Δ.101, 2313 εφεξής και χάριν συντομίας καλούμενος και ως «Β' ΣΥΜΒΑΛΛΟΜΕΝΟΣ» ή και ως «ΣΚΗΝΟΘΕΤΗΣ» ή «Γ' ΣΥΜΠΑΡΑΓΩΓΟΣ».

Συμφωνήθηκαν, συνομολογήθηκαν και έγιναν αμοιβαία αποδεκτά τα ακόλουθα:


A. Ο Παραγωγός δηλώνει και εγγυάται ότι έχει αναλάβει με δική του πρωτοβουλία και οικονομική ευθύνη την παραγωγή μίας έγχρωμης κινηματογραφικής ταινίας μεγάλου μήκους, χαμηλού προϋπολογισμού, (τελικός υλικός φορέας εικόνας και ήχου σε DCP) βασισμένης σε σενάριο του Β' Συμβαλλόμενου και σε σκηνοθεσία του ιδίου με τίτλο «Πέρα Από Τα Κυπαρίσσια» καλούμενη εφεξής για συντομία η ταινία. Η ταινία είναι χρηματοδοτημένη με το 65% του προϋπολογισμού της από το Υπουργείο Παιδείας και Πολιτισμού της Κυπριακής Δημοκρατίας.

Ο Παραγωγός δηλώνει και εγγυάται επίσης ότι είναι ο αποκλειστικός δικαιούχος των πνευματικών δικαιωμάτων περιουσιακής φύσεως και των εξ αυτών απορρέουσων εξουσιών επί του σεναρίου και επί της υπό παραγωγή κινηματογραφικής ταινίας.

B. Ο Συμβαλλόμενος Β' δηλώνει ότι ενδιαφέρεται να συμμετέχει στην παραγωγή της κινηματογραφικής ταινίας και να συνεισφέρει μέρος της αμοιβής του για την υλοποίηση της ταινίας(κεφαλαιοποίηση). Ως αντάλλαγμα, για τις υπηρεσίες που θα κεφαλαιοποιήσει, καθίσταται συνιδιοκτήτης κατά ποσοστό (%) επί της κυριότητας και κατά το ίδιο ποσοστό συνδικαιούχος των εσόδων που θ' αποφέρει η εκμετάλλευση της ταινίας.

Μετά τις ανωτέρω δηλώσεις και εγγυήσεις, τα συμβαλλόμενα μέρη συνάπτουν την παρούσα σύμβαση με τους ακόλουθους ειδικότερους όρους και συμφωνίες:

Όροι συμφωνίας:



4.0

Τα δυο μέρη έχουν μακροχρόνια σχέση και συνεργασία, παρ' όλα αυτά, για τη διενέργεια των εργασιών και διαδικασιών θα ισχύουν τα κατωτέρω:

1.1 Αρχικός δημιουργός της ταινίας θα θεωρείται ο Παραγωγός (Κύριος Παραγωγός) βάση της ισχύουσας νομοθεσίας περί Πνευματικής Ιδιοκτησίας 59/1976, 128(1) 2002, Κεφάλαιο 11 παράγραφος 2 και ως συν δημιουργός της ταινίας θα θεωρείται ο Σκηνοθέτης. Ο παραγωγός θα κατέχει το D.C.M (Digital Cinema Master).

1.2 Βάση της παρούσας ο παραγωγός και οι συμβαλλόμενοι θα είναι οι συνιδιοκτήτες κατά του ανάλογου ποσοστού (%) της κυριότητας του περιουσιακού στοιχείου (παράγραφος 6). Περιουσιακό Στοιχείο νοείται το τελικό D.C.M και όλα τα αντίτυπα του (D.C.P) - (Digital Cinema Package), όλα τα Master εικόνας και ήχου, υλικών και κατασκευών, καθώς και έντυπου ή χειρόγραφου υλικού που σχετίζεται άμεσα ή έμμεσα με τη παραγωγή.

1.3 Η ανωτέρω μεταβίβαση δεν έχει τοπικό περιορισμό ισχύει για όλες τις χώρες του κόσμου και για όλη τη διάρκεια της πνευματικής ιδιοκτησίας κατά τις ισχύουσες περί πνευματικής ιδιοκτησίας διατάξεις. Το δε μεταβιβαζόμενο στο Συμπαρωγώ ποσοστό (%) επί των εσόδων εκμετάλλευσης διά του παρόντος δεν επιδέχεται καμία μείωση.

