The Interplay of Place and Nostalgia
in Contemporary Migratory European Cinema

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Abstract

Nostalgia is a quintessential part of a migratory experience. Displaced people, living often in the margins of the host country, feeling as an ‘outsider’ or subordinate, are deterred from developing deep human relationships, and express their emotional state. Due to the increase of relocated populations in Europe, the representation of migrant identities has assumed a prominent position in recent cinematic traditions. This project seeks to investigate the complex relationship between place and nostalgia in defining cinematic identities in contemporary European cinema. As part of this practice-based project, a screenplay and a docu-fiction film are produced, aiming to bring attention to nostalgia as a consequence of displacement; underpin its pluralistic nature and impact on identity; and allow migrants to express their otherwise internalised feeling of nostalgia. The practical component also aims to challenge traditional creative strategies that have been used to explore the topic by proposing innovative filmmaking techniques that explore the nostalgic condition in an honest and comprehensive manner.

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List of Accompanying Material

One video file (mp4):

- *Europa/Mnemonic Muse* – film

Two documents (pdf):

- The thesis
- *Europa/Mnemonic Muse* – screenplay

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Author's Declaration

I declare that this thesis as well as the accompanying material (screenplay and film of *Europa/Mnemonic Muse*) are a presentation of original work and I am the sole author. The thesis has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.

Sections from chapter one of this thesis have been used by the present author in his publication:

> Giapoutzis, T., (2021). When Dahlias Bend Down. *Screenworks*. 11 (1). Available at: https://doi.org/10.37186/swrks/11.1/9.

In the Introduction of this thesis, the brief discussion of *Quiet Life* (2019), an earlier piece of film work by the present author, is inspired and influenced by the following conference papers presented by the present author:

> Giapoutzis, T., (2018, June). *The Interplay of Landscape and Nostalgia in Migratory Europe: Analysing the Documentary Quiet Life*. Paper presented at the Nostalgia in Contemporary Culture, Odense, Denmark.
>
> Giapoutzis, T., (2017, December). *Quiet Life: Personal Nostalgia in the Autobiographical Film*. Paper presented at the Memory, Melancholy and Nostalgia, Gdansk, Poland.

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> Giapoutzis, T. & Kleftakis, M., (2019). Quiet Life. *Journal of Anthropological Films*, 3(02), e2792. Available at: https://doi.org/10.15845/jaf.v3i02.2792.

Introduction

> Once upon a time, there was an ingenious man. After a victorious war that lasted ten years, he set sail for his homeland to reunite with his beloved wife, Penelope. A journey that lasted for another ten years. On his way, he had to fight monsters, go against the Gods' desires and resist the temptation of becoming immortal. When the beautiful and possessive sea nymph Calypso offered him immortality in exchange of living permanently with her, he replied, "Full well I acknowledge, prudent Penelope cannot compare with your stature or beauty, for she is only a mortal, and you are immortal and ageless. Nevertheless, it is she whom I daily desire and pine for. Therefore, I long for my home and to see the day of returning''.
>
> Homer, 1921, pp.78–79

That fictional character, Odysseus, and his strong desire to return to his homeland gave rise to the concept of *nostalgia*. Nostalgia's etymological analysis signifies its complexity and profound relationship to *place*. It is a compound word consisting of the Homeric word nostos (homecoming) and algos (pain). Even though it has been approximately 2800 years since Homer wrote about Odysseus' adventures, the term *nostalgia* was not coined up until the 17th century. However, the word nostalgia is not Greek but rather, as Svetlana Boym suggests, only "nostalgically Greek" (2001, p.3). The first use of the term was by the Swiss medicine student Johannes Hofer in 1688. Hofer associated the term with the German word *heimweh* which, in a simplistic translation, means homesickness. At the time, nostalgia was considered a curable disease. Swiss soldiers fighting abroad were some of the first victims diagnosed with the newly identified sickness. Initially, nostalgia was limited to describing the pain one feels when relentlessly longing for one's homeland. By the beginning of the 19th century, doctors noticed that a return to the homeland did not always alleviate the symptoms. Contemporary conceptions of the term attribute a broader sense to it. Sedikides, et al. (2004, p.202) claim that "Nostalgia is yearning for aspects of one's past, a yearning that may include but is not limited to one's homeland. This yearning may pertain, for example, to events, persons, or sights". Theorists agree that nostalgia is a universal experience, not limited to a specific group of age (Batcho, 1995, 1998; Mills and Coleman, 1994). As Kaplan argues, "There is no one who at one time or another has not experienced nostalgia" (1987, p.465). The concept functions in several different ways in our lives. It solidifies our sense of identity when allowing us to go along with the present and restore our self-worth by reminiscing an idealised past (Kleiner, 1977). It enhances our sense of cultural and national belonging while restoring and sustaining a sense of meaning in our life (Baumeister and Leary, 1995). Finally, and related to this, nostalgia bolsters our connection with the others. This re-ignition of meaningful relational bonds satisfies one's need for interpersonal belongingness, thus benefiting self-esteem and identity (Leary and

Baumeister, 2000). It could be summarised as nostalgia being a source of identity uncertainty–reduction or identity attainment (Cavanaugh, 1989).

Nostalgia appears to resonate even more with the societies we live in today in Europe. High flows of people facing displacement from 'home', whether through the voluntary search for work or forced exile as a consequence of conflict, are often forced to find a new sense of identity. Their personal or collective biographies seem to be increasingly irrelevant as societies force them to look with urgency into the present and the future. That nostalgic remembrance of childhoods, cultural traditions and aspirations might provide an answer to this modern instability. In this way, our understanding of the *present* is inescapably informed by the *past*. Nostalgia offers therefore that bittersweet bridge between the *now* and the *then*. It is that state of mind that various forms of cultural production have attempted to explore. The nostalgic feeling is primarily experienced and triggered through sounds - a familiar sound of a bird, a closing door, laughter – and images – a landscape, a photograph, a street. One then could argue that film, as an audio-visual medium, serves as the exemplary vehicle for the exploration of nostalgia. We think and remember in narrative ways, leading storied lives. As psychotherapist Brian Johnson suggests:

> Movies can take us to places we would never go and quite possibly never should go in real life. Although by going to these places vicariously through film, we are able to have experiences that can help us see ourselves and our problems more clearly.
>
> in Uhrig, 2005, sec. 1, par.4

Those who experience sentimental cinematic journeys to the past, however, have often been criticised for creating falsified or *prosthetic memories* as they have been called by Pam Cook (2005). In this formulation, objective personal or collective histories are amalgamated with subjective realities, with the intention of offering higher emotional impact to the viewer. In this way, cinematic journeys accommodate people's refusal to confront the problems and challenges of the present by directing them to seek refuge in an imagined past that is more stable and certain. In criticising British heritage films, an inherently nostalgic genre, Cairns Craig (1991) argues that the narratives of films like *A Room with a View* (1985) have no connection with the *contemporary* whatsoever, inviting the audience to a visually compelling *past*. For Craig, such representations of the past lack historical authenticity, rather they operate in total isolation of what existed before or after, indulging the viewer into a world of fantasy and self-delusion. But is the dramatisation of history as problematic as it may appear? Pam Cook takes a very different

view, suggesting that "where authentic histories claim to educate us about the past itself, imposing narrative order on chaotic reality, these modern-day reconstructions tell us more about our relationship to the past, about the connections between past and present, and our affective responses" (2005, p.2). In this way, nostalgic cinematic experiences may offer much more than to simply emotionalise memories. They allow audiences seek further understanding of the past, present and their interconnection. Cinematic nostalgia can, therefore, as Cook suggests, provide "a way of coming to terms with the past, as enabling it to be exorcised in order that society, and individuals, can move on" (Ibid., p.3.).

This project aims to investigate the dyanmic interplay between nostalgia and place/displacement in contemporary Migratory European cinema. Exploring the subject exclusively in a conventional academic written format would significantly limit the scope of this project in terms of objectives, outcomes and produced knowledge. A traditional film studies academic approach is necessarily distanced from the subject matter – which is the living human element and the open flow of human experience. This is a research project by creative practice (*praxis*) that investigates the subject in an equally dynamic fashion through the creation of art. Robin Nelson argues that such approach to research "involves a *being-doing-thinking* that can generate new knowing across a range of intra-disciplines" (2022, p.19). Such *praxis* "denotes research undertaken not primarily nor exclusively through the cognitive processes (thought, reason, intellect) with findings published in words which typify the Western intellectual research tradition, but through 'doing' — activities which start perhaps in experience, perception, awareness, play, crafting but which are not devoid of thought" (Ibid., pp.19-20). Nelson summarises this research model as "investigation and innovation by the imbrication of theory within practice" (Ibid., p.19). This project draws on discourses across a range of disciplines – such as psychology, psychoanalysis, sociology and film studies – to create a number of layers of meaning explored through practice, leading to new understandings and knowledge. As Victor Burgin argues, "if audiovisual forms are inherently discursive, then an intellectual argument can equally well be presented in the form of a film or video as in a more conventional written form." (2006: 6).

As part of this practice-based project, a screenplay as well as a docu-fiction film are produced, aiming to bring attention to nostalgia as a consequence of displacement, underpin its pluralistic nature and impact on identity. The practical component involves recruitment of contributors and filming in a range of European nations. Migrants of different backgrounds who express

their otherwise internalised feeling of nostalgia. In this way, participants become co-collaborators in the scriptwriting and filmmaking processes as they are both very much influenced by participants' everyday activities, interests and emotions. This collaborative process with 'real' people, their circumstances, experiences and understandings of the role of nostalgia in those circumstances and experiences, provides the raw material for the creative outputs of this project. This demonstrates yet another benefit of the research by creative practice methodology followed in this project, compared to a mere limiting and reductive theorisation of participants' experiences. The creative outputs also aim to challenge traditional creative strategies that have been used to explore the topic by proposing filmmaking techniques that comprehensively emulate the nostalgic experience. Conventional cinematic reflections on the displaced individual's nostalgia often adopt one or several of the following creative strategies: linear narratives that indicate a 'logical', cause and effect' relation to the nostalgic individual's life; screenplay and editing that use 'beautiful' images from their past, creating a simplistic depiction of the nostalgic experience and taking the viewer's attention to the subject's past instead of their present life where they live with the consequences – positive or negative – of nostalgia; a dramatic return to the home country, again contributing to obsolete understandings of nostalgia. The creative outputs of the project explore a number of cases of nostalgia, which differ to each other while all motivated by displacement. They aim to promote progressive views on nostalgia that consider it as positive instead of a regressive emotional condition. Non-linearity in script and editing highlight the multiple timelines in which nostalgia operates. All scenes are located in subjects' current life conditions, even when nostalgia is experienced, avoiding the commercialisation of the condition through the use of beautified images from the past long gone. Instead, and for those moments one is forced to nostalgise the past, reversing from forward thinking to memorialising the past, still images are used. Moments of being in-between expressed in a minimalistic visual manner. Subjective sound design heightens the experience, expressing that mental journey to the past, which never actually takes them away from their current lives. Those techniques resonate with the real-life experiences of subjects who appear in the creative outputs. The involvement of those, also in the development and scriptwriting processes, not by literally co-writing, but by proposing creative ideas that derive from their everyday lives, form a unique creative process that all together results into honest expressions of their nostalgic condition.

My presence as researcher and filmmaker is at the core of this project. Having this dual role allows me to attain the 'insider's position and reflect also on the filmmaking process. I am both

analyst and critic of theories, discursive practices and audio-visual texts as well as a creative practitioner directly engaged with and responding to 'real' human subjects, their experiences, emotions and understandings, while also placing these within artistic and critical frames. That expands the scope of this project, offering additional areas of investigation beyond those presented through the theoretical examination of this project's concerns and the creative outputs themselves (screenplay and film). My own intense experience of nostalgia was the initial trigger for the development of this study. Having migrated from my home country, Greece, to England nearly eleven years ago was the inciting incident in this process. Over the years, I experienced an increasing desire and longing for a return. That was the main motivation for the development of the feature-length documentary *Quiet Life* (2019) that I produced, directed and self-shot in my hometown in Greece. *Quiet Life* has since been an inspiration for this research project. The making of that film has been crucial stage of my intellectual journey that led to the conception of this study's theoretical framework. A brief discussion of *Quit Life* is useful to clarify my relationship to the notions analysed in this study, while also establishing my approach to filmmaking as a process of investigation.

The Inspiration of this Study

Crossing my country's borders meant several major changes of everyday life to me as it was not only a change of country, but also a change of type of living place. From a town with a population of around 60,000 people going to the absolute modern metropolis, London. Commenting on Patrick Keiller's documentary *London* (1994) in which the director creates a subjective portrait of the city, Robinson describes the projected urban space as "made up of transitory spaces, places in which identity and meaning are replaced by ephemerality, banality and ambivalence, and the sociality of the collective is reduced to suspicion and surveillance. In these spaces one is never at home but always in a state of passing through" (2010, p.118). Even though *London* provides only a *filmic illusion* of the city, there are not many residents of the metropolis who would argue against Keiller's (and Robinson's) critique of the city. In this *global* place, determined by mobility, post-modernity, amalgamation of cultures and rootlessness, establishing a concrete sense of home constitutes a difficult task. That is the case especially for immigrants. Unless they are exiles, long-term immigrants become diasporans and according to Cohen's thorough examination of members of diaspora, they frequently grow "a troubled relationship with host societies (2008, p. 17).

