

Unleashing the Future: Deleuze's Crystals of Time and Theo Angelopoulos' 'The Travelling Players'

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Abstract: The paper discusses 'The Travelling Players' (1975), Theo Angelopoulos' provocative film, by upholding the priority the director's audio-visual images assign to the future as what Deleuze calls 'the pure and empty form of time'. It also argues that 'The Travelling Players' supplements the Deleuzian quartet of crystal-images with a new type of crystal-image: Angelopoulos crafts images of such extraordinary consistency that act as filters, splitting *and* sieving time at once, a kind of audio-visual refinery laid out on the silver screen, with the distillation process dedicated to blocking repression, its past and present iterations, from contaminating the yet-to-come, banishing the negative from returning in the future.

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In late January 2022, the passing away, ten years ago, of Theo Angelopoulos, Greece's most celebrated cinema director and one of the most inimitable *auteurs* of the modernist generation, was marked by acts of remembering which differed ever so importantly from

each other. In Ioannina, a major city in mountainous Epirus where the director shot many of his movies, one hundred and fifty or so members of the Greek Communist Party's local branch, gathered to re-enact a famous scene from Angelopoulos' film 'The Hunters' (1977). The scene involves the defeated guerrilla army of the Greek Civil War (1946-1949), the Democratic Army of Greece, engaged in a second coming: breaking through the early morning fog, a flotilla of slowly yet defiantly moving barges festooned with red flags and bunting, announces both in the film and in life subsequently, the long-awaited (for some) return of the repressed.ⁱ Elsewhere in the country, in its epicentre, Athens, at an event held at the French Institute, located a few hundred meters away from the Greek Parliament, the president of the Hellenic Republic, Katerina Sakellariopoulou, proclaimed the cinematic images of Theo Angelopoulos to be thoroughly 'contemplative, poetic, abstract, free from sentimental or ideological generalities, aesthetically perfect'.ⁱⁱ The entirety of his work, she observed, is attested in the history of the Greek and world cinema as a unique 'viewing of the tragedy of history', with the word 'tragedy' embedding the bloodstained making of modern Greece which Angelopoulos' movies sought to render problematic on so many levels, within celebrated ancient Greek worlds of assumed ecumenical distinction, worlds which violence has also been rendered invisible by the dry, pure 'whiteness' exuded by Parthenon's famous marbled structure.

The present paper insists to remember the cinema of Theo Angelopoulos otherwise: it discusses 'The Travelling Players' (1975), his provocative masterpiece that inaugurated the New Greek Cinema (see Karalis 2012), by upholding the priority the director's audio-visual images assign to the future as what Deleuze terms 'the pure and empty form of time' (2008: 113-114). Angelopoulos' cinematic affirmation of the future resists yielding to either side of

the spectrum: despite their differences, both modes of remembrance recounted above insist on burdening the yet-to-come with prescriptive values and normative contents which are entirely alien to the future's essential under-determination. In performing this critical task, my argument takes inspiration from, and contributes to Deleuze's own engagements with the practice of cinema as carried out over a monumental two volume study (2013a, 2013b). I therefore keep the analysis focused on time, enquiring as to its filmic passage, and problematising its cinematic organisation in a manner initiated by Deleuze. Such move is perfectly justified: if there is something all commentators of Angelopoulos' work - those belonging to the Left and those aspiring to the Right as well as those who are more theoretically gifted and those who are technically better equipped - agree on is that time corresponds to a major pre-occupation of his art. After all, Angelopoulos himself is reported to have stated that 'in my film, time is the central theme'.ⁱⁱⁱ If time is paramount, then how the work of this seminal director is re-membered is a matter of outmost importance. And to do his memory justice, I endeavour to create enough critical distance from either of two dominant approaches to Angelopoulos' cinema: whereas the first embeds Angelopoulos' preoccupation with time within a Marxist framework of 'history', itself made up of discrete periods, each full of internal contradictions destined to be superseded towards an eventual telos of collective transcendence, the second, guided by an Orientalist urge, observes in his work the operation of a privileged mode of cyclicity that, in distinct Homeric fashion, longs for a return to the origin, and praises it for its poetic reverberation of antiquity.

The historian and film critic Dan Geogarakas (2000) identifies in Angelopoulos' first period, itself covering his work up to and including 'Alexander the Great' (1980),^{iv} a cinematic and political radicalism that is contiguous to the anarchic tradition 'of Peter Kropotkin, Errico

Malatesta, and Nestor Makhnov' (2000: 178): such an orientation is marked by an anti-authoritarian stance directed against all forms of domination, repression and inevitability which must be overthrown, together with the values and practices acting as their foundation. Tellingly, in the film 'Alexander the Great', a group of Italian anarchists, fleeing a much suffering Greek village under the increasingly totalitarian regime of a rebel leader who was once hailed as a liberator, make sure that they smash the clocktower overlooking the central square, taking away the control he exercises on time and the marking of its passage. 'Neutralising' time, however momentarily, turns time back to zero: so that time can begin anew, time must hit a pause. In this regard, the application of a force adequate to the creation of an interval – the anarchic gesture par excellence- is necessary for time changing course and renewing itself. Angelopoulos' filming of the caesura that re-sets time and life alike also occurs in 'The Travelling Players', a film released a few years earlier, in 1975, albeit in much more complicated and intricate fashion. In both films, but more particularly in 'The Travelling Players', his preoccupation with time amounts to a commitment, equally political and aesthetic, to unleashing the future from everything that keeps it bound to the negative as foregrounded in the present and the past, separating from what it can be. The blocking of fascism, poverty and repression from returning, gives thus a chance to the forces of affirmation - justice, plenitude and creativity – to have another go, opening a path to actualising themselves in the yet-to-come, with the precise contours of their becoming-actual wisely placed, for all intents and purposes, beyond cinematic description and political prescription.