2. Συμφωνείται επίσης, ότι ολόκληρη η οικονομική και διοικητική ευθύνη της παραγωγής ανήκει αποκλειστικά και μόνο στον Παραγωγό. Ο Παραγωγός είναι υπεύθυνος για την κάλυψη του προϋπολογιστικού κόστους παραγωγής της ταινίας, το οποίο δεν θα ξεπερνά το ποσό των Εξακοσίων Ογδόντα Τριών Χιλιάδων και Εξήντα (683,060) Ευρώ όπως έχει αποφασισθεί από τον Παραγωγό σε συνεργασία με τους Συμπαρωγούς και τους Χρηματοδότες. Ωστόσο σε περίπτωση διαφωνίας υπερισχύει η γνώμη του Παραγωγού και κυρίως του Χρηματοδότη.

3. Ο Β' Συμβαλλόμενος θα αναλάβει την Σκηνοθεσία βάση της Σύμβασης Παραγωγής Κινηματογραφικού έργου που υπέγραψε με το παραγωγό και κατατέθηκε ενώπιόν μας.

4.1. Συμφωνείται επίσης, ότι σύμφωνα με τις ανάγκες της παραγωγής, ισχύει το πιο κάτω χρονοδιάγραμμα:

- (1). Δεκέμβριος 2015 με Φεβρουάριο 2016 Προ- Παραγωγή
- (2). Μάρτιος 2016 με Μάιο 2016 περίοδος γυρισμάτων.
- (3). Ιούνιος 2016 με Οκτώβριο 2016 περίοδος Μετά – Παραγωγής

4.2 Η περίοδος απασχόλησης του Β' Συμβαλλομένου συμφωνείται ότι θα είναι 10 μήνες και θ' αρχίσει στις 01 Δεκεμβρίου 2016.

5. Συμφωνείται ρητά μεταξύ των συμβαλλομένων ότι ο Β' Συμβαλλόμενος θα διεκπεραιώσει όλα τα πιο πάνω χρονοδιάγραμμα της παραγωγής και ότι κατά την διάρκεια

των γυρισμάτων θα απασχολείται έως και επί έξι (6) ημέρες εβδομαδιαίως και έως και επί έντεκα (11) ώρες ημερησίως.

Ο Β' Συμβαλλόμενος συμφωνεί και αποδέχεται με την παρούσα ότι σε περίπτωση αλλαγών του χρονοδιαγράμματος των γυρισμάτων σύμφωνα με τις ανάγκες της παραγωγής, θα παρέχει τις υπηρεσίες του, εφόσον του ζητηθεί από τον Παραγωγό, πέραν του ως άνω οριζόμενου εβδομαδιαίως και ημερησίως χρόνου.

6. Οι συμβαλλόμενοι συμφωνούν και αποδέχονται με την παρούσα τα πιο κάτω:

6.1. Συμφωνείται ότι ο Σκηνοθέτης θα λάβει το ποσό των Εξήντα Οκτώ Χιλιάδων και Τριακόσια Ξξη (68,306) Ευρώ εκ των οποίων το ποσό των Τριάντα Οκτώ Χιλιάδων και Τριακόσια Ξξη (38,306) Ευρώ το συνεισφέρει για την υλοποίηση της παραγωγής της ταινίας και θα λαμβάνει ποσοστό, 5,6% επί των καθαρών εσόδων που θ' αποφέρει η εκμετάλλευση της ταινίας σ' όλο τον κόσμο με οποιοδήποτε μέσο και τρόπο ήδη γνωστό ή μ' αυτούς που θα εφευρεθούν στο μέλλον.

6.2 Συμφωνείται ρητά μεταξύ των συμβαλλομένων ότι ο Σκηνοθέτης δεν υποχρεούται να συνεισφέρει στην παραγωγή της ταινίας οποιοδήποτε χρηματικό ποσό ή παροχές ή υπηρεσίες πέραν των οριζομένων ανωτέρω.

6.3 Ο Παραγωγός αναλαμβάνει την υποχρέωση να καταβάλει στον Σκηνοθέτη, το υπόλοιπο ποσό των Τριάντα Χιλιάδων (30,000) ευρώ.