In this case, I am no different. That is the kind of relationship I have had with the United Kingdom over the last 11 years. Over this time, I increasingly started developing the bittersweet feeling of nostalgia. Nostalgia for my home, Kavala. The moment of that personal realisation was undoubtedly a strange one as I was never a patriot or sentimental towards my nation's or its people's characteristics. The living conditions in England had increased my doubts on my identity, not the national but certainly the private one. At first, I thought that additional to the aforementioned qualities of London my nostalgic condition was the one responsible for my troubled relationship with the city, causing me difficulty to adapt to the new environment. In fact, the situation was vice versa. It was my London everyday life, an unsatisfactory present, that infused nostalgia. For as Svetlana Boym says, nostalgia "is not always about the past; it can be retrospective but also prospective" (2001, p. xvi).

In 2016, an opportunity to make a film in my hometown came up. It was the peak of the refugee crisis in Europe, when hundreds of refugees temporarily lived in Kavala, before they are allowed to continue their journey to Northern Europe. That film turned out to be *Quiet Life*, an observational documentary that explores the everyday lives of a Syrian refugee family in Kavala, placing them in direct juxtaposition with the lives of local Greeks. This creative approach would allow me to conduct an overall examination of the sense of home in relation to the effects of human mobility in my hometown. An examination in which the landscapes of Kavala – both rural and urban – acquire a prominent position as they constitute the new home of people who ended up there because of a distant war, the longstanding home of weary and ageing locals, and the home of the filmmaker. One of the mutual connections between the Syrian and the Greek characters in the film is their shared experience of nostalgia. An unspoken nostalgia that it would be impossible for me to fully define. One could argue that my personal nostalgic feeling forced me into noticing, even discovering a non-existent, nostalgic condition in the characters of *Quiet Life*. Even so, that is part of a subjective cinematic view of reality. Film, as the perfect time-travel machine, mimicking the mechanics of nostalgia, allowed me to revisit my hometown, give a glimpse to the past but also contemplate on the future. The process of making *Quiet Life* and the time I spent in my hometown, proved to be a therapeutic creative reflection on my personal nostalgia, paving the way for this study's more focused interrogation of the nostalgic condition.

Even though my personal journey is nowhere near as adventurous and perilous as that of Odysseus' ten-year way back home, the emotional foundation has been the same. I quickly

realised my nostalgia is not exclusively for my homeland. It has been much more profound and complex, inexplicable at times. Therefore, this research project serves also as a journey of self-discovery, my own metaphorical return to Ithaca, guided by the creative processes of researching and filmmaking combined.

Frameworks of the Study

Geographical Place

In this interrogation, the establishment of a geographical framework is essential. Place is one of the primary constituents of the theoretical framework and therefore defining its scale within this examination impacts the methodologies and outputs of the project. My personal relocation from one end of the European continent to the other, instigated the consideration of Europe as the locus of examination in this project. Europe and the idea of Europeanness has always been contentious. In 1992, Duncan Petrie states:

> Europe is currently undergoing massive social and political change. Shaped by the legacies of colonialism, the collapse of Soviet-supported regimes in the East and the development towards greater economic and political integration in the West, the continent is a seething pot of cultural, national, regional, racial, political, religious and social diversity.
>
> 1992, p.1

Paradoxically, this has never been more true than it is today. Thirty years later, that political integration in the West has resulted in a brutal war between Russia and Ukraine. The multi-faceted diversity Petrie describes (even though not as a single factor) has caused the rise of numerous nationalistic movements across the continent. Hence, one may wonder: Is there a common European identity? When can someone be called a European? The nature of a common European identity is fragmented. In the early days of the European Union, many (Haas, 1958; Galtung, 1973) predicted and expected the emergence of a common European identity. However, Segatti and Westle discern that "proponents of the European Union have now downsized aspirations for a European identity and talk of a 'unity in diversity'" (2016, p.3). Theresa Kuhn stresses that "building a strong European collective identity runs the risk of building up new frontiers against internal and external others", thus jeopardising even the possibility of a lasting unity in the region. Other scholars (Brubaker and Cooper, 2000; Gerhards, 2003) suggest the replacement of the vague and unclear concept of identity with more precise ones such as that of *identification*, while Antoine Compagnon refers to a common European *consciousness*. Writing before the fall of the Berlin Wall, the disintegration of

Yugoslavia and the Soviet Union, amongst other developments in the continent, Compagnon outlines three areas in which the European consciousness can be found:

> (1) The major references, the historical and geographical landmarks that stand out in the present representation that Europeans have of Europe. In a word, the emblems which constitute the time and space of the Europeans. (2) The few concepts that contribute to a European mentality, be it political, economic, religious, social, etc. That is, the notions which describe the mind of Europe. (3) The aesthetic values that govern European taste. That is, the tastes that have shaped a European style in the arts.
>
> 1990, p.4

Compagnon's framework of Europeanness may function as the basis of discussion of a European identity – admittedly in a flawed and limited manner. It draws on several centuries of evolution. While one's private identity can be traced in a single lifetime, that of Europe and of any continent indeed, spans across some millennia. "Like all identities it is a construction, an elaborate palimpsest of stories, images, resonances, collective memories, invented and carefully nurtured traditions (Pagden, 2002, p.33). Such multi-faceted and eonian identity creation process of continents is a mythical concept. Docu-fictional renderings of shared continental identities. Setting the European continent as the place of examination in this study, offers multiple opportunities for interesting observations and propositions to be made. Looking at Europe as a unified place, unavoidably, will bring attention to commonalities as well as differences between various national and transnational cinemas. That enhances the meaning and impact of the study. Filmmakers and other readers/audiences of the project will find it useful in the development of their professional practice within a film industry with increasingly higher number of international co-productions. Europe is a unique cultural and geographical entity whose borders, internal and external, evolve in time (one may refer to the recent war in Ukraine, Brexit in UK, or long-standing tensions in places such as Transnistria) along with their effect on populations and cultures. Regardless, Europe remains in centuries a traditional destination for the displaced-to-be humans. A tendency further fostered in the last six centuries by European imperialist and colonialist attitudes vented across the globe. In effect, Europe reaffirms its position as the place of destination for those who have been directly or indirectly affected by those attitudes; not being the promised-land as one may wishfully be thinking, but yet another place for everyday struggle. In other words, a place to be.

Scholarly contexts

Current debates, affected by the ongoing societal changes in Europe, largely focus on exilic and diasporic cinema as well as the redefinition of national identities across the region. Harper and

Rayner's (2010) *Cinema and Landscape: Film, Nation and Cultural Geography* explores the cinematic representation of the relationship between landscape and national identity, while Berghahn's (2013) *Far-Flung Families in Film: The Diasporic Family in Contemporary European Cinema* explores the depiction of diasporic families, drawing on critical concepts from diaspora studies, anthropology, socio-historical research. Despite the abundance of knowledge of individual examinations of the primary concepts motivating this study – nostalgia, place/displacement, identity – in relation to film, there is no literature on how these concepts have been applied to filmmaking practices in recent years.

Other studies focus almost exclusively on cultural memory and trauma, directly drawing a connection between cinema and politics. For example, Gertz and Khleifi's (2008) *Palestinian Cinema: Landscape, Trauma and Memory* examines the development of a small national cinema that has been profoundly impacted by the Israeli-Palestinian conflict and other socio-political changes. In a similar direction, Delgado and Fiddian's (2013) *Spanish Cinema 1973-2010: Auteurism, Politics, Landscape and Memory* investigates film production following the Francoist regime, taking a closer look on the features of Spanish cinema that followed. Minghelli's (2013) *Landscape and Memory in Post-Fascist Italian Film: Cinema Year Zero* analyses the connection between neorealism's visual characteristics and the Fascist past in Italy, while Zanger's (2012) *Place, Memory and Myth in Contemporary Israeli Cinema* takes a look on the representation of landscape in Israeli cinema and how its portrayal offers a unique perspective on Jewish and Israeli identity. Even though Zanger's study features similarities with this research project, the inclusion of nostalgia in the conceptual schema along with the different geographical framework in my project signifies a major distinction between the two. Cook's (2004) *Screening the past: memory and nostalgia in cinema*, explores the theme of nostalgia, not in a textual manner – examining how it contributes to the construction of cinematic characters and narratives – but rather in the way film evokes nostalgic reveries in the viewers. Cook's study explores the methods through which nostalgia impacts the creative process of period dramas and films which memorialise the past as well as the nostalgic feeling the audience might experience while watching them.

Practice as Research of Relevance to the Study

A number of researchers/film practitioners have been exploring through their work the notions of nostalgia, place, memory and identity. Les Roberts and Ryan Shand's *In Search of*

Pleasures Past (2013) explores "the ways in which film and video material can enhance understandings of local and amateur film cultures beyond those otherwise limited to print-based outputs" (para.1). The film employs archive footage and a series of interviews as testimonies of personal experiences. While *In Search of Pleasures Past* explores themes of memory and place, its methodological approach and creative techniques render it as an informative piece, and not as an evocative one. The repetitive use of recorded interviews in which contributors narrate their past experiences is combined with archive footage, offering a glimpse into the past as almost a process of history telling.

In her experimental biographical film *On The Border* (2013) Lizzie Thynne looks into concepts of identity, memory and place, using again the interview as a core creative strategy to carry the narrative forward. Based on an anonymous review of this study, the film "enables the spectator to ponder the difficulties of representing subjective memories, offering a rich and original insight into the nature of displacement and exile in the aftermath of war and its lasting effects on a single family" (n.p.). The piece looks into the past not in a nostalgic manner, but instead it focuses on the traumatic experiences and scars it has left on humans. The presence of the researcher/filmmaker into the film establishes the auto-biographical element of the work, allowing for further readings of the film within discourses of autobiographical documentary filmmaking. It is worth noting that Thynne is one of the co-ordinators of the *Family Ties Network*. Along with fellow co-ordinators Suze Adams, Nicky Bird, Jacqueline Butler, Rosy Martin, Caroline Molloy, and Sally Waterman – researchers and artists from various fields – they participated in the *Family ties: reframing memory* (2014) exhibition. In her review of the exhibition, Gail Pearce says that the works "in this show reveal elements of family life that are by turns moving, familiar, strange and amusing. Archive footage and superimposition, recorded personal narratives and retrieved images all contribute to an uncanny and thought-provoking exhibition, where the family in all its bizarreness is revealed." (2015, p.285), She describes the event as "a thoughtful examination of absence, families, the lost past and the immanence of death" (Ibid., p.287). Overall, the existence and work of the *Family Ties Network* demonstrates an academia's interest in notions of memory, nostalgia and identity across various disciplines and specifically through practice as research methodologies.

In *Remixed Memories* (2017), Diane Charleson uses film practice "to explore ways of revisioning memories to elicit personal remembering and storytelling in the viewer" (para.1).

Again here, the film is developed through creative strategies such as superimpositions, voice over, dissonant music; all resonating with the experimental filmmaking mode and alluding to the film dairies made by Jonas Mekas. The project interrogates the way the medium may reflect on personal memory within the context of a migratory experience while also at times evoking a sense of nostalgia, therefore sharing similarities with this practice-based research project. However, Charleson's work does not concentrate on the interplay between displacement and nostalgia and its influence on one's current life. Instead, it exclusively looks at someone's past, utilising found home Super 8 footage in the process.

Dean Keep's *Remembering Hiroshima* (2017) explores notions of "personal identity, memory and place" (para.5) through the use of footage shot on a smartphone. Cinematographic techniques such as slow-motion and superimposition offer a creative investigation on the medium's reflection on the passage of time, highlighting film's ability to reveal simultaneously images of past and present. Keep's work resonates also with auto-ethnographic research through recordings of their own personal journey to Hiroshima, as they follow the steps of their father who was placed there after World War II.

Katherine Lorenzoni's *Fragments* (2020) employs similar audio-visual techniques (although combined in a different manner) to explore "the aesthetics of memory using historical material including found photographs and home videos" (para.3). Lorenzoni's work offers an immersive experience, using imagery and sound design, that aims "to deviate from other methodological approaches which are grounded in sentimentality and nostalgia and which seek to reconstruct the past" (para.4). *Fragments*, instead, focuses on the nature of personal and family memories through an unsentimental depiction of the process of remembering itself.

Approaches to Practice as Research relevant to this study

Bettina Frankham's short experimental documentary *How many ways to say you?* (2015) "explores aspects of a poetic approach to screen based [sic] documentary" (para.1), investigating "the creation of aesthetic experiences as part of a multifaceted and interlinked approach to audience engagement with documentary content" (para.1). Frankham's film engages with creative techniques on cinematography, sound and editing that resonate with the poetic mode of documentary filmmaking, investigating themes of language, place and identity. It is a practical piece of work that demonstrates the potentialities of the poetic mode

of filmmaking to explore and express those concepts, while using the qualities of the medium to examine the implications of the past on the present.

Keith Marley's *fleur de sel: étude numéro 2* (2020) Is a practice-based research project that reflects on filmmaking as methodology, and more specifically on the poetic mode of documentary filmmaking. The study examines "the ways in which the adoption of certain aesthetic filmmaking devices, can shift the focus of documentary film away from exposition and more toward one of expression" (para.3). Marley's work contributes to the field of film practice as research as it combines filmmaking creative devices whose primary aim is to "to allow the viewer to feel, rather than know" (para.4)). Such methodological approach is particularly useful in this study which similarly prioritises the evocation of a feeling rather than offering an objective sharing of information.