Conceived and shot mostly during the repressive regime of the Colonels, the military junta ruling over Greece from 1967 to 1974, 'The Travelling Players' is a demonstration of the

caesura itself, evincing the break at the heart of time, attesting to the non-coincidence of what otherwise appears as a natural succession of instants. Because it operates under sign of the caesura, the film observes its modality, participates in its functioning, making its effects concrete and productive. 'The Travelling Players' literally intervened into the hegemonic account regarding the making of modern Greece, especially with regards to the dramatic political events surrounding the totalitarian regime of Ioannis Metaxas (1936-1941), the period of the Axis occupation (1941-1944) and the Greek Civil War that officially followed (1946-1949), by staging one of the first and most challenging cinematic counter-narratives inspired by, and deeply sympathetic to a Left-wing perspective (see Georgakas 1997; Myrsiades 2000; Kosmidou 2017; Kornetis 2014; Vamvakidou 2013). Such counternarrative allowed for the oppression, persecution, exile, tortures and executions endured by Greek leftists^v on account of them being treated as 'dangerous and criminal' elements, and sometimes branded as 'traitors' by their powerful political opponents, throughout this period to be told directly, explicitly, and powerfully. The result is for another Greece, an alternative Greece to rise to the surface, and be affirmed. Based on the idea of re-enacting on screen key episodes of recent Greek history covering the years from 1939 to 1952, the objective is to arrest and expel the ongoing repression, deep-rooted fascism, persistent poverty, and deep shame for the defeat suffered by those associated with the Greek Left from returning. So that a path to the future as 'the pure and empty form of time' (Deleuze 2008: 113-114) is cleared, so that the different and the otherwise can reign supreme.

To Bordwell, Angelopoulos is a modernist because as young student in Paris in the early 1960s, he 'came under the influence of what might be called the "Langlois Cinémathèque canon": auteurs such as Welles and Mizogushi, and Hollywood genres such as the crime film

and the musical' (1997:11). To Deleuze, Angelopoulos qualifies as a modernist for following in the footsteps of Italian Neorealism and the French *Nouvelle Vague*, his cinema departed markedly from the classic era whereby images were organised according to the sensory-motor scheme, sharing the essential novelty of modern cinema and its crafting of audio-visual images which foreground time – temporality 'in person' as Deleuze notes – and its passage. The point of transition from classic to modern cinema Deleuze identifies with the Second World War and the questions it raised over a series of fundamental certainties bequeathed by the Enlightenment, key amongst them the faith placed on the human subject's capacity to respond rationally, reasonably and judiciously to critical situations and resolve them satisfactorily (Deleuze 2013a: 219-239). Out of such breakdown, a new cinema arose in Italy and France, itself populated with characters who finding themselves in situations they were unable to respond, become witnesses instead who, by suspending the urge for immediate action, undertake observations, activating thought once again (Deleuze 2013b: 161-193). For Deleuze, the crisis of action and its cinematic iteration, the action-image, ultimately undermined movement as paradigmatic in the manner the succession of images was arranged to convey the significance of events cinematically. In the post-war era, a series of innovations a new generation of directors such as Antonioni and Godard introduced, brought about a new type of image into being. Such image Deleuze baptises 'time-image' or 'crystal-image': the latter allows cine-audiences to experience time directly, apprehending events and their significance immediately, without any further, unnecessary 'mediations', especially those performed by 'action-images' and/or 'movement-images' in so far as the latter made time secondary to their operation.^{vi} In the modern era, unexpected, non-apparent or 'irrational' links between shots become preferred, empty, disconnected spaces ('any-spaces-whatever') are shown to be everywhere, and the journey, together with the aporias it connotes and the

risks it involves, emerges as the privileged mode of storytelling. The result is the crafting of pure optical and sound images which, according to Deleuze, unburden the event from its subordination to action, generating a direct image of time: modern cinema is characterised by the generation of 'time-images' and 'crystal-images' that manifest the endless splitting of time in two directions at once, repeating time's constitution as difference in-itself, and expressing it in audio-visual signs (see also Deleuze 2008). In this vein, Deleuze writes that

What constitutes the crystal-image is the most fundamental operation of time: since the past is constituted not after the present that it was but at the same time, time has to split itself in two at each moment as present and past, which differ from each other in nature, or, what amounts to the same thing, it has to split the present in two heterogeneous directions, one of which is launched towards the future while the other falls into the past. Time has to split at the same time as it sets itself out or unrolls itself: it splits in two dissymmetrical jets, one of which makes all the present pass on, while the other preserves all the past. Time consists of this split, and it is this, it is time that we see *in the crystal*. The crystal-image was not time, but we see time in the crystal (2013b: 84, emphasis in the original).

Deleuze's concepts of 'time-image' and 'crystal-image' correspond to a conceptual re-assertion of the primacy of time and/as difference - his main thesis as far as transcendental empiricism is concerned, as laid out in *Difference and Repetition* (2008)- and to the beginning of a labyrinth exploration of difference's aesthetic affirmation - after the model of Lewis Carroll's *Alice in Wonderland* that Deleuze reserves so much praises in his *Logic of Sense* (2004)- in the cinematic experiments conducted by celebrated directors. As variations on the

common theme go, Deleuze elaborates in his *Cinema II* (2013b) four different kinds of 'crystal-images' and three types of 'time-images', forming part of an unrestricted, propagative taxonomy which, as Bogue notes, is 'meant to create new terms for talking about new ways of seeing' (Bogue 2003: 4; see also Rodowick 1997; Angelucci 2014).

'The Travelling Players' supplements the Deleuzian quartet (2013b: 71-101) of crystal-images with a new type of crystal-image. Angelopoulos crafts images of such extraordinary consistency that act as filters, splitting *and* sieving time at once, a kind of audio-visual refinery laid out on the silver screen, with the distillation process dedicated to blocking repression, its past and present iterations, from contaminating the yet-to-come, banishing the negative from returning in the future. The crystal Angelopoulos' film gives us is neither 'perfect' in the manner of Max Ophüls whose films, lacking an exterior, continuously roll the passing of the present up into a past which circuits forever expand, nor 'flawed' as in Jean Renoir's films where there is always a crack appearing as a possible escape route for characters capable of exceeding the influence of the conditions they live under (see also Nevin 2018). Angelopoulos' 'sieving crystal' is also distinct from the 'decaying' variety one encounters in Luchino Visconti's films in which 'environments are inseparable from a process of decomposition which eats away at them from within and makes them dark and opaque' (Deleuze 2013b: 98). By the same measure, it also differs from Federico Fellini's 'expanding crystal' which, always already in the process of formation, displays an astonishing capacity for growth, while continuously making us wonder about how to go about entering it so as to join in its adventures.