6.4 Όλες οι πληρωμές θα γίνονται κατόπιν συνεννόησης των Συμβαλλόμενων ανάλογος της ρευστότητας της παραγωγής της ταινίας και βάση της συχνότητας των δόσεων του ΥΠΠΟ.

7. Ως εκμετάλλευση της ταινίας νοείται ενδεικτικά και μόνο η προβολή της στις κινηματογραφικές αίθουσες του εμπορικού και παράλληλου κυκλώματος, σε τηλεοπτικά δίκτυα και σταθμούς ασύρματης, ενσύρματης, καλωδιακής, με αποκωδικοποιητή, δορυφορικής κ.λπ. τηλεόρασης, διά βιντεοδίσκων ή με άλλους υλικούς φορείς ήχου και εικόνας (DVD, CD-I, CD-Rom, κ.λπ.), η εκμετάλλευσή της μέσω του διαδικτύου (internet) ή με οποιαδήποτε άλλη τεχνική μέθοδο (streaming media, web TV, webcast κ.α.) και εν γένει η προβολή ή αναπαραγωγή της με οποιοδήποτε τρόπο και μέσο, ως και η εμπορική εκμετάλλευση ειδών που φέρουν τα χαρακτηριστικά της παραγωγής και διατίθενται στο κοινό για την άμεση ή έμμεση προώθηση της ταινίας (merchandising rights).

Η κινηματογραφική εκμετάλλευση θεωρείται ότι συμπεριλαμβάνει και κάθε δημόσια προβολή της ταινίας εκτός κινηματογραφικών αιθουσών και υπαίθριων κινηματογράφων, άνευ εισιτηρίου όπως ενδεικτικά και όχι περιοριστικά: πλοία, αεροπλάνα, ξενοδοχεία, νοσοκομεία, στρατώνες, κ.λπ..



8. Αναγνωρίζεται και συμφωνείται ότι η κατά την εξέλιξη της τεχνολογίας τυχόν εφεύρεση νέου είδους υλικού φορέα ήχου και εικόνας και η επ' αυτού αναπαραγωγή και εκμετάλλευση αντιτύπων της ταινίας δεν αποτελεί άλλο τρόπο εκμετάλλευσής της που δεν είναι γνωστός κατά την κατάρτιση της παρούσας σύμβασης, αλλά αντιθέτως είναι μέσα στο πνεύμα και στο γράμμα της παρούσας σύμβασης, και συνεπώς και η επί του νέου είδους φορέων αυτών εκμετάλλευση της ταινίας εμπίπτει στους όρους της παρούσας σύμβασης.

9.1 Ως καθαρό έσοδο από την κινηματογραφική εκμετάλλευση νοείται το ποσό που απομένει όταν από τις μικτές εισπράξεις της ταινίας αφαιρεθούν:

- α. Οι κάθε είδους φορολογικές επιβαρύνσεις που επιβάλλονται επί του κινηματογραφικού εισιτηρίου
- β. Το μίσθωμα των κινηματογραφικών αιθουσών
- γ. Η προμήθεια του γραφείου εκμεταλλεύσεως (διανομέας)
- δ. Οι δαπάνες εκμεταλλεύσεως όπως ενδεικτικά: τα έξοδα διαφήμισης, διαφημιστικού υλικού, τυχόν μεταγλωττίσεων ή υποτιτλισμού, οι δαπάνες αναπαραγωγής αντιτύπων, η εκτύπωση τρέιλερ, αφισκοκόλληση κ.λπ. Τυχόν επιδοτήσεις των δαπανών εκμεταλλεύσεως θα συνυπολογίζονται και αφαιρούνται από το σύνολο των δαπανών αυτών, για την εκκαθάριση των ποσοστιαίων αμοιβών.
- ε. Στη συνέχεια υπολογίζονται και αποδίδονται τα πνευματικά δικαιώματα των συμβαλλόμενων κατά την (παράγραφο 6) ανωτέρω, και τυχόν άλλων δικαιούχων πνευματικών και συγγενικών δικαιωμάτων.