Jill Daniels' experimental documentary *Not Reconciled* (2009) "examines the integral relationship of the flow of time in place straddling the boundary of fiction and documentary through the use of fictionalized characters" (Daniels, 2012, para.1). The work explores the history of Belchite in Spain, a place which has been significantly affected by the Spanish Civil war, left intentionally in ruins by Franco to remind everyone of his victory. The film interrogates the traumatic local past, utilising this creative strategy in order "to accurately represent the history of the town and the events that took place during the civil war" (Ibid, para.3). Scripted dialogue delivered by the fictional characters is strongly based on historical texts that narrate the events that took place in Belchite, or on dairies written by the people who were involved in the war. *Not Reconciled*'s methodological approach pushes the boundaries of the form, demonstrating an opportunity for fictional elements to be used in a way that allows film to reach a truth that traditional documentary techniques may not be able to. Daniels' interest in the exploration of memory and displacement is evidenced across a range of outputs in her work as researcher and filmmaker; *Lost in Gainesville* (2005) follows Mexican migrants who are in the between stage of seeking a new home while yearning for the one they have left behind; the autobiographical *The Border Crossing* (2011) deals with memory and trauma of the Francoist regime, telling the story of a young woman's experiences in the French/Spanish borders; more recently, the scholarly book *Memory, Place and Autobiography: Experiments in Documentary Filmmaking* (2019) that investigates the potentialities of the autobiographical documentary film as well as the duality of the role of filmmaker as creator and subject.

Other related film work

Notions of nostalgia, memory, place, identity and autobiography manifest also in film work outside the borders of academic film practice by artists and filmmakers who experiment with the form. In *Nostalgia* (1971), avant-garde filmmaker and photographer Hollis Frampton investigates cinematic temporality by implementing a disjuncture between sound and image. The viewer is listening to a voice over about a still image that appears later into the film, while watching a still image the voice over of which has been earlier completed. Frampton uses this structural strategy to reflect on nostalgia's treatment of time, photography's capacity to capture time, as well as on film's ability to express the nostalgic condition on screen. Malcolm Le Grice's *Little Dog for Roger* (1967) evokes nostalgia through the use of home video footage shot on 9.5mm, showing scenes from the artist's childhood. The material shows him as a boy, his mother and a dog they used to have, filmed by Le Grice's father. Le Grice says, "This vaguely nostalgic material has provided an opportunity for me to play with the medium as celluloid and various kinds of printing and processing devices" (1972, n.p.). Examining *Little Dog for Roger*, researcher Sandra Lim suggests that Le Grice's approach to the processing of the filmstrip and editing of the footage "contributes to the production of embodied knowledge in the viewer" (2014, para.7). Noam Elcott detects another layer of nostalgia elicited through the film: "Released in 2006 on DVD, the film now appears doubly nostalgic: for a 1950s childhood and an obsolescent medium" (2008, p.16).

Figures more widely known to the public, whose work explores notions of time, place and identity, are Chris Marker and Andrew Kötting. Marker's *La Jetée* (1962) is an experimental time travel fictional film composed almost entirely of still images, which emphasise the stillness and permanence of the past. The still images also highlight the importance of memory in shaping our understanding of the past, as the protagonist's memories of a woman he met as a child become a central focus of the story. Time is portrayed as fixed and unchanging in *La Jetée*, with the man unable to alter the events he witnesses or the memories he carries with him. Marker's *Sans Soleil* (1983) offers a different perspective to time and place, exploring their fluidity and the ways in which our experiences and perceptions can change over time. The film jumps between locations and time periods, exploring the connections between different places and cultures. A narrator reflects on the nature of memories and how these gradually change. Place is also a central theme, with the film emphasising the ways in which different places shape our experiences and eventually our memories of those. *Sans Soleil* is composed of a combination of actuality footage, still images, and fictional sequences, creating

a dreamlike quality that reinforces the fluidity of time and place. Andrew Kötting is another filmmaker whose body of work consistently explores themes of time, memory, place and identity. Films such as *Gallivant* (1996), *This Filthy Earth* (2001), *Ivul* (2009) and *The Whalebone Box* (2019), often combine surreal imagery and unconventional narrative structures, interweaving personal and collective histories. Time is portrayed as cyclical and multi-layered, while place and the experience of it shapes the characters' sense of identity and of their memories.

Overall, the field of film practice as research offers a rich and diverse range of works that explore themes of nostalgia, displacement and identity. These works provide valuable insights into the complexities of these concepts, and highlight the potential of film and other visual media to engage with these themes in creative and innovative ways. Despite the abundance of knowledge of individual examinations of the primary concepts motivating this study – nostalgia, place/displacement, identity – in relation to film, there is no literature or film work that explores these notions comprehensively and within the context of contemporary multi-directional migratory flows in Europe.

Contribution, Research Questions and Methodology

None of the aforementioned studies explore nostalgia and its effect on identity as a consequence of the mass relocation and migration of people in Europe. Therefore, this research project will make an original contribution to film studies by proposing a fresh framework of analysis, one which can also inspire and guide practitioners in their own creative explorations of nostalgia and related themes. The creative outputs contribute to the practice of filmmaking by proposing methods of expressing nostalgia in an honest and comprehensive manner, avoiding commercialisation of the subject. Film and other media, today more than ever, use production design, music, narrative and other branding packages to echo a bygone era and/or sentimentalise the emotion within an entertainment experience. "Such commercialisation and commodification of nostalgia hardly add to its positive reception" (Kalinina, 2016, p.10). The film component of the creative outputs also seeks to offer a platform for displaced (and nostalgic) people to express their emotional condition, thus ascribing to the film shooting process a hint of a therapy session. Considering the increasing mass movements of populations in and across Europe, similar to myself, several uprooted or displaced filmmakers of this and coming generations will be engaging with the same thematic

concerns. This research project, therefore, offers a blueprint to assist other film practitioners to apply and/or develop its conclusions and outcomes into their own work. Eventually, through the multiplicity of outputs produced, this study will contribute equally to the expansion of cinematic language and the development of film theory.

This practice-based research (PBR) project's objectives split across theory and practice, while they complement each other. The first stage of this project follows traditional scholarly endeavour paradigms, using contextual and textual study and analysis. The aim is to investigate the manifestation of various modes of *nostalgia* in European cinema as well as derivative concepts that rise from or conversely infuse the nostalgic condition. Similarly, the study seeks to investigate the relationship between cinema and *place* as a concept as well as a literal form, through an examination of its depiction on screen. The study then seeks to concentrate on textual nostalgia, examining how the language of film – cinematography, narrative structure, editing, music etc. – is used to express nostalgia triggered by the confrontation between characters and place. In this process, European migratory cinema's response to the aforementioned contemporary demographic shifts in Europe will be contextualised. The creative practice component, informed by the theoretical discussion, seeks to propose a range of cinematographic strategies to comprehensively express nostalgia as a consequence of displacement. The produced film also attempts to highlight the impact and multi-faceted role of nostalgia on everyday life to those who are or feel displaced.

In fulfilling these objectives, this study seeks to answer the following questions:

a) How does contemporary cinema explore and produce nostalgia and what filmmaking techniques have been used to express the nostalgic condition?
b) What is film's relationship with *place* and what are the cinematographic approaches in portraying *place* on screen?
c) What filmmaking strategies can be developed and applied in order to define and explore displaced cinematic characters by their nostalgia in an honest and comprehensive manner?

This is a practice-based study that consists of two segments of equal importance, a written thesis and two creative outputs in the form of a mid-length screenplay and a film. Considering the range of different practice-oriented research approaches – practice-led, research-led practice,

practice-as-research, etc. – and in order to avoid confusion with regard to the implementation of practice in this project, it is crucial to clearly define the practice-based model being used in this study. In this case, knowledge is primarily generated by the creative outputs themselves as well as through the process of creating those outputs. While the written component of this study does lead to some new understandings, it is through the creative outputs as indispensable parts to this project that new knowledge is generated from. Writer and researcher Linda Candy's definition of PBR is useful:

> Practice-based Research is an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice. In a doctoral thesis, claims of originality and contribution to knowledge may be demonstrated through creative outcomes in the form of designs, music, digital media, performances and exhibitions. Whilst the significance and context of the claims are described in words, a full understanding can only be obtained with direct reference to the outcomes.
>
> 2006, p.1

The theoretical investigation of the primary concepts of this research informs the conceptualisation of the practical components. However, it is through the film and screenplay produced that one may effectively reflect on both the theoretical framework and on the practical creative techniques deriving from that conceptualisation. "The innovative and critical potential of practice-based research lies in its capacity to generate… knowledge and new ways of modelling and externalising such knowledge while at the same time, revealing philosophical, social and cultural contexts for the critical intervention and application of knowledge outcomes." (Barrett, 2007: 2). The organic process of co-developing the creative outputs along with contributors based on their actual lives, adds a further layer of investigation and therefore route of contribution to knowledge. The embodied encounters between filmmaker/researcher and contributors severely impact the direction and shape of this project. The researcher/filmmaker draws on both traditional documentary and fiction cinematographic practices of scriptwriting and filmmaking to develop a hybrid approach, aiming to reflect on and contribute to the practice(s) of creation itself. Within that context, the project transforms from *practice-based* to *practice-led* mode of research, considering that "practice-led research is concerned with the nature of practice and leads to new knowledge that has operational significance for that practice" (Candy, 2006, p.3). This echoes also Brad Haseman's description of practice-led researcher's approach and aims:

> Practice-led researchers construct experiential starting points from which practice follows. They tend to 'dive in', to commence practising to see what emerges. They acknowledge

> that what emerges is individualistic and idiosyncratic. This is not to say these researchers work without larger agendas or emancipatory aspirations, but they eschew the constraints of narrow problem setting and rigid methodological requirements at the outset of a project.
> 2006, pp.3-4

Haseman later contends that in practice-led research, "outputs and claims to knowing must be made through the symbolic language and forms of their practice" (Ibid., p.4). This project only partly adheres to this view as it does offer a written reflection on the practice, providing valuable contexts and rationale for critical creative strategies, while also establishing a linkage to the theoretical component of the study. Nonetheless this written analysis of the creative outputs consciously does not elucidate each and every creative element of screenplay and film as that would significantly reduce their meanings and therefore limit the scope of the project, both as a research as well as an artistic expression.

Project Layout and Conceptual Framework

Theoretical Study

Primary research is conducted in two stages: Firstly, nostalgia and place; the core notions of the study, form the theoretical framework and the basis of a cultural analysis. The concepts and their manifestation in film are individually examined, providing a comprehensive understanding of those and their complex relationship to cinema.

Chapter one discusses the multiple forms in which nostalgia functions in cinema. Cinematic nostalgia can be traced back in the 1970s either via idiosyncratic narratives or through films that generate nostalgia for past periods. Various forms of cinematic production are associated with nostalgia in this chapter; from conventional to more experimental, from highly popular and commercially successful films to personal, author-driven pieces which have gained appreciation through the film festival circuit. This comprehensive overview of the relationship between nostalgia and cinema provides the foundations for discussions that take place in chapter three and the development of the practical components. It should be noted that the examination of the nostalgic condition in cinema in chapter one is predominantly based on two taxonomies of nostalgia suggested by Svetlana Boym and Fred Davis.

Chapter two analyses *place* as an individual notion and its manifestation in film. This investigation looks at the multi-faceted identity of place and its integral relationship to film as a medium. Various cinematographic strategies are identified and examined; creative techniques

which are invariably employed by filmmakers to portray place in different manner and for various purposes. But that is not significant merely for understanding and developing film language. It is fundamental for determining the respective emotional reaction evoked to the audience through those techniques. In this case, we are particularly interested in the ways through which places are projected and contribute to the elicitation of nostalgia.

A qualitative analysis follows, investigating European Migratory cinema before analysing case studies of contemporary European produced (or co-produced) films that express textual nostalgia within narratives of displacement. The discussion on European Migratory cinema contextualises the analysis of nostalgia within wider thematic concerns in the cinema of/for the displaced Europeans and citizens of the region. In chapter three, an overview of migratory European cinema reveals a plethora of films dealing with migratory subjects. Notably, those expressions' approaches and objectives significantly differ. After independently looking into the two core notions of this study in the previous chapters, chapter three merges those dimensions and develops their investigation further, utilising the outcomes of the first two chapters on the way. Subtle or more explicit manifestations and connections between nostalgia, displacement and identity are evident here.

The analysis of two case studies, Fatih Akin's *The Edge of Heaven* (Germany/Italy/Turkey, 2007) and Salomé Lamas' *Extinction* (Portugal, 2018), facilitates this inquisition. One being an applauded and popular European fiction film, while the other belonging to film essay and poetic documentary traditions. Despite their differences, both directly reflect on the contemporary movements of populations in Europe as well as on the troublesome concept of *borders*. In each, characters experience different modes of nostalgia caused by a sense of displacement. The two films also offer a necessary diversity of approaches and styles, allowing for close analysis of filmmaking techniques used by contemporary artists/filmmakers to express nostalgic displaced characters, thus contributing to a wide-ranging reflection on the examined subjects. This analysis of case studies in chapter three aims to determine the cinematic and narrative techniques filmmakers employ to develop their displaced characters based on their feelings of nostalgia. This investigation of the interplay between nostalgia and place in the (cinematic) identity creation process attempts to answer questions such as: What creative strategies (screenwriting, cinematography, editing, production design etc.) are used to underpin the themes of the examined films? What is the effect of those techniques on the understanding of the characters/subjects? Using cultural and textual analyses, film is investigated in the way it

creates and transforms the emotional condition of nostalgia into a cultural artefact. The interdisciplinary nature of cultural analysis makes it ideal for the purpose of this research.