The sieving crystal is fashioned after three critical operations, each of which equips it with the required directivity, density and filtering capacity to fulfil the caesura, i.e. the commitment to

endlessly embark on new, un-conditioned beginnings. The first operation refutes the assumption that time is constituted on the basis of the present, whereby time is taken to proceed from the past to the future in, and by means of, the passing moment. Such position is of significance as it imparts a single direction to the arrow of time, something which the camera of 'The Travelling Players' undermines at either side of the movie: at the beginning, as the troupe walks with marked leisureliness down a street in a provincial town, it is filmed to time-travel backwards, from 1952 to 1939, with aural signs declaring the forthcoming elections of 1952 *succeeded by* a public announcement regarding an imminent visit by Goebbels in 1939. Similarly, at the film's conclusion, the troupe's frontal shot outside of a train station is almost identical to an opening scene, itself indexed to 1952: while the film ends almost like it began, i.e. at the same spot, the cinematic description is completed in reverse, with the film closing in 1939, with a scene of the troupe's arrival, yet again, in the town of Aigio in that year. In the reverse interval the film carves, the fate of the troupe, together with its fluctuating membership, is presented through a complex storytelling sequence, itself punctuated by multiple points of temporal transition that allows us to see the troupe pass in and out of one set of circumstances to another, with events formally belonging to discrete periods continually crossing into one another, a mark of disrupted times communicating intensely with one another in a multi-directional, inter-weaving, unpredictable and incommensurable manner.

If unhindered directivity provides the crystal with the foundation to attain a critical distance from what is taken for granted, equipping it with a symmetry regarding the open, vacillating course of the currents permeating it, the second operation concerns the folding of time and affords the crystal with necessary density for it to work effectively as a mesh. The folding of

time is conducted by means of the troupe's on screen lives in the period 1939-1952 interpenetrating the fate of characters whose existence is owed both to distant former times, those of ancient Greece and the tragedies that embellished it, and to the proximate past, particularly that regarding the making of Greece as a modern nation-state and its portrayal in folkloric theatre plays. The time folding action the film performs provides the grounds for an intense communication to take place amongst three temporal layers, with the intensity of the linkages generated ensuring that the crystal is both dense enough to withstand the pressures exerted on it as it filters events, and adequately porous so that the outcome of the selection process reaches its full potential. Most significantly, such potential is designated by the actual re-writing of what is bequeathed (to the troupe and the audience) by the past as a given.

The splitting and sieving qualities of the crystal are affirmed in the third operation time becomes subject to. By means of a brilliant, innovative reworking of *plan-séquence* (sequence shot/extended take), Angelopoulos and his director of cinematography, Georgios Arvanitis, judiciously set the eye of the camera to perform time shifts and transitions within the duration of a single, uninterrupted shot. As a result, cinematic figures (and the audience) continuously time-travel between temporal points, with one and the same extended take starting for example on the 1st of January 1946 and finishing in mid-November 1952, points which are disjunctively connected through the very cut instituted by the camera. This aesthetic choice renders visible the caesura as constitutive of time and synthesises its occurrence for political ends. In as much as foreclosing the artifice of time, showing how time arises out of a cut immanent in its flow, the technique that Angelopoulos calls '*montage within the scene*' (Horton, Georgakas & Angelopoulos 1992: 31, italics in the original) embarks on a selective task: while the agents and conditions pertaining to repression and fascism are separated out

so as to be blocked from returning in the future in whatever guise, the caesura as the essential dimension of a revolution is welcomed to recur and forever return.

For the avoidance of misunderstanding, I should clarify that the critical and political operations of Angelopoulos' sieving crystal, i.e. its cinematic framing of the negative with an eye to us (the audience) opening up to a future unburdened by it, have nothing to do with the organic structure of classic cinema with its narrative emphasis on the transition from a general situation to a modified situation by way of decisive and necessary action (Deleuze 2013a: 159-178; see also Marrati 2008: 54-55). The displacements organising classic cinema's formula emerge out of an absolute faith in human agency and its capacity to alter the present in a progressive manner, setting up an indirect image of time in terms of a succession of modifications thus effected, with the latter expressing an absolute change in duration. For one thing, the image in Angelopoulos' sieving crystal is never in the present: instead, its search for the negative has a deep, multi-directional temporal density whereby the contemporaneity of past, present and future is attested in the image both making times present fold into times past and swinging without warning or preconceived logic between what has already been and what is to come. In its exploration of fascism and repression, Angelopoulos' image also keeps an eerie, well-calibrated distance from cinematic celebrations of human agency: its characters, are theatre actors, and thus mostly seers, wondering around mid-twentieth century Greece, witnesses of events that lie beyond their control. Even when the only named character, 'Orestes', undertakes a profoundly dramatic action as a partisan, such action is far from effecting drastic change in the situation in question and nowhere close to making history as his politics, those of the Left, end up in defeat. As such, no past or present repression is cinematically described as having been overcome; no new condition, utopian or otherwise, is

outlined as having risen or prescribed as programmatic.^{vii} Abandoning the safety of liberal and Marxist commonplaces and their cinematic iterations, however, does not make Angelopoulos a nihilist: if the affirmation of rebellion/revolution both as necessary for attaining a future unburdened and as incomplete, ongoing, and unending manages to pervade the sieving crystal, this is because Angelopoulos has placed his faith in the inter-activity of the cinematic image itself. For him, making it happen will have to pass through the image as an artifice of communication, itself conducted across several levels: enabled by the coordination of the camera and the projector and situated in the gap amongst its producers, characters and viewers, the cinematic image involves the relentless emitting of audio-visual signs in a dark room, occasioning a challenging, painful re-staging of the real, and giving rise to a powerful intervention, coming thus between what is and what could be.