9.2 Ως καθαρό έσοδο από οποιαδήποτε άλλη εκμετάλλευση της ταινίας, ενδεικτικά αναφερόμενης της τηλεοπτικής εκμετάλλευσης (επίγεια ελεύθερη, συνδρομητική, καλωδιακή, ψηφιακή, δορυφορική κλπ), καθώς και της εκμετάλλευσης με άλλους υλικούς φορείς ήχου και εικόνας (video, DVD, CD-I, CD-Rom, Blue Ray κλπ) και μέσα όπως ενδεικτικά διαδίκτυο), νοείται το ποσό που απομένει μετά την αφαίρεση της προμήθειας του γραφείου εκμετάλλευσης, τυχόν εξόδων για την εκμετάλλευση, των πνευματικών δικαιωμάτων κ.λπ. ή όπως αναφέρεται στη παράγραφο 8.1 .

Ως ακαθάριστο έσοδο από την εκμετάλλευση των VHS και DVD θεωρείται το ποσό που προκύπτει από τα σχετικά τιμολόγια, μετά την αφαίρεση των περιλαμβανομένων στα τιμολόγια αυτά επιβαρύνσεων για φόρους ισχύοντες και/ή μέλλοντες να ισχύσουν (ΦΠΑ κ.λπ.), καθώς και των εμπορικών εκπτώσεων και επιστροφών.

Συμφωνείται επίσης ρητά μεταξύ των συμβαλλομένων ότι δεν συμπεριλαμβάνονται στα καθαρά έσοδα τυχόν ποσά που καταβάλλονται για προαγορά δικαιωμάτων από τρίτους όπως ενδεικτικά χρηματοδότες, διανομείς, τηλεοπτικούς σταθμούς καθώς επίσης χορηγούς κ.λπ., τα οποία συνεισφέρονται για την χρηματοδότηση της παραγωγής της ταινίας και την κάλυψη του συνολικού κόστους παραγωγής της.



10. Συμφωνείται ρητά μεταξύ των συμβαλλομένων ότι υπόχρεος για την καταβολή της ποσοστιαίας αμοιβής κατά τα οριζόμενα ανωτέρω, είναι αποκλειστικά ο Παραγωγός, ο οποίος έχει το δικαίωμα ανάθεσης της εκμετάλλευσης της ταινίας με οποιοδήποτε μέσο και τρόπο σε φυσικό ή νομικό πρόσωπο, στην Κύπρο ή το εξωτερικό.

11. Ο Παραγωγός αναλαμβάνει την υποχρέωση όπως, εάν και εφ' όσον η ταινία αποφέρει έσοδα από τυχόν εκμετάλλευση, ν' αποδίδει εντός δέκα (10) εργασίμων ημερών το συμφωνούμενο ποσοστό της (παράγραφος 6) ανωτέρω χορηγώντας του ταυτόχρονα αναλυτική εκκαθάριση στην οποία θ' αναφέρονται όλες οι πηγές των εσόδων και τα έξοδα εκμετάλλευσης συνοδευόμενη από αντίγραφα των τιμολογίων και αντίγραφα των συμφωνιών σχετικών με την εκμετάλλευση της ταινίας, άλλως και σε κάθε περίπτωση ο Παραγωγός υποχρεούται να ενημερώνει για την εκμετάλλευση της ταινίας αποδίδοντας το συμφωνούμενο ποσοστό επί των εσόδων και χορηγώντας του αναλυτικές εκκαθαρίσεις.

Ο Β' Συμβαλλόμενος δικαιούται οποτεδήποτε να προβάλλει κάθε νόμιμη αντίρρηση και επιφύλαξη, ο δε Παραγωγός αναλαμβάνει την υποχρέωση να θέτει στην διάθεσή του ή στα εξουσιοδοτημένα από αυτόν πρόσωπα, για έλεγχο όλα τα σχετικά στοιχεία και δικαιολογητικά.

12. Ο Παραγωγός δύναται να μεταβιβάσει και εκχωρήσει σε τρίτους μέρος ή το σύνολο των δικαιωμάτων του, βαρύνοντας αποκλειστικά και μόνο το ανήκον σ' αυτόν ποσοστό της κυριότητας επί της υπό παραγωγή ταινίας.