Practical Component

Nostalgia (like memory) is often triggered and experienced by sounds and images. One could argue that cinema, as an audio-visual medium, is the ideal form of art through which the condition can be faithfully expressed and explored. Therefore, this study employs a practical exploration and reflection on nostalgia through a focus on individuals who through their lived experience convey the consequences of contemporary migration in Europe. Insights and understandings extrapolated from the examination of the two case studies as well as from chapters one-three have informed the development of the creative practice component of the project, a screenplay and film, both titled *Europa/Mnemonic Muse*. This title refers to two female figures: nostalgia as the tenth Muse that induces inspiration for creativity, and Europa, the young woman who got abducted by Zeus and got displaced from Asia to Europe. The Greek myth of *The Abduction of Europa* forms the backbone of both the screenplay and film's narrative. This multi-layered myth alludes to notions of immigration (forced and/or voluntary), displacement and nostalgia. It links ideas on the European identity by looking at its mythological origin, expressed through a mythical narrative that resonates with the wider cultural heritage of the continent. Both screenplay and film, explicitly echo the theoretical part of this study. Quotes from *The Odyssey* and Boym's work manifest throughout. While reading as a typical fictional narrative, the script is based on encounters with real people who have been recruited for this project. A selection of activities from their everyday life are constructively put in order, infused by fictional elements. The most obvious and potent of those is the presence of a fictional character, the Young Woman, who intervenes into the real people's lives. *Europa/Mnemonic Muse* engages with and employs a range of relevant formal techniques with the aim to explore and reflect on the experience of nostalgia and displacement. Fictional and non-fictional creative strategies are combined, resonating with the semi-fictional construction of nostalgia itself. Both film and screenplay follow a *film essay* structure and form. Experienced researchers on the essayistic mode of filmmaking, Carolina Sourdis and Gonzalo de Lucas, suggest that:

> [Film essays] show a dialectical relation between cinematic thinking and practice, and settle a space for film research where a way of working with cinema is discovered and expressed through cinema's own means, often implying an appropriation of technical tools and a

> reformulation of production standards, as well as a personal conception of cinema as a way of thought and emotion.
>
> 2019, p.82.

Sourdis and de Lucas describe essay films as "creative gestures" which "reveal a pedagogic dimension of the essay film in as much as they can be conceived as a process of documentation of film creation and a form of dissemination of the filmmaker's working methods" (Ibid.). This approach to filmmaking is appropriate to this study, not only because of creative purposes, but also due to its wide acceptance in the research community as an appropriate film practice research methodology.

The film is developed based on both the screenplay and on further spontaneous unscripted encounters with the featured subjects. There are several differences between the narratives of the two outputs, demonstrating the organic development of ideas while working through various practical production and creative limitations. All aesthetic and constructive elements of the practical outputs aim for a comprehensive cinematic expression of nostalgia as a consequence of displacement through a focus on 'real' subject who have experienced migration and the attendant experience of geographical and cultural displacement. In the development of *Europa/Mnemonic Muse*, myself as the researcher/filmmaker have carried out all creative roles, including those of the writer, director, producer, cinematographer, sound designer, and editor. That was to ensure maintenance of creative control throughout the process, preserving the originality and integrity of the research. Ultimately, the aim is to produce an honest creative reflection on nostalgia and displacement within contemporary migratory movements of populations, which acts as a case study in itself and offers new understandings and knowledge that will lead to further discussions in the future. Although recently there have been numerous films released narrating stories of the displaced in the European region, there is no film dedicated to progressive depiction of their nostalgic feeling; an undeniably fundamental emotional condition experienced by the modern relocated human.

The creative component of the project is accompanied by a written reflection on the practice, chapter four. This exhaustive and insightful discussion delves into the processes conceived and followed by the researcher/filmmaker from conception to completion of the project. This chapter brings together concepts and understandings from all previous discussions in this study as it contributes also to the film practice's *exegesis*, an investigation of "that knowledge that has remained implicitly within the artist" (Skains, 2018, p.86). This analysis is essential to

establishing a comprehensive role for the practical component within the wider project. However, it should be noted that while being rigorous, such written reflection does not always conform to traditional academic research paradigms. As Sourdis and de Lucas state:

> Although these approximations do not conform to a philosophy proper—there is no system—nor can they be conceived as a scientific method, as their result is not measurable or verifiable, they do conform to a robust and sensitive thinking that implies a theoretical approach to the filmic medium indefectibly linked to creative practice. This kind of theoretical and experimental approximation to film proposes a method of thinking and producing thought through images.
>
> 2019, p.91.

The project ends with a conclusion that summarises the concepts and practices involved in this study, opening the door for future directions of investigation.

This Introduction sets out the two theoretical constituents of this research project; establishes their interrelationship as well as the angle of examination this project adopts in order to answer the aforementioned research questions; provides relevant contexts. All those elements, along with the discussed project layout, methodologies and personal engagement of mine with the role of researcher/filmmaker, form the conceptual framework of this study.

1 Nostalgia and Cinema

Introduction

Cinematic nostalgia can be traced back in the 1970s either via idiosyncratic narratives such in the cinema of Jonas Mekas and later of Theo Angelopoulos, or through films that generate nostalgia for bygone eras. Various forms of cinematic production are associated with nostalgia; from conventional to more experimental, from highly popular and commercially successful films to personal, author-driven pieces which have gained appreciation through the film festival circuit. A filmmaker whose work epitomises cinema's preoccupation with nostalgia is the Soviet writer-director Andrei Tarkovsky. Several of his films are profoundly nostalgic, both in terms of their narrative structure and in their mode of production. Tarkovsky was born in Zavrazhie in 1932 but soon he moved with his family to Moscow where he spent most of his life. His father, the acclaimed Russian poet Arseniy Tarkovsky, abandoned their family when Andrei was still young – a trauma that the filmmaker was to revisit in his work. After attending VGIK film school in Moscow, he made five feature films in the Soviet Union, funded by Mosfilm, over the course of seventeen years. The Soviet regime was hostile to his films, considering them as anti-state propaganda and dystopian in their vision. Tarkovsky had many more ideas and scripts written but the authorities intentionally delayed and interfered in the production procedures for his films. As a result, Tarkovsky self-exiled himself in Italy, where he made his sixth feature film, *Nostalgia* (1983). But despite having access to funding, he found

Figure 1. The dacha in Mirror (1975)

it difficult to adapt to a different kind of production process which demanded a faster pace of working. Tarkovsky was also missing his work family – colleagues that he had collaborated with over the years. He managed to make one more film, *The Sacrifice* (1986), this time in Sweden which was released before he succumbed to lung cancer and died in Paris.

As a true European *auteur*, Tarkovsky's films are inscribed with his own spiritual investigation as well as personal fractured familial relationships. *Mirror* (1975) is directly informed by his own autobiographical experiences. The film's elusive and elliptical narrative depicts events from Tarkovsky's childhood, when he was still living in a dacha in rural Russia which constituted the ideal family home. In *Mirror,* he identifies it with memories of his *mother* by the use of objects such as curtains, embroidered clothing and indoor plants (fig.1). While in *Nostalghia*, Andrei, the protagonist, is an alter-ego of the director, a Russian poet who travels to Italy in search of information about the life of an eighteenth-century Russian composer who used to live there. The exiled protagonist, as many exiles and Tarkovsky himself, experiences a common theme of nostalgia: even though he is not physically there, emotionally he continues to identify strongly with his homeland. "Russia is associated, by means of Andrei's remembering and dreaming, with earth, spirituality, and home" (Naficy, 2001, p.175). Both *Mirror* and *Nostalghia* are infused with nostalgia. Their main characters are in search of "a lost harmony" (Dempsey, 1981) – a repetitive theme in Tarkovsky's work – which manifests itself in the form of a physical or spiritual home. This home exists either in memory, as an idealised homeland, or in present exile, as a ruin. Notably, the last scene in *Nostalghia*, depicts the

Figure 2. The final shot of Nostalghia (1983)

protagonist's Russian home merged within the ruins of an Italian Cathedral. It is raining in the foreground, while snow is falling in the background. Soon, snow falls in every part of the frame. This superimposed shot that lasts for nearly three minutes, portrays Andrei's – the character's as well as Tarkovsky's – inescapability from exile and longing for home (fig.2).

In her study *The Future of Nostalgia*, Svetlana Boym suggests that "nostalgia is not merely an expression of local longing, but a result of a new understanding of time and space (2001, p.xvi). It is a longing for a different time, one that brings into question our relationship between the present and the past. Nostalgia in cinema, however, does not operate only in the realm of the individual as in the case of Tarkovsky's work. It can also be identified in the broader examination of film as a cultural product. Fredric Jameson, in his essay *Postmodernism and Consumer Society* (1988), examines film in relation to postmodernist culture in the era of late capitalism. As a neo-Marxist, Jameson claims that postmodern culture lacks creativity and is a mixture of quotes from the past. It is cultural production that derives from previous cultural production. Nostalgia for the past along with lack of historical consciousness as the cause of cultural recycling, is characterised by Jameson as *pastiche*. He deploys the term "nostalgia film" to describe productions that irresponsibly reproduce 'styles' and 'feelings' of the past and condemns them for commodifying history. Previously used cinematic techniques are revisited in order to recreate an atmosphere or filmic experience of a different period. Jameson uses George Lucas' *American Graffiti* (1973), as an example of the recycling of the atmosphere and cinematic style of 1950s, and his subsequent breakthrough film, *Star Wars* (1977), as pastiching the experience of watching Saturday afternoon serials in the 1930s. In this way, Jameson expresses his fear that by the 1970s American cinema, and culture in a broader sense, had become "incapable of achieving aesthetic representations of our own current experience" (1988, p.20).

A current filmmaker whose work is the epitome of postmodernist cinema is Quentin Tarantino. He has often been criticised for combining cinematic styles from the past, stripping them off any historical ramifications and cultural ideology, converting them into a commodified mash-up of genres. Harrington (2016, p.81) claims that Tarantino's work, "embodies the concept of pastiche, assembling a collage of disparate cultural references, each with their own signification, to create a singular piece that is meant to function as a sum of its parts". *Reservoir Dogs* (1992), *Pulp Fiction* (1995), *Kill Bill* (2003-2004) are some examples that utilise a variety of styles derived from the French New Wave, American genre films from the fifties and sixties,

and Asian cinema. Jameson denounces postmodern pastiche, claiming it is a world of no possibility for stylistic innovation, "the imitation of dead styles, speech through all the masks and voices stored up in the imaginary museum (1991, p.18)." However, other critics have a less negative assessment, among them Christine Sprengler, Linda Hutcheon and Richard Dyer. Dyer, for example, claims that "pastiche allows us to feel the historicity of our feelings," (in Sperb, 2015, p.52) by having in direct juxtaposition the felt original past alongside the pastiche present. In this regard, Tarantino's *Kill Bill* (2003-2004) can be considered as an intertextual hybrid, combining elements of spaghetti westerns and kung-Fu films, styles that invite audiences to revisit the history and structure of those genres.

In this sense, pastiche might appear to be an elitist concept "as it requires certain cultural competencies" (Berghahn, 2013, p.179) and knowledge of film history for it to be understood at the first place. While Jameson calls the nostalgia film as the "random cannibalization of all the styles of the past" (1991, p.18), Boym insists that nostalgia "is not always about the past; it can be retrospective but also prospective" (2001, p.xvi). Nostalgia and the mixing of previously used cinematic styles can lead to the invention of the *new*, thus rendering the recycling process as creative. A good example as such is Tarantino's *Pulp Fiction* (1995) which incorporates features of American gangster films from the thirties along with elements of the film-noir genre – costumes, lighting, the use of language etc. However, Tarantino introduces an untraditional non-linear narrative structure as a tool to re-introduce characters from different character perspectives and across three different timelines. Simultaneously, Tarantino utilises ironic twists, playing with the expectations of the audience. This *new* structure of styles was widely applauded upon the release of the film both by critics and the audience, leading to numerous imitations such as the British gangster films *Snatch* (2000) by Guy Ritchie and *Lucky Number Slevin* (2006) by Paul McGuigan.

Regardless of its ideological function in relation to the past, one of the inherent characteristics of modern cinema is its profound relationship with time. Wendy Everett describes cinema as the "ideal time machine" having the "unique ability to transport the spectator effortlessly through time and space" (2005, p.96). Tarkovsky, in his book *Sculpting in Time*, highlights the importance of memory and time in defining human – and therefore cinematic – identity. They "merge into each other […] like the two sides of a medal, setting a man capable "to realise himself as a personality" (1989, p.57). Our sense of identity is enhanced by the knowledge of our previous existence. As Lowenthal argues, "Knowing that we *were* confirms that we are […]

Recalling past experiences links us with our earlier selves, however different we may have become" (2015, p.324). Memories allow us to grow a sense of cause and effect in our lives, thus rendering identity as continuous and fluid. Similarly to a film narrative, a present experience in life – as another plot point – is interconnected with the past and the future. That life "story […] comes to define us" (Ibid.). But recollecting the past is more than simply revisiting discontinuous moments from antecedent days. It is the process through which we accept and comprehend our past. It is also an invitation for the past to augment our present as well as anticipate the future. But not all memories are equally significant in our existence. Thus, for Lowenthal, "[r]ecollections alien to present thinking or of no current consequence are apt to vanish beyond recall. (Ibid. p.332).