Trinity Revised: Reversing, Folding, Synthesising

Hailed as ‘one of the major neglected movie masterpieces of our times’ by renowned film critic Michael Wilmington (1990a) and as a magisterial ‘four-hour epic [that] posited a new form of storytelling’ by the British Film Institute (2022), Theo Angelopoulos’ ‘The Travelling Players’ (1975) won BFI’s Best Picture of the Year and the International Critics Award at the Cannes Film Festival. The film that follows a troupe of actors as they criss-cross the Greek countryside in the war-torn years between 1939 and 1952, has fittingly been categorised by Karalis (2021: 6) as a prime artistic event: in the interstices of the encounter the film sets up between an iconic assemblage of mostly nameless, dispirited itinerant troupe members on the one hand, and a variegated congregation of interested spectators on the other, the spark

of something new and unexpected about to happen inheres with an exceptional force. And the effects of this force are as much well-intended as faultlessly executed: Theo Angelopoulos who as an ardent cinephile often found himself on the other side of the screen, once spoke of the enormous shock watching Carl Theodor Dreyer's 'Ordet' (1955) generated in him: 'I was delirious for three days'... As if I were sick, but happily sick. After *Ordet*, my eyes... [It was just as] when I first heard Vivaldi's "Concerto for Two Mandolins". How can such a perfection exist?' (Angelopoulos quoted in Wilmington 1990b). It could be argued that 'The Travelling Players' more than any other film that Angelopoulos has directed in his long career spanning more than five decades, affords him an opportunity to reconstruct the experience of a spectator's delirium in the shape of a directorial commitment - equally urgent, deep and critical - to unleash the troupe's (and the audience's) future from everything that separates it from what it can be. And it is precisely through establishing such connection, aesthetic as well as political, across the divide marked by the screen, while holding tight to a past as received and a present that passes, that Angelopoulos' desire breaks free, bestowing on the troupe's and the audience's future the promise of becoming unbound.

The cinematic operationalisation of the promise to release the future from the very bonds that insure an entirely oppressive reproduction of the same and the known in the yet-to-come, passes through the innovative combination of three techniques, which amounting to major artistic choices, also help elucidate the film's significance and inimitability in the history of Greek and world cinema. First there is a non-linear storytelling method that complexifies time, rendering its passage subject to non-sequential, 'irrational' cuts that keep exposing the artificiality of all connections, cinematic and otherwise. The disruption of normative narrative styles is perhaps most profound in the reversal of time's arrow, with the film beginning with

the troupe arrival in the provincial town of Aigio in 1952 and finishing with a much different troupe arriving at the very same town and at the very same spot, Aigio's train station, in 1939. Spatial continuity however can't disguise the discontinuities the earth-shattering events of the Second World War (1940-1944) and the Greek Civil War (1946-1949) have had on the life of the troupe with so many of its members having been lost forever and the remaining ones who barely made it alive, scarred for good. The repetition of almost identical lines by the narrator (who is also the troupe's accordion player) at the very opening and the closing scenes ('We are tired. We have not slept for two days' the old man's lines read, delivered with a deep sigh in his voice) underlies the profound losses and incommensurable sufferings incurred in the process. At the same time, the return of the troupe to the very beginning impresses on the cinematic audience the full significance of the stakes involved: as the troupe poses for the camera one last time in 1939, the possibility of the troupe engaging in a bare, identical repetition of the tragic events they have just emerged from, shifts the responsibility for finding an escape from the horrors awaiting them ahead, away from the film's protagonists, and onto the shoulders of an unsuspecting audience. The spectators of this unfolding tragedy are the only ones who know fully well what's lies ahead: having followed the troupe's fate ever so closely for the past four hours, they have been equipped with the wondrous capacity of foresight, something that the film's characters are devoid of. By placing the past ahead of the future and repositioning the centre of ethical decision-making – it is no longer the 'I' of the individual actor but the 'She/He/They' of the spectator who witnesses the events unfolding that carries the obligation to contemplate their effects- 'The Travelling Players' spells out with unparalleled clarity the political challenge involved: unless the cycle is broken and an exit to a future unburdened by what has gone before is found, time is bound to repeat itself. Blood, 'foreign' and 'brotherly', will be spilled, bitterness, shame, poverty, defeat and

oppression will return, time and again. This challenge pertains as much as to the world as existing at the time of the film's making in the mid-1970s, an era when revolutions were still considered possible and were actively pursued, especially in the Greece under dictatorial rule, and elsewhere in the 'Global South', as in our present context whereby this course of action though remaining decidedly deferred, continues to carry immense weight. The very unburdening of the future from everything that holds it back from affirming life, the new and the unexpected, the film decidedly reconfigures as act of care performed not for the sake of one-self: there is no space left here for ethical self-fashioning of the Abrahamic kind whereby one humbly declares oneself to others as 'good', 'elect' or 'worthy'. Instead the film turns the non-return of the past and the present into a demand placed in front of one (the audience) by an-other, i.e. the film's characters, whose lives' travails are literally moving: the task of unleashing the future is to be performed as much in the name of other times as in the name of troupe members who, barring just one, remain from end to beginning entirely anonymous on screen.

The only film character carrying a name answers to 'Orestes', literally meaning 'he who stands on the mountain', an appellation most fitting since he becomes a captain in communist-led guerrilla army fighting in the first instance against the occupying Germans and then against an alliance of Greek conservative, monarchical and fascist forces which, backed by Western states, principally the UK and the USA, rose (again) to dominance during the years of the Greek Civil War (1946-1949) and for several decades thereafter. During a short visit to the inn the actors are staying at while in Aigio, 'Orestes' is greeted by his sister as 'Tasos', the name of one of the main characters of *Golfo the Shepherdess*, the play the troupe performs on stage to gain a living. As a three-way split figure, 'Orestes' actualises the tense point of intersection

of two distinct sheets of past, one more remote, the other quite contiguous, with the passing present. This is the second remarkable technique the film deploys: as well as reversing time's arrow, 'The Travelling Players' also makes time fold onto itself. By setting up a series of temporal junctions that make discrete time periods communicate both intensively and purposefully with one another, it bends time backwards and forwards, making it double over and crease so that time always already stays in touch with itself as it bifurcates and opens into new directions. The times folded together pertain to a. the present, i.e. the events unfolding from 1939 to 1952, b. their immediate yesterday, itself connoted by the play *Golfo the Shepherdess*, a renowned turn-of-the-century bucolic melodrama written by Spiridon Peresiadis (1893) the itinerant actors perform as they travel around Greece and which portrays a highly idealised image of Greek rural life on the onset of modernity, and finally, c. the more remote 'glories' of ancient Greece. The latter are indicated both by the name 'Orestes' and by the actors' engaging in cinematic relationships carrying unmistakable parallels with the ancient myth of the curse of the House of Atreus as narrated in the exemplary texts of Aeschylus's trilogy of tragedies, 'Oresteia', themselves dating from the fifth century BC. And so, in 'The Travelling Players' we encounter an 'Agamemnon' - the troupe's leader, an Asia Minor refugee and a leftist- who his unfaithful wife ('Clytemnestra') and her lover ('Aegisthus', a senior troupe member and a fascist-turned-Nazi-collaborator) arrange to have arrested, only to be subsequently shot by a German firing squad for working with the Greek resistance. There is also the dutiful daughter ('Electra') who wishing to take revenge for the fate of her father, guides 'Orestes' to deliver it; there is 'Pylades', Orestes' loyal friend who is also arrested for his politics and sent to exile, and 'Khrysothemis', a character borrowed from Euripides' rather than Aeschylus' tragedies, standing for a thoughtless daughter who offers herself generously to incoming British and American troops.