13. Ο Παραγωγός υποχρεούται με δικά του έξοδα να παρέμβει υπέρ του Β' Συμβαλλόμενου και να αναλάβει την υπεράσπισή του, σε περίπτωση άσκησης εναντίον του αγωγής ή μήνυσης ή άλλου ενδίκου μέσου που βασίζεται σε ισχυρισμό τρίτου: α) ότι η παραγωγή της ταινίας ή η προβολή της και γενικά η εκμετάλλευσή της συνιστά παραβίαση δικαιωμάτων του και β) ότι δεν ικανοποιήθηκαν οι απαιτήσεις του από τον Παραγωγό που προέρχονται από την παραγωγή της ταινίας.

14. Συμφωνείται ρητά μεταξύ των συμβαλλομένων ότι υπόχρεος για την καταβολή της ποσοστιαίας συμμετοχής του Συμπααραγωγού επί των καθαρών εσόδων είναι αποκλειστικά και μόνο ο Παραγωγός.

15. Στους τίτλους αρχής και τέλους της ταινίας και στο έντυπο διαφημιστικό υλικό της θ' αναφέρεται μεταξύ άλλων το όνομα του Συμπααραγωγού κατά τον εξής τρόπο:

Γ' Συμπααραγωγός: Λογγίνος Παναγή.

16. Σε περίπτωση χρηματικών βραβείων για την παραγωγή της ταινίας, ο Β' Συμβαλλόμενος δικαιούται να λάβει το ποσό που αντιστοιχεί στο ανήκον σ' αυτόν ποσοστό κατά τ' ανωτέρω (παράγραφος 6).

17. Σε περίπτωση κατά την οποία ένας εκ των συμβαλλομένων ήθελε παραχωρήσει οποτεδήποτε μετά την ολοκλήρωση της παραγωγής της ταινίας το ανήκον σ' αυτόν ποσοστό επί των εσόδων εκμετάλλευσης της ταινίας, θα ενημερώσει εγγράφως πρωτίστως τον άλλο, προκειμένου εάν επιθυμεί να δώσει την δική του προσφορά και εφ' όσον εκδηλώσει εγγράφως το ενδιαφέρον του, έχει δικαίωμα προτίμησης με τους ίδιους όρους (first option) έναντι κάθε τρίτου φυσικού ή νομικού προσώπου.

18. Αν λόγοι ανωτέρας βίας ή καταστάσεων πέραν του ελέγχου της εταιρείας παραγωγής θα θεωρηθεί κατάσταση εκτάκτου ανάγκης και η εταιρεία παραγωγής θα αναστείλει πάσης φύσεως εργασίες, μέχρι παύσης και εξομάλυνσης της κατάστασης. Οι συμβαλλόμενοι συμφωνούν ότι δεν θα υπάρξουν κυρώσεις και ότι η όλη κατάσταση θα επανεκτιμηθεί και οι συμβαλλόμενοι θα πράξουν ανάλογος.

19. Όλοι οι όροι του παρόντος είναι ουσιώδεις και οποιαδήποτε τροποποίησή τους αποδεικνύεται μόνον εγγράφως, αποκλεισμένου κάθε άλλου αποδεικτικού μέσου και αυτού ακόμη του όρκου. Για κάθε διαφορά ή διένεξη που θα προκύψει μεταξύ των συμβαλλομένων από την παρούσα σύμβαση, αφού προηγηθεί προσπάθεια φιλικού διακανονισμού της διαφοράς με βάση την καλή πίστη και τα συναλλακτικά ήθη, διά του παρόντος αρμόδια ορίζονται τα Κυπριακά Δικαστήρια.

Το παρόν έχει συνταχθεί σε (4) τέσσερα αντίτυπα, αφού αναγνώσθηκε από τους συμβαλλόμενους, έλαβε δυο η εταιρία παραγωγής για τις δικές της ανάγκες (π.χ. κατάθεση στο ΥΠΠΟ για την ολοκλήρωση του φακέλου παραγωγής) και από δυο (2) ο Β' Συμβαλλόμενος.

ΟΙ ΣΥΜΒΑΛΛΟΜΕΝΟΙ

Ο Α' ΣΥΜΒΑΛΛΟΜΕΝΟΣ ΚΑΙ ΠΑΡΑΓΩΓΟΣ



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Ο Β' ΣΥΜΒΑΛΟΜΕΝΟΣ ΣΚΗΝΟΘΕΤΗΣ



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