One of the most popular ways of travelling in time in film is by the use of *flashback* – in which a visualisation of an event that took place in the past – is presented to the viewer in *real-time*. Or in Maureen Turim's words: "A representation of the past that intervenes within the present flow of film narrative" (1989, pp.1-2). In other words – and as Tarkovsky also suggests – cinema gives a visible form to time. The direct purpose of such time-traveling is often to enhance the identity of a character and develop their significance to the narrative. A supplementary role of the flashback is to enhance the emotional response of the audience towards a previous epoch. Having the past – possibly a time of different values and beliefs – placed in relation to the present, displayed in an active tense, directs the viewers into a particular kind of emotional register, often characterised by nostalgia.

Modes of Nostalgia

A central point in this examination of nostalgia, one that appears repetitively in relation to different aspects of analysis, is the differentiation between individual and collective nostalgia, between something experienced as personal and autobiographical and something which is essentially shared and communal. Therefore, it would be useful to suggest a definition for those two modes of the condition. For that purpose, I will use the proposed labelling by Fred Davis in his *Yearning for Yesterday: A Sociology of Nostalgia* (1979). Davis suggests that collective nostalgia is:

> that condition in which the symbolic objects are of a highly public, widely shared, and familiar character, those symbolic resources from the past that under proper conditions can trigger wave upon wave of nostalgic feeling in millions of persons at the same time.
>
> 1979, pp.122-123

On the contrary, private nostalgia consists of:

> those symbolic images and allusions from the past that by virtue of their source in a particular person's biography tend to be more idiosyncratic, individuated, and particularistic in their reference, e.g., the memory of a parent's smile, the garden view from a certain window of a house once lived in.
>
> Ibid., p.123

While this is a useful distinction, the mechanism of nostalgia is based on far more complex foundations than those suggested by Davis' classification. A very interesting and useful approach of analysis is provided by Svetlana Boym's categorisation of nostalgia as either *restorative* or *reflective*. As she clarifies very early on in her analysis, those two categories of nostalgia "do not explain the nature of longing" and they "are not absolute types, but rather tendencies, ways of giving shape and meaning to longing" (2001, p.41). For Boym, restorative nostalgia places an emphasis on *nostos* and "attempts a transhistorical reconstruction of the lost home. [It] does not think of itself as nostalgia, but rather as truth and tradition" (Ibid., p.xviii). Moreover, restorative nostalgia "characterizes national and nationalist revivals all over the world, which engage in the antimodern myth-making of history by means of a return to national symbols and myths" (Ibid. p.41). On the other hand, reflective nostalgia "thrives in *algia*, the longing itself, and delays the homecoming – wistfully, ironically, desperately. [It] dwells on the ambivalences of human longing and belonging and does not shy away from the contradictions of modernity" (Ibid., p.xviii). Overall, "restorative nostalgia manifests itself in total reconstructions of monuments of the past, while reflective nostalgia lingers on ruins, […] in the dreams of another place and another time" (Ibid. p.41). It is concerned more with individual and cultural memory than the national past and future evoked by restorative nostalgia (Ibid. p.49). These categories of private/collective and restorative/reflective nostalgia provide a very useful way of thinking about the ways in which cinema facilitates an exploration of the phenomenon.

Autobiographical film

The end of World War II marked the beginning of a new era in cinema history. Filmmakers, mainly in Europe but also elsewhere, started experimenting with form, challenging the conventions of classical filmmaking. It is as if the whole process of making films as defined by nearly half a century of history was deconstructed and reassembled again in an unorthodox way. Narrative structure was no more defined by the causality of actions. Characters would no longer

require clear goals and traits. Rather, films attempted to express and explore complicated human psychological conditions, provide a critical perspective on social and political issues and experiment with narrative. This saw the flourishing of the post war European art cinema, which began with Italian Neo-realism and developed via the flourishing of various 'new waves' in France, Italy, Poland, Czechoslovakia and elsewhere. David Bordwell (2008) argues that three main characteristics define those art films as particular mode of cinema: realism, authorial intention and ambiguity. Such films portray real-life experiences through complicated characters, who often do not appear to have a specific purpose or motivation. They are usually characters who question their own selves while going through a search of identity. The narrative structure of art films is often defined by ambiguity having gaps and giving no proper explanations or closures to their stories. Most importantly the art film is unified by the concept of authorship. Unlike classical cinema, the driving creative force behind the art film is the director, the *author*, who communicates and expresses their personal vision. In many cases the context of those films is thus highly autobiographical – paralleling other art forms – entirely or partly defined by the director's personal memories, dreams and experiences.

This brings us back to Andrei Tarkovsky as an iconic figure of European post-war art cinema. "I cannot reconcile myself to the thought that my mother will ever die. I will protest and shout that she is immortal. I want to convince others of her individuality and uniqueness" (Turovskaya, 1989, p.61). This was Tarkovsky's stated motivation for making *Mirror* (1975). The film follows a man's life in the twentieth century, moving backwards and forwards in time without an obvious narrative causality. A free movement between time frames where Tarkovsky's personal memories are reconstructed and juxtaposed with objective memories presented through archive footage. A back-and-forth journey into his childhood through which he expresses his love for his mother. This is a protagonist who is living in past and present at the same time. At first glance, his travelling in time appears to be confusing to the viewer. The confusion is enhanced by the fact that Tarkovsky casts the same actress, Margarita Terekhova, to play a double role: as the autobiographical protagonist's mother in the childhood 'flashback' sequences and his wife in the present. But what seems as difficult for the viewer to understand at the beginning comes to feel organic and obvious by the end of the film. Ultimately, *Mirror* "is not only the most autobiographical" of all Tarkovsky's films but also "the film that most succinctly recapitulates the filmmaker's […] belief that cinema is, first and foremost, a medium […] that allows both artist and viewer to come to terms with the force of time" (Ishii-Gonzales,

2017, sec.1, par. 1). The whole body of Tarkovsky's work is to a certain degree idiosyncratic. For *Nostalghia* (1983) he said in an interview:

> The protagonist virtually becomes my alter ego, embodying all my emotions, psychology, and nature. He's a mirror image of me. I have never made a film which mirrors my own states of mind with so much violence, and liberates my inner world in such depth.
>
> Mitchell, 1984, p.104

It is the film's extreme connection to his own identity, as Tarkovsky explains at another point in his interview, that makes it probably the best of his work.

Nostalgia is a condition frequently elicited through autobiographical films. Filmmakers instil into their narratives their autobiographical inscription and personal nostalgia in the hope that the viewers will emotionally respond in a similar manner. Wendy Everett (2005, p.98) describes the autobiographical film as "the most personal of all forms of discourse – informed, as it is, by the director's 'I', as well as his/her eye, and characterised by its endlessly shifting viewpoint and entirely subjective vision". However, she later on argues, that the exploration of a director's personal memories does not happen through a "reassuring nostalgia trip" (Ibid.) but in a way "to understand some central, often repressed, and frequently painful, memory" (Ibid.). British directors whose films are characterised as highly autobiographical include Bill Douglas, Derek Jarman and Terence Davies. Douglas' contribution to this personal form of film has been through his *Trilogy – My Childhood* (1972), *My Ain Folk* (1973), *My Way Home* (1978). The films narrate an impoverished childhood in a mining village in Scotland in the 1940s and 1950s. Jarman's filmography includes several controversial features such as *Sebastiane* (1976), *The Tempest* (1979) and *Edward II* (1991) which combine "a profound anti-realist aesthetic with a provocative gay sensibility" (Petrie, 2002, p.56). However, arguably his most personal films are *The Last of England* (1987), *The Garden* (1990) and *Blue* (1993); a more "experimental and ultimately autobiographical mode of filmmaking" (Ibid.). *The Last of England* and *The Garden*'s narratives feature a free association of sounds and images rather than a logical causality of events, evoking a dreamy sensation. In *Blue*, Jarman's last film before dying of AIDS the year after, a monochrome blue projected image represents the artist's declining eyesight, as the poetic and musical soundtrack echoes his mental and physical stress due to his terminal disease. While Davies' first three feature films – *The Terence Davies Trilogy* (1983)[2],

[2] *The Terence Davies Trilogy* is consisted of three previous short films made by Davies: *Children* (1976), *Madonna and Child* (1980) and *Death and Transfiguration* (1983).

Distant Voices, Still Lives (1988), *The Long Day Closes* (1992) – explore his own personal memories from his childhood. In *A Modest Pageant* (1992) Davies wrote on his desire to make autobiographical films that:

> came from a deep need to do so in order to come to terms with my family's history and suffering, to make sense of the past and to explore my own personal terrors, both mental and spiritual […] Film as an expression of guilt, film as confession (psychotherapy would be much cheaper but a lot less fun).
>
> 1992, p.ix

On a first level, nostalgia does not appear to operate in this cinematic form. It could be described more as a process of redemption. Nevertheless, one could argue that within that exploration of ruins in the personal past of Davies, there are signs of reflective nostalgia. For example, in *The Long Day Closes* there are scenes in which the main character visits the cinema and experiences it as something extraordinary and majestic (Fig.3). In this way, Davies driven by his personal nostalgia, memorialises and celebrates the old days of when people used to fill up cinema theatres and enjoy it each time as a unique experience. Apart from having a functional role in the narrative, these scenes' purpose is to emotionally engage the audiences and allow the nostalgic feeling to be transferred from the director to them. It could be argued that, in most cases, autobiographical films echo the private mode of nostalgia as described by Davis. This includes personal, individual memories, small moments from the past that elicit nostalgia to fictional cinematic characters and thereafter – through the process of emotional engagement – to the viewers. That initially defines and strengthens the cinematic identity of the protagonists and then possibly the identity of the viewer.

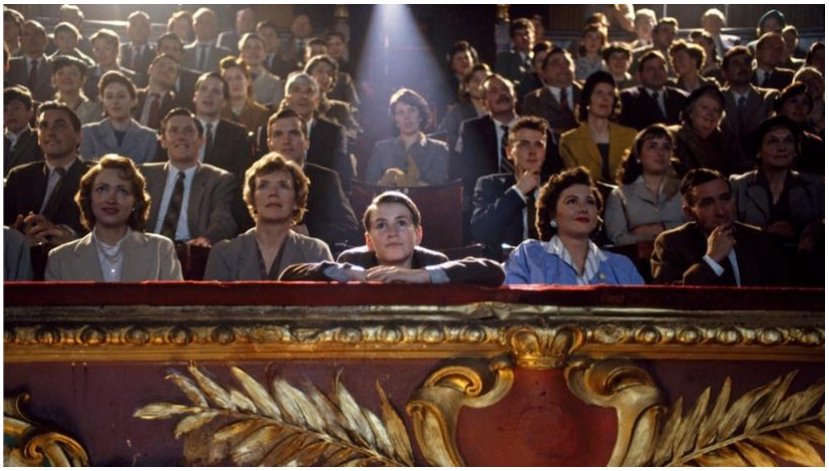

Figure 3. The protagonist in the cinema theatre, The Long day Closes (1992)

Hamid Naficy (2001) highlights a different mode of autobiographical filmmaking in the context of diasporic and exilic cinema. Those categories refer to films concerning stories of exile which often include autobiographical elements from the lives of their authors who happen to be displaced or members of a diaspora. Focusing on such filmmakers, Naficy claims that film directors who seek tighter creative control over their films in order to be able to preserve their personal vision often decide to personally function in multiple roles in the production process. That, as Naficy explains, most of the time results in a more artisanal mode of production, one that is necessarily low budget, experimental in tone and less commercial in orientation. He cites the example of Jewish-American Nina Menkes who performs multiple roles in all her films and says, "Doing all these functions is an active choice because my work is intensely personal. I would never have anyone else shoot my movies or be the art director" (Quoted in Naficy, 2001, p.49). Menkes has been following an independent and artisanal mode of production throughout her career. Her first short film, *The Great Sadness of Zohara* (1983) cost $7000 and it is a close collaboration with her sister Tinka who acted and co-edited the film. *Queen of Diamonds* (1991), which was screened at Sundance Film Festival, a mere $125000 feature film production is made in a similar collaborative manner. Her more recent work, *Phantom Love* (2007) and *Dissolution* (2010), are black and white surreal dramas whose narratives develop though a poetic combination of images and sounds. Both films were well received by the art-house film world, having been selected at prestigious festivals such as Sundance and Locarno Film Festivals. Her avant-garde work is not following classical narrative structures, nor it aims to necessarily fit within feminist or other particular movements, ideologies or discourses. Rather, she describes her way of working as a "political choice" (Willis 1992, pp.10-11).