During the film, the texts by Aeschylus and Peresiadis become subject to a ground-breaking rewriting that guarantees that they divert in significant ways from the original, concluding rather early and with decidedly altered endings. The precise moment the three temporal layers intersect corresponds to a scene of paramount importance, the killing of 'Klytemnestra' and 'Aegisthus' by 'Orestes' (see also Arecco 1998: 27): in full guerrilla attire 'Orestes' guns down his mother and her lover after the ancient Greek model at the very stage where *Golfo the Shepherdess* is performed and at the very moment when yet another confrontation, this time between a poor peasant ('Dimos') and a rich and powerful landowner ('Zisis'), takes place, threatening to shatter the bucolic play's rural idyll. The connections the film sets up by joining together the violence an ancient curse releases, an occasion of peasant defiance involves and a longing for freedom from fascism and oppression, both domestic and foreign, necessitates, carries the promise that the layers of past will be blocked from returning for, in the meantime, they will have been re-visited and meticulously re-written by actions unfolding in the stage of the present. The folding of time has a profoundly political purpose: the unburdening of the future from past determinations. In 'The Travelling Players' the duration of this meantime equals the film's screening time: the killing of 'Aegisthus' while playing the role of the powerful landowner ('Zisis' in *Golfo the Shepherdess*) is accomplished by 'Orestes' the communist partisan bursting on stage and delivering a line from *Golfo the Shepherdess* that belongs to 'Dimos'- 'Dimos' is a landless peasant whose name literally means 'the people'.^{viii} Such a turn of events introduces a major diversion from the scripted play, putting the story of *Golfo the Shepherdess* in a totally different trajectory which, quite pointedly, incentivises the audience attending the performance to applaud fervently and enthusiastically. It is this very applause that underwrites the elevation of 'Dimos' from a minor

character in the play to a hero: by killing 'Zisis' the rich landowner, 'Dimos' removes a major obstacle standing in the way of 'Golfo' and 'Tasos', the female and male protagonists of *Golfo the Shepherdess* who come from the lower rural strata, finding love and happiness in each other.^{ix} The audience's applause also renders the ancient tragic figure of 'Orestes' instantly innocent, making the final part of Aeschylus' trilogy, 'The Eumenides', entirely redundant and certainly unnecessary. As is well known, 'The Eumenides' deals with the fate of 'Orestes' after his commitment of matricide, his pursuit by the vengeful Furies and his eventual trial by a court headed by goddess Athena. The 'Orestes' of 'The Travelling Players' has simply nothing to account for: the audience's applause, an instant judgement formed by an alternative jury, absolves him of all wrongdoing. There is simply no need for either the Furies as ancient guarantors of revenge, or Athena as the sponsor of modern justice to intervene. 'Orestes' guiltlessness is further affirmed after his summary execution in 1951 for not having given up the armed struggle after the German's departure in 1944: as the communist partisan's body is laid to rest on a grave by the sea, surviving members of the troupe, first amongst whom is 'Electra', instinctively and loudly applaud his deeds.

The folding of time and the splitting of characters three-ways is attended by a third technique whereby time becomes completely subject to the whims of the camera, emerging as the conditioned outcome of the images it supplies. While 'The Travelling Players' storyline has been set on backward trajectory, moving from 1952 to 1939, and the events unfolding are situated within distinct yet connected layers of time, with the distant and near past communicating intensely with the fleeting present, the camera of George Arvanitis, the film's director of photography, imposes its own choreography on the proceedings, with the camera moving at a slow pace, itself embedded within long, uninterrupted takes, often involving

lengthy sequence shots (*plan-séquence*). In a clear departure from Hollywood norms where shots last only a few second and are arranged in shot/reverse-shot manner to move things along quickly, the shots of 'The Travelling Players' last several minutes, are typically equivalent of an entire scene, with the characters' (in-)action filmed continuously in a single take without the mediation of cuts till it reaches its intended conclusion. Moreover, because shots are conducted from a considerable distance, there is a marked avoidance of close-ups^x with a very occasional reverting to medium shots. As several commentators have pointed out, the opting for continuous images of extended duration, captured from afar and unravelling slowly easily qualifies as the artistic signature of Angelopoulos' cinema, sampling his every film (see Castiel 2016; Bordwell 1997; Horton 1997). In 'The Travelling Players', extended sequence shots -with the camera sometimes panning the space, sometimes tracking the characters, sometimes sitting motionless fronting the event unfolding- organise an entire economy of images: the film consists of 131 takes, the clear majority of which, 86 in total, are long sequence shots. It is precisely this aesthetic economy of unbroken sequences that equips the camera with the capacities of a time-machine, skilled at cutting and connecting events on its own accord, acting as a modern automaton (see Jameson 1997: 87) intend on synthesising time and enacting the real anew. Speaking in 1992, Angelopoulos described his deployment of *plan-séquence* as follows: 'World cinema thinks of Eisenstein when we say 'montage of attractions'. Then there is Hollywood's sense of 'parallel cutting from Griffith. But what interests me is what I think of as *montage within the scene*. In my films, montage exists not through the cut, but through movement' (Horton, Georgakas & Angelopoulos 1992: 31, italics in the original).