Nostalgia in Diasporic/Exilic cinema

It was Naficy in his book, *An Accented Cinema: Exilic and Diasporic Filmmaking* (2001), who coined the term *accented cinema* to describe exilic, diasporic and ethnic films as a group. He used this linguistic notion in a figurative way so to highlight the difference of those films compared to the standard, mainstream films produced predominantly in the West. Indian-American Mira Nair, Canadian of Egyptian-Armenian origin Atom Egoyan, Lithuanian-American Jonas Mekas and the younger German of Turkish descent Fatih Akin, are only a few of the filmmakers who belong to this group. Representative examples of accented films are Nair's *Salaam Bombay!* (1988), Egoyan's *Calendar* (1993), Mekas' *Reminiscences of a Journey to Lithuania* (1972) and Akin's *The Edge of Heaven* (2007). Plots are usually based on

journeys of self-discovery as well as on crossing national borders. The audience is often prompted to identify with nostalgic characters who long for a return home or a state from their personal past. Apart from often being nostalgic, Naficy characterises accented films as quintessentially autobiographical. For as he argues, accented filmmakers' choice of what film to make next is determined "by their personal quest, which strengthens the autobiographical and authorial dimensions of their work" (2001, p.72). He uses as a case study Tarkovsky's *Nostalghia* (1983) to exemplify the combined cinematic exploration of personal memories and nostalgia for the lost homeland. Naficy claims that the film is not informed only by "Tarkovsky's own philosophical and physical exile but also by a peculiar 'Russian nostalgia'" (Ibid., p.178). Beumers, in her investigation on Russian post-Soviet cinema, determines in a similar way a specifically 'Russian' type of nostalgia. However, she claims that the majority of Russian films produced in the post-Soviet era are defined by restorative rather than reflective nostalgia in that Russian filmmakers tend to make comparisons between life in the lost homeland and life abroad. These comparisons "feature in many late Soviet and post-Soviet films with migrants offering an idealised perspective on Russia, despite its political, ideological and economic problems" (Beumers in Berghahn and Sternberg, 2010, p.102).

Iordanova identifies diasporic/exilic cinema as a distinct film genre and names it "cinema of the metropolitan multicultural margin" (in Berghahn, 2010, p.51). She claims that a range of films, which share certain conditions of production and reception, tackle similar issues of ethnicity and identity in multicultural peripheries and urban neighbourhoods across several European countries. These are films made by migrant or exiled filmmakers residing in the West, presenting the migrant, post-colonial experience. It is a kind of film well-established in various Western countries such as France (productions by filmmakers of North and West African heritage), Germany (those made by members of the Turkish community) and the United Kingdom (by black British and Asian filmmakers). Representative examples include Mehdi Charef's *Le thé au harem d'Archimède* (France, 1985), Merzak Allouache's *Bab El Oued City* (Algeria, France, Germany, Switzerland, 1994), Fatih Akin's *Head-on* (Germany, Turkey, 2004), Yasemin Samdereli's *Almanya: Welcome to Germany* (Germany, 2011) and several films by filmmakers/artists John Akomfrah (*Handsworth Songs*, 1986) and Isaac Julien (*Young Soul Rebels*, 1991) in the UK.

Despite its labelling as a specific genre being debateable, diasporic/exilic cinema has attracted increasing interest in film theory and criticism in Europe over the last couple of decades.

Diasporic cinema, particularly in the European region, has been studied extensively by Berghahn and Sternberg (2010, 2013, 2015). The reason for that has undoubtedly been the increased number of dislocated and migrant populations in Europe, a consequence of decolonisation, neo-liberal economic policies and various military conflicts (particularly in the Middle East and Africa). These displaced, migrant and diasporic communities have generated new forms of cultural expression that address their experiences, including filmmaking. These filmmakers, when working in the trajectory of independent and personal art cinema, tend to explore issues of cultural difference and identity, often within the space of cosmopolitan European cities like Paris, Berlin and London. In terms of film criticism, the resulting films have been examined in the context of national and transnational cinemas as well as post-colonialism more broadly.

Diasporic cinema has invited further conversations also on spectatorship and on its individual way of addressing to the viewer through a *haptic visuality* that expresses the intricate migratory experience. Marks' concept suggests that "vision itself can be tactile, as though one were touching a film with one's eyes" (2000, p.xi). She claims that the imagery in diasporic cinema – intercultural as she calls it – contrary to mainstream cinema, represents understandings of senses not as cultural commodities but, in a way that problematizes a viewer of a different sense knowledge and cultural background. The rise of human mobility within the European Union over the course of the last two decades has led to European nationals living away from their homelands. Europeans, facing the pressure of unemployment along with the greater mobility enabled by a capitalist globalised economy, have migrated to richer countries such as Germany and the United Kingdom, hoping for a better future. This situation has substantially increased when the European Union expanded to include former Eastern European countries. Simultaneous conflicts and socio-political turbulences in Asia and Africa induced an influx of refugees into Europe. As societies in the region become increasingly multi-ethnic and multi-religious, perplexing fear and anxiety for the European cultural future grows amongst individual nations. Far-right nationalist movements have taken advantage of that insecurity of previously homogenous societies. That gave rise to extremism, racism and xenophobia concurrently in various countries in Europe.

At this point, it would be useful to briefly clarify the notions of diaspora and exile along with related notions such as migration and immigration. Migration can take place when the movement of a person or population is either within national borders, usually from rural places

to urban centres, or in a transnational manner. On the other hand, immigration and emigration signify a crossing of national borders. As Berghahn explains, "immigration is foregrounding the arrival in the receiving country, whereas emigration connotes outbound direction, away from the homeland" (2013, p.22). Migration can be temporary or long-standing. In the case of long-term stay, and provided a certain amount of time has passed, it results in the establishment of a diasporic community. Diaspora refers to a relocated group of people who have crossed national borders and preserve their "ethnic, or ethnic-religious identity and communal solidarity" (Sheffer in Berghahn, 2013, p.22). Exile denotes banishment for some sort of crime and implies a prohibition of return.

Diaspora and exile are reasonably similar terms. However, inherently their meanings differ. Etymologically the word "diaspora" is derived from the Greek 'dia-' (across) and the verb 'speiro' (to sow or scatter seeds) (Cohen, 2008, p.xiv). Like exile, it "often begins with trauma, rupture, and coercion, and it involves the scattering of populations to places outside their homeland" (Naficy, 2001, p.14). Robin Cohen suggests nine features that characterise the notion of diaspora. Summarising them, these are:

> Dispersal from an original homeland […] to two or more foreign regions, a collective memory and myth about the homeland, an idealization of the real or imagined ancestral home, the frequent development of a return movement to the homeland, a strong ethnic group consciousness sustained over a long time and based on a sense of distinctiveness, a common history […] and the belief in a common fate, a troubled relationship with host societies, a sense of empathy and co-responsibility with co-ethnic members in other countries of settlement, the possibility of a distinctive creative, enriching life in host countries with a tolerance for pluralism.
>
> Cohen, 2008, p.17

Several of those features often are the aetiology for a nostalgic feeling caused to the diasporic communities. Like the exiles, diasporic groups carry an identity from their homeland, and their new diasporic identity is defined in conjunction with that 'home' identity before migrating. However, Naficy highlights two major differences between the two notions. "Unlike exile, which may be individualistic or collective, diaspora is necessarily collective, in both its origination and its destination" (2001, p.14). Consequently, the development of a collective memory of homeland – idealised or not – informs and dramatically affects the new diasporic identity. Finally, exilic and diasporic groups tend to have opposed attitudes towards the new and old home as well as other communities. "Unlike the exiles whose identity entails a vertical and primary relationship with their homeland, diasporic consciousness is horizontal and

multisited [*sic*], involving not only the homeland but also the compatriot communities elsewhere" (Ibid.). Therefore, diasporans are characterised by "plurality, multiplicity, and hybridity" while in the case of exiles "binarism and duality rule" (Ibid.). Diasporans, and therefore diasporic films, are less centred on a cathected relationship with their homeland. Exiles and exilic films, adopt a stronger stance on the claim of representing their nation, characterised by loss and political infusion. While diasporic identity is more open for dialogue with other cultures, the exilic resists and remains self-constrained.

In spite of their differences, diasporic and exilic communities have common structural elements that as they are subjected to an examination in terms of their connection to nostalgia and cinema, it is allowed to be considered as a single film category. Naficy calls this 'accented cinema'. A few of the filmmakers preoccupied with that cinema are Raul Ruiz, Valeria Sarmiento, Andrei Tarkovsky, Amos Gitai, Michel Khleifi, Abid Med Hondo, Chantal Akerman, Jonas Mekas, Atom Egoyan, Mira Nair and Fernando Solanas. Giving a definition of the term, Naficy says, "if the dominant cinema is considered universal and without accent, the films that diasporic and exilic subjects make are accented" (2001, p.4). This categorisation can be based on themes, production or style. However, Naficy insists that the accented style is not acknowledged as a film genre and that accented filmmakers do not necessarily make films of this type. Rather, "Sadness, loneliness, and alienation are frequent themes" (Ibid., p.27) in those films. Yet audiences are engrossed by such apparently negative, pessimist and idiosyncratic qualities. Berghahn (2010, p.91) claims that "the mid-2000s have been good years for films made by migrant and diasporic filmmakers" and, as she suggests, the reason for that is "the growing number of outlets for films, along with the multiplicity of festivals and awards bestowed on films from developing countries and migrant and diasporic cinemas".

But what makes diaspora and exile films so interesting to universal audiences? Berghahn, writing specifically about films on diasporic families, argues that their "narratives are so ubiquitous in cinema because, in some form or other, all families are alike, or to be more precise, there is something universal about the family. Once we were all children, and many of us experience what being a mother or a father is like" (2013, p.5). One also should not forget that audiences effortlessly engage emotionally with characters who have been through traumatic experiences. And what more traumatic can there be than a displaced protagonist or family who is struggling in a foreign land, longing possibly to return to their homeland? Another reason for the positive reaction of viewers to accented films could be the extraordinarily high number of

migrant populations within audiences. Having had to migrate themselves or seen a close relative of theirs leaving home, viewers cannot but feel nostalgic for the past, for how it felt to be in a different place at a different time. Even if that occurs rarely to somebody, it remains such a strong and unique feeling that when they come face to face with it through a film narrative, it is unavoidable not to sympathise or even empathise with the cinematic character.

Therefore, it could be said that in accented films, having characters in exile and diaspora that have strong memories of their homeland, being in search of their identity, is a common narrative strategy and thematic thread allowing the emergence of the nostalgic feeling; felt both by the film character and subsequently by the viewer. Interestingly, nostalgia in this case operates in all the modes mentioned in this study: private and collective as well as reflective and restorative. In terms of the elicitation of nostalgia within the narrative, as experienced by a diasporic or exilic fictional character, it is private and reflective mode that is evoked. Idiosyncratic personal moments synthesise contemplative characters longing often for their homeland, knowing that that is now a myth. It is an impossible scenario, as their idea of home belongs to the past. Returning to Tarkovsky's *Nostalghia* once more, Andrei the protagonist immerses himself into his memories of his life in Russia. Depressed and lacking interest to the present, he searches for reconciliation for his pain of being away from home, knowing that the past is irretrievable. Private and reflective nostalgia is what drives him and therefore the narrative. Nevertheless, and in respect of spectatorship, considering the way multiple viewers experience watching the film, one could argue that collective and restorative nostalgia takes over. The audience, in this case possibly Russians, collectively might feel nostalgic for their home landscapes, family values, culture. The film as well as the filmmaker becomes a national symbol itself evoking a particular national cultural past.

Nostalgia in Heritage Cinema

A formally and thematically very different kind of cinema that also invokes questions of nostalgia is that of *heritage film*. It was Andrew Higson in his influential essay *Re-Presenting the National Past: Nostalgia and Pastiche in the Heritage Film* (1993) that initially ascribed the term to British films from the 1980s and early 1990s that rely heavily on the adaptation of classic novels by authors such as Jane Austen, the Brontes and E.M. Forster. These include Merchant Ivory productions *A Room with a View* (1985) and *Maurice* (1987), or the subsequent works like *Sense and Sensibility* (1995) and *Jane Eyre* (2011).

The concept of heritage cinema emerged in the 1980s as a response to the politics of Thatcherism. The 1980s was a socio-politically turbulent period in Britain. The Falklands War in 1982, the miners' strike in 1984 as well as the Brixton riots in 1981 and 1985 are just a few of the symptoms of a national identity crisis taking place at the time. Simultaneously, the British economy was under reconstruction, depending less on manufacturing and increasingly more on the services sector. Heritage was identified as an important economic activity. Multimillion investments on museums and on bodies such as the National Trust were made. Apart from creating jobs, that would lead to the growth of tourism. In other words, national heritage and history would be turned into a marketable product. Additionally, that was a way of re-establishing a lost sense of national identity. Cinema, as a massively popular medium, would be extremely useful on the way to succeed that. Heritage films were the ideal agent for a long bygone great national past to be lavishly represented. A representation that displays life in the past as much better that in the present. Pam Cook (2005, p.3) suggests that heritage cinema "reconstructs an idealised past as a site of pleasurable contemplation and yearning", thus evoking feelings of nostalgia. However, a reconstructed past presented through the prism of the cinematic image raises questions of historical authenticity. In our days, the recorded image – still and moving – has acquired the unprecedented power of stamping our memories in time, thus rendering them as history – personal or collective. Cook suggests that "Historical investigation and reconstruction, whether it is carried out by an eminent historian, a novelist or a filmmaker, is a matter of cut and paste, of cutting out bits and pieces of historical record and pasting them together to create new texts, interpretations and meanings (Ibid., p.179). She goes on to note that since historians are also selective in the process of recording history leading to its commodification, then, reversely thinking, one also could argue that products such as historical films become history-shaping agents. Tana Wollen (1991) analyses the different ways in which history and memory approach the past, claiming that history is associated with writing and "has a discipline in its construction of a body of knowledge that constitutes 'the past'" (in Corner and Harvey, 1991, p.181). Memory, on the other hand, "belongs to the oral transmission of personal or local identities which do not require public or written forms of verification" (Ibid. p.181). That distinction casts doubt on the way fictional films are interconnected with the past. Their questionable historical authenticity, ability "to naturalize particular versions of the past" (Ibid. 181) along with their popularity and power in 'creating' collective memories, sets the role of heritage films as politically important.

The heritage film had relied heavily on adaptations of historical fiction, such as the novels of Jane Austen, the Brontës, E. M. Forster, Evelyn Waugh. In that case, there is no misunderstanding at the level of historical accuracy as it is commonly accepted that the main focal point in those adaptations are the dramatic relationships between the fictional characters rather than the 'real' historical events which provide the background and settings to the stories. No matter how historically accurate or not, audiences seem to have a particular fascination for such films. Many theorists, such as Jameson, have suggested that the dramatisation of historical events translates into commodification of history and therefore culture. Jameson here takes film into the wider discussion of heritage industry and argues that what the heritage film genre offers is merely a collection of images, a "version of history [in which] critical perspective is displaced by decoration and display, a fascination with surfaces . . . in which a fascination with style displaces the material dimensions of historical context" (in Monk, 2011, p.18).

The 'invention' of the heritage film genre was a result of the production of films sharing similar thematic and formal characteristics that at the same time rendered those films as different to alike types of films such as costume dramas or historical films. The heritage film tendency was inaugurated by *Chariots of Fire* (1981) as well as by the television show *Brideshead Revisited* (1981), both of which coincided with the beginning of the Thatcherite 'revolution' and in the subsequent years a series of such films followed including *Another Country* (1984), *A Passage to India* (1984), *A Room with a View* (1985), *Maurice* (1987), *Little Dorrit* (1987), *Howards End* (1992), *The Remains of the Day* (1993). The term has since been used to refer to films

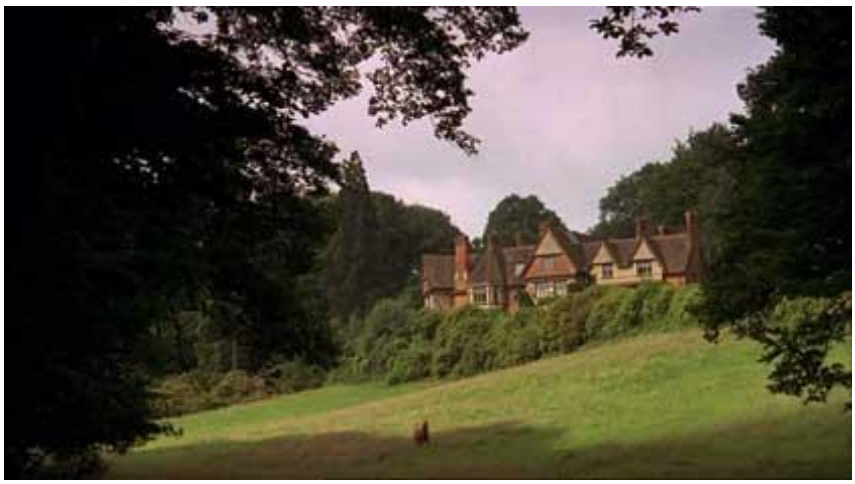

Figure 4. A shot of Foxwold House, A Room with a View (1985)

produced in the rest of the European region and beyond. In France, for example, heritage films such as *Swann in Love* (1984) and *A Sunday in the Country* (1984) did extremely well at the box office for as Phil Powrie (1997, p.13) claims "due to much the same reasons as their

prevalence in the UK". The creative strategies used in those films lay in between art-house and classical filmmaking. The narratives are mostly concerned with bourgeois life in the 19th century or early decades of the 20th century, structured as typical melodramas. However, unlike classical *cause and effect* storytelling, the pace of the narrative development is usually slower and occurs in an episodic way. Consideration for characters and atmosphere are more prominent than goal-orientated action. The visuals are characterised by deep focus, slow takes and medium to wide shots rather than close-ups (Fig.4). Heritage films appear to share identical use of the *mise-en-scène*. Higson claims that "almost all of these films contain a recurrent image of an imposing country house seen in extreme long shot and set in a picturesque, verdant landscape. This image encapsulates much that is typical of the films as a whole" (1993, p.115). Instead of quick and dramatic editing, heritage films are cut in a slower pace, thus, acquiring a contemplative tone. Costume and set designs are central points of attention as there is an attempt to reconstruct the past in a historically accurate way.

Andrew Higson, in his comprehensive investigation of heritage films, (1993, 1996, 2003), stresses some general but core elements that allow heritage films to deviate from the costume drama genre:

> Certain English costume dramas of the period seemed to articulate a nostalgic and conservative celebration of the values and the lifestyles of the privileged classes, and […] an England that no longer existed seemed to have been reinvented as something fondly remembered and desirable.
>
> Higson, 2003, p.12

He then claims that these films are a "response to the loss of genuine social values, […] a response to the collapse of a caring, ordered society, a search for a more ethical stance in an increasingly unethical world. The screen dramas thus represented 'nostalgia for a more decorous and polite age'" (2011, p.134). In heritage cinema, even when the protagonists are part of unpleasant narratives, the viewer is exposed to an enchanting version of the past. There is always an element of lost beauty either in a physical form (costumes, set designs, etc.) or in the form of human conducts and values of that time. Many critics such as John Hill (1998) claim that the visual pleasure offered by the *mise en scène* of the heritage film outweighs any other aspect or meaning. He suggests that the extravagant visual techniques often utilised, create a sense of a spectacle rather than serving the narrative or indicating the director's signature.

> "In what is both a bid for historical realism (and visual pleasure) and a function of the nostalgic mode (seeking an imaginary historical plenitude), the past is delivered as a museum of sounds and images, an iconographic display. This iconography brings with it a particular moral formation and set of values, which the films effortlessly dramatise at 'significant' historical moments".
>
> Higson, 1993, p.115

However, these films do not only provide a nostalgic gaze to another era and its social values; they can also be interpreted as a comment on the present. Higson (1993) claims that part of the success of those films was due to the socio-political state of Thatcherite and post-Thatcherite Britain. He suggests that factors such as Britain's decline as one of the world economic powers, the increase of migrant populations that made Britain more multi-ethnic as well as the highly contested measures taken by conservative governments that led to general disappointment, rise of unemployment and drop of living standards, significantly upset the conceptions of the traditional British national identity. That promotion of Victorian values – of 'traditional' Englishness – reflects how heritage films operated in Thatcherite Britain. These films aimed to compete in international markets in a post-colonial world, when the value of Englishness had significantly diminished. Therefore, for an English audience – and partly through the elicitation of nostalgia – heritage cinema functioned as an identity-assertion agent. It was a sturdy reassurance of English culture which was at the time threatened by 'outsiders' within and outside the United Kingdom. Heritage film narratives turn their back to the contemporary industrialised society and instead recount stories of the bourgeoisie showing them struggle crossing across classes or other cultures. In most cases, that struggle ends with a reaffirmation of the superiority of the upper-class. Craig Cairns claims that this strategy allows English audiences to "confront the need to build a new identity through open relations with other cultures only by reinforcing the values of a world which allowed its borders to be crossed one way only; at its own discretion and in the direction of its choice" (1991, p.13). Instead of showing life in multicultural, congested modern British cities, heritage films depict life in a picturesque traditional rural landscape. What these films therefore offer is a window through which one can look back to old England, strengthening a lost sense of national identity. Higson argues that that nostalgic view to the past works as a critique to the present as it "implies that there is something wrong with the present" and that "something desirable is situated out of reach in the past" (1996, p.238). Overall, it could be said that heritage films invite conversations on national identity as well as on other contemporary anxieties. "The nostalgic perspective

always involves a dialogue between the imagined past and a vision of the present: it never simply talks about the past" (Higson 1993, p.118).[3]

It would not be fair, however, to attribute only a negative sense to those films; a sense that simply denotes conservative patriotism and superficial sentimentality for a lost nation. Several scholars have taken a more positive perspective in their consideration of the genre, opposing the pre-existing insular anti-heritage stance. Higson (2014, p.122) insists that those films "actually offered some sort of liberal critique of the class-bound, mono-cultural and patriarchal societies that were represented on screen". Claire Monk (1995) calls for a feminist approach, arguing that heritage films are progressive as they facilitate considerations of questions of gender and sexuality and the experiences of female and gay protagonists. *Maurice* and *A Room with a View* are relevant examples here as they portray a developing homosexual love affair and a strong, passionate heroine respectively. Similarly, Alison Light identifies the importance of sexual politics heritage cinema offers. Pam Cook has attributed a more meaningful essence to the genre. She suggested that those films' insistent reconstruction of an imaginary national identity highlights that "the past in such fictions is never simply the past: they look backwards and forwards at the same time, creating a heterogeneous world that we enter and leave like travellers, in a constant movement of exile and return" (1996, p.73). Contemporary identities, therefore, are in constant dynamic relationship with the past, leading new understanding of historical authenticity.

In her *Heritage Film: Nation, Genre, and Representation* (2012), Belen Vidal re-conceptualises the heritage film in an attempt to liberate it from national borders by use of her broader idea of the "*European* heritage film" (2012, p.49). As she suggests, there are two reasons for such consideration. Firstly, since the 1990s heritage films have been targeted at international as well as national audiences. Secondly, the contemporary co-production model of film funding in Europe has led into collaborations between countries in the production of heritage films. In this way, national heritage films are becoming part of an international culture distributed for worldwide consumption. The case study she uses is Christian Carion's *Joyeux Noel* (2005). It is a historical European co-production (France, Germany, United Kingdom, Belgium,

[3] Even though this analysis focuses on British films, Higson's ideas apply to heritage cinema of other nations and cultures. In his study on French cinema in the 1980s, Phil Powrie defines the heritage film as nostalgia film that offers "an escape from reality and the attempt to return to a presupposed golden age" (1997, p.13). He also suggests that the mechanisms operating in British heritage cinema as described by Higson, apply almost in an identical way to French cinema as well.

Romania) set in World War I, marketed as European film, and as Vidal says, "it capitalises on the potential of traumatic history to promote a shared heritage (Ibid., p.49). She then argues that contemporary heritage films, such as Peter Webber"s *Girl with a Pearl Earring* (2003), fit into multi-faceted genres having moved away from an inelastic classification of the past. *Girl with a Pearl Earring* is a UK/Luxemburg co-production that draws on both the romantic drama and film biopic, therefore, encouraging new discourses in the politics of genre and gender. It also gives the British heritage film a more explicitly European cultural identity, projected to a global audience, offering a fresh way of communication with other cultures. In the first years of the genre, British heritage narratives often involved an encounter with the other which however emphasised on the differences between cultures rather than promoting a need for productive conversation between them. For example, in *A Room with a View*, the Italian setting and culture operates superficially, constituting simply a stimulus for the British protagonists to fall in love, emanating from the stereotypically projected Italian romance and passion.

Considering the structural mechanism of heritage films, it could be argued that the elicitation of nostalgia resonates with the collective mode. The nostalgic feeling created through the *mise en scène,* costumes, music, themes, etc., allows audiences to collectively long for a more stable national past, memorialise national myths and hence enhance their sense of national identity. There is an evocation of a certain proud and pre-existing national culture, returning to national symbols and values such as the rural country-house or the mythical bourgeois lifestyle of the past. Henceforth, and in terms of Boym's categorisation of nostalgia, I would argue that heritage films explicitly belong to the restorative kind. Contrary to diasporic and exilic cinema in which nostalgia manifests itself in multiple modes, in the case of heritage films that happens in a single dimension and only from the side of the viewer. One could say that there are heritage films, such as *Howards End*, in which characters often appear to be nostalgic by commenting on the modernisation of society, longing for the outgoing rural structure of living which is replaced by an urban mode. However, even in this case, and in contrast to exilic or diasporic characters, nostalgia resonates with Boym's restorative kind as it is triggered solely by notions of national identity and tradition.

Conclusion

This analysis offers an understanding of how nostalgia operates in various modes of cinema. What becomes obvious is that the notion of nostalgia has significantly developed since Homer first explored the concept in *The Odyssey*. A rather simplistic understanding of the word, evoking longing for homeland, has been transformed into a modern condition which operates even as a cause for commodifying history. In all the aforementioned cinematic modes; autobiographical, diasporic/exilic, heritage cinema, nostalgia is inherently connected with identity, whether personal or collective. Private idiosyncratic narratives, intercultural stories revolving around lives of the modern mobile man, multimillion productions attempting to reconstruct an idealised past; they are all striving for the audience's emotional engagement through the process of nostalgia. Socio-political and cultural developments appear to drive our nostalgia to different routes. Our cultural understandings evolve rapidly in accordance with the new formations of a globalised society. A once concrete sense of belongingness now appears to be fluid and, more than ever before, vulnerable to nostalgia. However, hectic modern lifestyles do not often allow time for contemplation that would possibly result into feeling nostalgic. Cinema satisfies that need of ours. It is the time-travel machine which brings the past into an active present and unexpectedly functions as the perfect pretext for nostalgia to emerge into our lives.

The findings of this investigation on nostalgia in chapter one inform the development of the practical components of this project. The discussion on the modes of nostalgia significantly impacts the processes of participant recruitment and subsequently of creating a comprehensive reflection on their nostalgia. Filmmaking techniques developed in *Europa/Mnemonic Muse* are, to a great extent, determined by the understandings of nostalgia produced in this chapter. The analyses of autobiographical film, diasporic and accented cinema resonate with the conceptual foundations and structure of screenplay and film of *Europa/Mnemonic Muse*. As it is the case with this study in its entirety, *Europa/Mneminc Muse* is deeply infused and driven by my personal identity, explored through the dual role of the researcher and diasporic filmmaker. Filmmaking techniques and other creative aspects of *Europa/Mnemonic Muse* are discussed in detail in chapter four.