Now picture this: it is dawn, January the 1st 1946 and the camera, mounted on a dolly, tracks frontally a group of militant far-right, pro-monarchical hoods belonging to the infamous Organisation X – Organisation X played a major role in suppressing and prosecuting communists both during the German occupation, collaborating with the Axis authorities, and afterwards, especially during the White Terror (1945-1946). Having just emerged from a dancehall following New Year's Eve celebrations, they walk down a street singing, half-drunk, an anti-communist song as if in a military parade. The song broadcasts their determination to spill blood, 'the dishonest blood of traitors [...]for Greece attaining salvation'. As the camera tracks the group for 300 or so yards, the street begins to display signs belonging to 1952: first photographs of the army general-turned-politician Alexandros Papagos appear on shop's windows and then, a voice coming from a megaphone declaring Papagos' running for the office of prime minister in the forthcoming election on November the 16th 1952, interferes with the group's singing. The group which the camera has switched to tracking on its left, quasi-laterally, momentarily pauses, its leader points to something further ahead; with the whole group making a dash towards it, the camera lands amidst a much-excited crowd. An election rally is held in support of Papagos, the Field Marshall the speaker credits with securing victory for the fascist-monarchical, right-wing side of the Greek Civil War. Losing track of the hoods who have disappeared entirely in the commotion, the camera switches to tracking the speaker in a low angle shot: focusing on the balcony above the crowd, it captures the euphoria of the winners who are urged to continue to support Papagos so that the latter completes the task of securing Greece for the West during the ensuing Cold War. With the camera slowly re-turning towards the congregation below, it now picks members of the troupe in its 1952 manifestation, crossing the street at the back of the rally, tracking them laterally and then dorsally as they move slowly away from the festive atmosphere, their heads

hung low while walking down the same street the extended shot begun with. Before the uncut seven-minute sequence ends, the camera captures Electra making a gesture as if she has forgotten something, tentatively turning back to reach it, but alas, nothing seems to be there anymore.

As well as making time move towards the rear and having its layers fold on themselves, the camera is also capable of making time move fast forward to the future: it takes a matter of a few minutes to cross from 1946 to 1952. By dividing the flow time up and arranging it into a discernible segment, the camera sets up fast connections between the temporal points concerned, making the segment's artifice apparent while drawing attention to its significance. This time synthesising operation relies on the insertion of cuts-connections: separations-relations are organised as internal dimensions of a single, uninterrupted shot, giving what Angelopoulos calls '*montage within the scene*'. Here the cuts-connections are immanent to the image: cuts-connections appear directly rather than indirectly; rather than being instituted *a posteriori* in the filming process, generated as the outcome of the editing table, they are apprehended as constitutive and foundational of what is seen and experienced.

The synthesising procedure in question foregrounds an event as having taken place in the meantime posited by a single, lengthy sequence shot with the purpose of this meantime being to render problematic and questionable everything that official history and common-sense conceals from view within the category of 'natural', 'normal' or 'unavoidable'. By joining 1946 to 1952 within a single, unbroken sequence, while at the same time eclipsing the brutal violence of the Greek Civil War, a violence that has been undeniably perpetrated from both sides, 'The Travelling Players' is not pre-occupied with fielding either 'objective' searches for

the truth, the usual 'what really happened' project, or with perusing 'subjective' queries, trying to ascertain who's (more) right from who's (more) wrong. And if its perspective is surely one of great sympathy with the demands for social justice as fielded by the Greek Left, this is because at its core lies a far more unsettling and more pertinent observation, concerning the subversion of democracy, i.e. its turning into an instrument that secures the work of oppression. This counter-revolutionary move corresponds to the event the entire sequence described above brings to illumination: what troubles Angelopoulos most is that a popular longing for freedom has during the time lapsed turned against itself to such life-threatening degree that it has come to desire its own annihilation. Fast-forwarding from 1946 when the Greek Left was still going strong, enjoying wide popular support, to a week or so before the 1952 polls, 'The Travelling Players' raises a fundamental question: under what circumstances, does a socius choose to pursue its own repression? The Greek parliamentary elections of 1952 returned a major victory for the far right-wing party of Papagos and its fascist underbelly: by taking advantage of a politically weakened Centre and a physically and socially decimated Left, inclusive of the continued criminalisation of the communist party, Papagos' party tallied an impressive 49% of the popular vote, controlling 239 out of the 300 seats in parliament. This democratically established win paved the way for the creation of a Cold War crypto-colony interspersed with foreign military bases, curtailed political rights and an expansive security apparatus bent on protecting the state from 'internal enemies' abroad (see Tsoucalas 1969; Hatzivassiliou 2016; Panourgia 2009).

The synthesis effected in Angelopoulos' sequence shots time-travels in the opposite direction too: shot no. 29 occurs midway, interrupting once again the film's narration, taking things back to the autumn of 1952, focusing on the reassembled troupe, many members of which

look distinctly unfamiliar because of not having been introduced to the audience even at this advanced point of the story. Shot no. 29 begins with the troupe strolling aimlessly at Aigio's jetty in 1952 - we hear and see evidence of the upcoming election- and ends with transporting the troupe back to 1940s with Greece under German occupation, a mere 3 minutes and 33 seconds later. Tracking time backwards at speed puts the 'normal' into question once again, especially the official version of history according to which 1950s Greece was a sovereign nation-state, free from foreign occupiers (and their local collaborators). What, if any, has changed in the meantime of 1952 to 1942? it asks. This question is posed through yet another long sequence shot, itself organised around the camera tracking in reverse direction the trajectory of two transport machines: first it follows an open-air tricycle hired for the Papagos campaign – the tricycle moves in front of the camera, turning to its left- and then tracking a black Mercedes carrying German officers, with the car entering the frame from the very position the tricycle has disappeared from view, and the camera turning to the right, repeating the tricycle route's in the opposite direction. As in the previous sequence, no. 68 described above, the cut from one temporal point to another is included in the shot in a seamless fashion, with no apparent gaps occurring in the interval of the segment concerned. The tracking shot exploits spatial continuity, transforming it into temporal discontinuity while rendering space secondary to time. The consequence of this artistic and conceptual choice is what Angelopoulos calls 'montage within the scene': the latter has the caesura organising a non-chronological synthesis of time placed as an immanent and interior rather than transcendent and exterior dimension of time itself. This is what the camera achieves: it constitutes the caesura in a performative way, while deploying it as the basis for the conduct of political critique. The camera's making of the interval an internal aspect of its *modus operandi* allows it to render the connections erupting from the cut as emergent of the critical

process it instigates, repositioning the apparent 'irrationality' or 'impossibility' of such connections into a matter contingent on perspective. What the camera discloses is that time and the real, the artifice of their constitution and sequence, are not set once and for all; historical progression is problematic; other times, other realities, the otherwise itself are attainable.

The conversion of the absolutes of space into the relatives of time is an exploit repeated in time's folding onto itself. In the film, Aigio predominantly functions as a temporal designation. This is the town to which the itinerant troupe returns time again, once in 1952, a second in 1939, and a third in 1940, staging a performance of *Golfo* on the very same day the Greek-Italian war breaks out on October the 28th 1940. By choosing to cast Aigio as the pivot of this recurrence, 'The Travelling Players' invites us to cinematically revisit the very origins of the Greek nation-state. The modern foundation of Greece is intimately tied to the revolution against the Ottoman empire with the declaration 'Freedom or Death' (*Ελευθερία ή θάνατος*) as pronounced in Agia Lavra on March the 25th 1821 being of immense political and emotive significance. Agia Lavra is an important monastery and place of pilgrimage located a few miles away from the town of Aigio itself. Today the inhabitants of Aigio celebrate the 1821 declaration of the Greek War of Independence in an anticipatory manner, reminding themselves of their forebears' participation in it and of their town being the first one to be liberated from Ottoman occupation. It has become a relatively new tradition on the 26th of January every year for the inhabitants of Aigio to commemorate a secret meeting: at the end of January 1821, leaders and notables are said to have gathered in Aigio to iron out any outstanding differences, setting the stage for official declaration of independence in March of the same year. As a banner hung outside one of the town's museums in the summer of

2021 put it, the meeting was successful in ‘planting the seeds of rebellion’ firmly on the ground. What the repeated return of the travelling troupe to Aigio signify is that the revolution is far from complete: as such, it is yet-to-come and must begin time and again.

Amidst cinematic images full of buildings lying empty and in an advanced state of disrepair, comprising mostly of abandoned warehouses and offices of what in the 19th century was a thriving, far-reaching trade in black Vostitsa raisins^{xi}, all enveloped in a distinctly wintery atmosphere of dark, clouded skies, northern, chilli winds, and a dull, early morning light of such low intensity that barely illuminates the surroundings, the travelling players’ weariness and near destitution is a recurrent motif, accompanying each and every return to such a point of spatial and temporal gravity. And yet what also returns with every new turn of the troupe’s affairs taking place, is a song that foregrounds the inescapability of the caesura repeating itself: originally sang by Danai Stratigopoulou, an artist with multiple connections with the Greek and international Left (see Rizospastis 2013), the refrain of her legendary 1930s song ‘You will come back’ – ‘you will come back, however many years pass by, you will come back...’ – has such a lingering affect that haunts the entire film with the force of an *amor fati*. Its singing by ‘Pylades’, Orestes’ loyal friend and comrade in arms, as a musical counter to ‘Aegisthus’ fascist-nationalist anthem in an early scene that takes place in 1939 reverberates throughout the film, renewing the unactualized potential of a union/deed yet to reach its completion, carrying it far into the distance, folding one manifestation into another, making times past communicate with times future. What returns is the promise of this irresistible longing, the caesura in-itself.

The Powers of Discernment

Due to the performance of a filtering function that separates repression and fascism out, while allowing for the desire for revolution to pass through, 'The Travelling Players' furnishes a distinctive time-image to Deleuze's tripartite classification (Deleuze 2018b). Specifically, Angelopoulos' film supplants Deleuze's third time-image as indicative of the event as boundless becoming (2013b: 130-160) with its conceptual *a priori*, revealing the discriminating procedure it conducts to be a precursor of fundamental importance: it is on condition that the camera has apprehended all forms of negativity and encased them in celluloid form, and the projector has rendered them publicly known on the silver screen that the future is called upon to emerge, subsequently and consequently, as 'the pure and empty form' of time (Deleuze 2008: 113-114). The discerning time-image 'The Travelling Players' give rise to is the corollary of the sieving activity conducted by the film's crystal: by means of framing the negative, freezing it on screen and displaying it for posterity, it paves the way for disabling the negative's instantiations from coming to pass, withholding their transit to the yet-to-come. Parallel to that, the interval the discerning time-image institutes allows the affirmative potential the past and the present have suppressed from coming to be, to be released once again, inviting in this way its actualisations to take place in a future unknown.

While Deleuze associates the first direct time-image with cinematic jumps into sheets of past that, despite their preservation and co-existence, remain resistant to all kinds of actualisation, and the second direct time-image with the filmic habitation of de-actualised peaks of present, all of which occur in simultaneity (2013b: 103-129; see also Angelucci 322-333), the third

time-image pertains to the future and all the unactualized potential it involves. As such the third time-image is drenched in the virtuality of the forever new, soaked in the vitality of the persistently different, saturated with the unadulterated possible that chance contains. In this case, the caesura is especially marked for the thresholds it fosters to an otherwise, enabling the affirmation of the different to come about via a joining of forces with everything the future as the unexpected and the undetermined has to offer. As Deleuze himself puts it,

‘This is the third time image, distinct from those we saw in the previous chapter. The two earlier ones essentially concerned *the order of time*, that is the co-existence of relations or the simultaneity of elements internal to time. The third concerns *the series of time*, which brings together the before and the after in a becoming, instead of separating them: its paradox is to introduce the enduring interval in the moment itself.’ (2013b: 160, italics in the original).

Deleuze encounters the third time-image in the direct cinema of John Cassavetes and Shirley Clark and the ethnographic documentaries of Pierre Perrault and Jean Rouch^{xii}, noting that the becoming they enact, a becoming pertaining as much to characters and their adventures on film as to the film-makers and their evolution as image creators, puts (self-)identity in perpetual crisis and exhibits an indifference both to stability and truth. In this context Deleuze reworks Jean Rouch’s espousal of the concept of *cinéma-vérité* to denote a commitment not to a cinema of truth as if this amounted to a call for a renewed positivism, but to the truth of cinema as art (2018b: 156). Such truth is none other than time itself, with the direct re-enactment of its incessant splitting in a ‘before’ and an ‘after’ on screen corresponding to the highest of all conceptual exercises and the noblest of values. Immanent in re-conceiving life on the basis of such incessant schism is the cinematic affirmation of the desire of not staying

the same: by continually engaging in new encounters, one constantly crosses limits and thresholds, incessantly becoming-other as a matter of a fateful choice.^{xiii}

While full of adventures, 'The Travelling Players' ultimately loops time, stopping short of presenting images of becoming-other. Angelopoulos will go on to craft such time-images in the 1980s and the 1990s, during the mature phase of this trajectory, especially in 'The Suspended Step of the Stork' (1991) and in 'Ulysses' Gaze' (1995), when the bitterness and anger for the Left's lost opportunities for staging a successful revolution in Greece in the 1940s have subsided, and a more critical look at the regimes of 'actually existing socialism' has been achieved by the filmmaker both before and after the collapse of USSR in 1989, especially on the occasion of his other early daunting masterpiece 'O Megalexandros' (1980). While the becomings-other of mature Angelopoulos are worthy of systematic study, it should be sufficient for the moment to note that the route Angelopoulos's time-images have followed is important in and of itself: it indicates that the invention of cinematic images of discernment that arrest the negative, filter it out and block it from passing through, amount to a prelude to filmic signs in praise of becoming. In this scheme, time-images of discernment form a pair with those signifying becoming: both populate the Deleuzian category of 'the series of time' as far as they put the stress on the before and the after of a caesura that separates by connecting and relates by parting. While one side of the caesura corresponds to the limit of a crossing over, indicating a tending-towards that must be subjected to refinement so that it gets rid of everything holding it back from fully realising itself, the other side rejoices in the open, the unknowable, and the indeterminate such crossing over entails once the hurdle of distillation has been completed. While the one side of the caesura works by means of careful

selection to unleash the potential, the other side celebrates the pure joy of giving oneself to the future, entirely and unconditionally.

The position of discernment as a prelude in Angelopoulos' oeuvre does not mean that its powers are secondary or subsidiary to becoming. Becoming can only come about on condition of discernment having carried out its task, a task equally critical and political. In *Difference and Repetition* (2008), Deleuze conceives the third synthesis of time as arising out of Friedrich Nietzsche's notion of the eternal return. Importantly he grants Nietzsche with having not only conceived time anew, that is, on the basis of a future forever returning as 'the pure and empty form of time', but also with having invented a novel way for us to dwell in it (Deleuze 2012). This is so for the eternal return also amounts to the practice of critique to which all values and practices are to be subjected to with a view to evaluating their affirmative, life expanding, potential enhancing properties from those which steeped in negativity, foster resentment, bad conscience and guilt. For Deleuze

'Nietzsche's secret is that *the eternal return is selective*. [...] The eternal return is not only selective thinking but also selective Being. Only affirmation comes back [...] The eternal return should be compared to a wheel whose movement is endowed with a centrifugal force that drives out everything negative (2005: 89; see also 2008: 370).

In 'The Travelling Players' the cinematic forces Angelopoulos has deployed have crafted such elaborate and strong rectangular net to block the negative, always already indicated by recurrent foreign occupations and repressive, unjust domestic regimes plighting the Greek

polity, from returning. Both the previous forms and the current attributes of domination have been captured cinematically, both the set of conditions pertaining to repression and fascism and the agents who have enabled them to take root, have been arrested in celluloid format. By means of fine cinematic judgment, the discerning time-image has isolated the negative, held it back, and allowed for a future to be envisaged as entirely and unconditionally open.

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ⁱ For a press report go to <https://www.efsyn.gr/node/329250>. Rollet's (2015) Derridian reading of Angelopoulos' cinema, stressing the significance of spectres for our understanding of the latter's 'poetics of return', is particularly relevant here.

ⁱⁱ <https://www.newsit.gr/politikh/katerina-sakellaropoulou-to-ergo-tou-thodorou-aggelopoulou-eggrafetai-stin-istoria-tou-ellinikou-kai-tou-pagkosmiou-kinimatografou/3458562/>.

ⁱⁱⁱ In Grønstad (2015: 264).

^{iv} For an insightful and comprehensive discussion of Angelopoulos' distinct periods, see Stathi 2012.

^v Panourgia (2009: 17-18) astutely notes that the category 'Leftist' has no fixed, precise content; while political regimes in Greece from the 1920s to the 1970s were intensely suspicious of all kinds of activism advocating change and social justice, they tended to group together and repress equally strongly communist party members, associates and sympathisers, and labour union activists and anarchists. At the same time, within the broad movement of the Left, there was intense ideological and practical friction amongst a vast array of positions inclusive of Marxists, Marxist-Leninists, Socialists, Trotskyists, Maoists, Eurocommunists, Fourth-Internationalists and Anarcho-Syndicalists. This is of course also true for the 'Right', a term associated with an equally wide spectrum stretching from conservative liberals critical of the role of the monarchy in the country to committed royalists and those on the extreme Right, itself associated with totalitarianism, fascism and state terror.

^{vi} According to Deleuze (2013b), modern cinema repeats in another register the Kantian revolution in philosophy: Kant uncoupled time from movement, dissociating its conceptualisation from the taking of measurements associated with the observation of the successive positions occupied by celestial bodies in the sky that Aristotle had previously posited as pertinent for deducing time.

^{vii} Despite this, Angelopoulos does not discount human agency all together: as I show below, 'Orestes' performs a re-visiting of the conditions giving rise to modern Greece, re-evaluating their import, and eliciting an affirmative response. Yet the promise contained therein remains unfulfilled, with the future hanging in the balance.

^{viii} In Angelopoulos' cinema, "the characters are human signs and not psychological figures" argues eminent Greek critic Nikos Kolovos (1997:20).

^{ix} The play by Peresides as well as occupying a most important place in the nationalist imagination of the modern Greek state (see Karakasidou 2020), has a central role in Greek cinema, having furnished the basis of the first Greek feature film, *Golfo*, a 1914 silent movie by Konstantinos Bahatoris (Karalis 2012: 8). Angelopoulos' incorporation of Peresides' play in his film bespeaks of a desire to return to the origins of Greek cinema for setting it on a different foundation.

^x Certain exceptions apply such as the long soliloquies of 'Agamemnon', 'Electra' and 'Pylades' that further layer the narration by bringing attention to the events of 1922, December 1944, and those partaking to the life of those sentenced to exile. The soliloquies which correspond to testimonies

belonging to anonymous individuals, have been recorded for the sole purpose of the movie, showing that Angelopoulos' ethnographic sensibilities run deep.

^{xi} Vostitsa (Βοστίτζα) is also how Aigio was known before it was renamed in the 19th century. The name is probably of Slavic origin, meaning garden or fruit bearing place, probably applying from the 9th century onward. It was kept in official use by the Frankish, Byzantine and Ottoman rulers of the area for several centuries, before it was dropped by the Hellenising drive of the newly established Greek nation-state.

^{xii} It is quite important to note in this connection that Angelopoulos studied under Jean Rouch in the early 1960, when the Rouch was in charge of the *Comité du Film Ethnographique* in Paris (see Karalis 2021:19).

^{xiii} It would be a grave mistake to see this becoming-other as a solitary exercise. To the extent that becoming-other is bound with encounters, it is deeply associated with the emergence of a people-to-come (see also Deleuze & Guattari 1983, 2004).