As noted above, the nostalgic feeling suggests a yearning for both a different time but also place. Place has been an integral element of the nostalgic condition since the days of Odysseus.

It is also one of the two essential constructive elements of cinema along with time, and therefore this analysis will now investigate its relationship within cinematic narratives and in relation to nostalgia.

2 Place and Cinema

After an epic 10-year travel, Odysseus reached a shore whose name he did not know. The goddess Athena, disguised as a shepherd, approaches him. At once he asks her the name of the place. She replies:

> You must be a fool, stranger, or come from nowhere, if you really have to ask what land this is. Trust me, it's not so nameless after all. It's known the world around, to all who live to the east and rising sun and to all who face the western mists and darkness. It's a rugged land, too cramped for driving horses, but though it's far from broad, it's hardly poor. There's plenty of grain for bread, grapes for wine, the rains never fail and the dewfall's healthy. Good country for goats, good for cattle too – there's stand on stand of timber and water runs in streambeds through the year. So, stranger, the name of Ithaca's reached as far as Troy, and Troy, they say, is a long hard sail from Greece.
>
> Homer, 1996, p.294

Odysseus' journey was now over.

Introduction

Place and storytelling have gone hand in hand since the early days of the latter's existence. From wall-painting and literature to theatrical plays and sequential photography, every story "takes place" somewhere. Over the centuries, fictitious characters have been operating in all types of spatial backdrops. In many cases the location a story takes place in functions simply as setting; the place in which characters exist, operate and suffer. In others the specific setting – a house, a town, a landscape – attains a much more integral role in the development of the narrative. The meticulous description of the land in *the Odyssey* operates beyond simply providing information on the surroundings of the characters. Rather, it works as one of the elements that move the story forward. Waves, mountains, the sun, mist; all of these affect Odysseus' journey as much as other characters do on his protracted journey from Troy to his homeland. Place, then, can acquire the state of a character itself, driving the narrative and providing momentum.

The locus of a story may also provide an expression of the characters' state of mind or psychology. Returning to Homer's epic, after Athena reveals her true identity to Odysseus, "the goddess scattered the mist and the country stood out clear and the great man who had borne so much rejoiced at last, thrilled to see his Ithaca – kissed the good green earth and raised his hands to the nymphs and prayed at once" (Homer, 1996, p.298). One could argue that in

this case the *mist* as well as the *green earth* can be interpreted as metaphorical manifestation of the protagonist's psychological condition. A protagonist tired of his endless journeys that have led him to myriad unknown territories, conserving, however, always in his heart the utmost desire to return to his motherland. Nearly 3,000 years have passed since the 8th century B.C, when the Odyssey was composed.

Thenceforth, various narrative devices have been developed, including sequential sculpture, tapestries, narrative painting, printed illustrations, comics, graphic novels, cartoons, sequential photography. Cinema, as one of the youngest storytelling media, has treated place in a similar way to its predecessors. As a visual medium characterised by movement in space and time, cinema's preoccupation with place is essentially inherent. The moving image offers spatial alterations to the viewer as quickly as in one twenty-fourth of a second. One ought not to forget that film is a spatio-temporal form. A place which is in the background of the story, suddenly moves to the foreground, yielding further meanings to the image. It is then the spectator's role to investigate the frame to identify them. Rhodes and Gorfinkel argue that "[o]ur experience of the moving image is intimately connected to our experience of place" (2011, p. viii). In other words, we cannot watch and comprehend a film without first registering in our mind where the story takes place.

Cinema's ability to capture a place is probably what fascinated the first filmmakers and led them into producing numerous *panoramas* – a form that evolved out of painted and photographic panormas which were popular in the 19th century – as well as *travel films*. In cities, "urban traveling shots often made by standing a camera on a streetcar and letting it capture the life of a city as seen by an unblinking, one-eyed commuter" (Ibid.). Notable example is Miles Brothers' *A Trip Down Market Street Before the Fire* (1906), captured by a camera placed on a cable car, travelling through San Francisco's Market Street. This interest to the city paved the way for the *city symphony* genre, which emerged in the 1920s and will be discussed further in the next chapter. Filmmakers, however, had an equally strong interest in recording the natural world. Rural landscapes were the subject of travel films, one of the early film genres. Because of "several important and deep cultural transformations that affected the modern Western world throughout that century" (Lefebvre, 2011, p.61), travel films or travelogues, such as the early films by American traveller, photographer and filmmaker Elias Burton Holmes (1870-1958), were extremely popular until around 1906. The colonization of Africa and the Indies is singled out by Lefebvre as influential in bringing "about a taste in

Europe for 'exotic' scenery" but also for enhancing the "metropolitan identity by giving new impetus and meaning to national landscapes" (Ibid.).

Lefebvre explains that the movement of populations to the American west at the time had a similar impact, strengthening interest in national sites such as Yellowstone, Yosemite and the Grand Canyon. Travel films allowed "the less wealthy classes to see what otherwise was only accessible to them in still form through painting or photography" (Lefebvre, 2006, p.xi). Yosemite, for instance, was the subject of several photographers such as Carleton Watkins, Eadweard Muybridge and, later on, Ansel Adams. Travel films' popularity was also increased by "the development of ethnography […]; the emergence of a traveling leisure class and of tourism […]; the 'discovery' and aesthetic appreciation of novel locations such as mountainous terrains, ocean shorelines, etc." (Ibid.). This growing cultural interest in landscape along with the increasing popularity of cinema, encouraged certain places to become associated with the iconography of specific genres such as Western films. It is difficult for a viewer to cross through the Monument Valley in the United States and to look at the site without first thinking of John Ford's westerns' iconic framings of the landscapes, for example.

Since the early days of film, due to its photographic essence, a realist quality has been attributed to the projected space. As Stephen Heath notes, "[F]ilm works with photographs and, in the technological, economic and ideological conjuncture of the birth and exploitation of cinema, the photograph is given as the very standard of the reproduction of the real ('photographic realism')" (1976, p.74). Nevertheless, cinema's depiction of place does not necessarily mean that those places are *real*. Films are shot either on location or in studios. Shooting on location is associated more with the *real*, natural world. Images depicting the world as it is. Studio filmmaking on the other hand connotes a sense of construction. However, these filmmaking strategies are not as unambiguous as they may first appear. Rural cinematic landscapes for example can also be constructed as they are "formed from the conscious and intentional isolation and emphasis of topographic detail, and/or the application of medium-specific techniques and technologies (choices of perspectives and lenses, editing, optical filters, computer-generated or -enhanced imagery)" (Harper and Rayner, 2010, p.22). While locations and places created in a studio still allows film to continue exerting "its natural affinity to act as archiving agent" (Rhodes and Gorfinkel, 2011, p. viii). Rhodes and Gorfinkel use the example of *La Dolce Vita* (Fellini, 1960) to explain that the viewers while watching the film, whether

they want it or not, they are receivers of information on the nature and spatial qualities of Stage 5 at Cinecittà.

Therefore, it could be argued that film space functions in a multi-dimensional way, appealing to an intellectual as well as an emotional understanding, to both thought and experience. An image of the Aegean Sea for example could stand simply for the 'real' Aegean Sea. However, it could also connote several other meanings, physical; such as the passage of refugees coming from Asia towards Europe, Greek national borders, European continental borders, or merely a generic sea, and mental; the unknown, death escape. "The image of place oscillates between a standing for itself and a standing in for other entities, abstractions, or values" (Ibid., p.xviii). Film space selectively documents places in the world in an abstract way while simultaneously it is being converted into a unified narrative space. Place exceeds film frame which captures hardly a fraction of it in order to fulfil its objective to develop the narrative. In other words, "the conversion of seen into scene […]: the frame, composed, centred, narrated, is the point of that conversion" (Heath, 1976, p.83). This unique quality intrinsically operates in conjunction with film's ability to travel in time. In contrast to the static nature of photography, which favours static vistas and objects, cinema is a narrative and dramatic form encouraged by the multiplicity of projected places as well as its "fixed temporal duration" (Sitney in Kemal and Gaskell, 1993, p.105).

Rhodes and Gorfinkel suggest that place inheres in three spatiotemporal registers synchronously: "(1) in its own obstinately distinct world that exceeds the borders of the film frame, (2) in a world furnished for our immersed view, and (3) in a realm that exists somewhere between (and in tension with) the first two registers" (2011, p. xvii). As a twofold operation, film transfers the responsibility of recognizing this dynamic and multi-layered role of projected place to the spectator. Human thought and the senses define the indexicality of film and therefore that of the represented place. Rhodes and Gorfinkel propose that it is in the afore-mentioned third register "that we can conceive of place as a product of an agonistic relation, instead of an essence, truth, or pure matter that needs to be properly preserved, rescued, or excavated" (Ibid.). In this examination of place in cinema it is crucial to understand and recognise place as product; both before and after being captured by the cinematographic camera. Henri Lefebvre has famously said that "(social) space is a (social) product" (1991, p.26). One would think that this claim resonates exclusively with urban space as it is clearly a constructed space, built, lived and ever-developed by humans. However, cultural geographers

have been claiming that rural settings and landscapes could be considered equally defined by human social structures and relations: "'Landscape is anchored in human life, not something to look at but to live in, and to live in socially" (Cosgrove in Lefebvre, 2006, p.53).

Indeed, humans inhabit a land, cultivate it, establish a home on it and are prepared to fight for it. It provides them with a primary source of identity, belonging and meaning. Cosgrove argues, "Landscape is a *unity* of people and environment which opposes in its reality the false dichotomy of man and nature […]. All landscapes are symbolic" (Ibid.). If we accept that a place's identity is to a great extent defined by humans, then we ought also to examine this relationship in reverse. Marks argues that "people become like the things they spend time with" (in Lefebvre, 2006, p.128). The gradual and everlasting development of human identity is a dynamic, two-way process in the way it affects and gets affected by the identity of place. More specifically, human identity "is constructed in and through place, whether by our embrace of a place, our inhabitation of a particular point in space, or by our rejection of and departure from a given place and our movement toward, adoption and inhabitation of, another" (Rhodes and Gorfinkel, 2011, p. ix).

While people travel and migrate, it is essential for them to recognise the cultural values that have already been attached to a place by its previous inhabitants. As Taylor argues, "Identity is critical to a sense of place – *genus loci* – for people" (2008, p.4). No matter what changes a place goes through over time, it almost magically preserves its spirit as it has been established. This has even been argued with reference to modern globalised European cities. As Rene Dubos writes "[d]istinctiveness persists despite change. Italy and Switzerland, Paris and London have retained their respective identities through many social, cultural and technological revolutions" (in Relph, 1976, p.48). In an attempt to give a clear definition to that individual character of place, Relph notes that "identity of place is comprised of three interrelated components, each irreducible to the other – physical features or appearance, observable activities and functions, and meaning or symbols" (Ibid., p.61). In his thorough examination of the *sense of place,* Relph places great emphasis also on the growing impact of inauthentic ways in which place is experienced in modern societies. He calls it *placelessnes*: "the casual eradication of distinctive places and the making of standardised landscapes that results from an insensitivity to the significance of place" (Ibid., Preface).

There are infinite patterns connecting the elements of place that Relph describes. That leads to the creation of numberless identities for a place. In cinema those identities are filtered through the creative use of various lenses, camera angles and other strategies that lead to the construction of meanings, which include new subjective identities, offered by the filmmaker and received by the viewer. In other words, "the audience recognizes the on-screen identity shown in the film and appropriates and internalizes it as their own" (Fowler and Helfield, 2006, p.8). This process implies an interplay of identities happening bidirectionally through the cinematic projection of place, hence, strengthening the essence of place being a social product. Cinema itself is a social product: "The places and spaces of its production and consumption are also, moreover, vital to any understanding of its aesthetic, political, or cultural agency" (Rhodes and Gorfinkel, 2011, p.x). The identities of place, viewer as well as the author filmmaker are interwoven and ever informed by one another.

The Functions of Landscape in Cinema

The different ways of experiencing cinematic landscapes by the viewers along with their intended roles within film space, determine the various functions of landscape in film. Numerous scholars have attempted a categorisation of those roles. A comprehensive classification is given by cultural and media geographer Chris Lukinbeal. Lukinbeal suggests a taxonomy which combines previous ideas of Andrew Higson (1984) and John Jackson (1979), proposing that cinematic landscapes operate in one or multiple of the following four ways; as space, place, spectacle and metaphor.

Landscape as space

Lukinbeal argues that "[a]s space, landscape provides an area in which the drama of the film can unfold. As such, landscape is constantly turned into a space of action. […] It is here that mise-en-scène becomes important; where place-space tensions and dynamics occur" (2005, p.6). In this case, landscape serves as the backdrop for the narrative to unfold. Projected space is reduced by traditional framing; wide shot to medium shot followed by close-up, typical camera angles usually on eye-level and shallow depth of field that sets the landscape as subordinate to the characters. Hollywood horror films, historical dramas and biopics are only a few of the mainstream genres which routinely treat landscape in this way. Productions with generic representations of place, by and large shot in studios, offering limited geographic realism.

Landscape as place

When landscape operates as place, Lukinbeal suggests that it echoes the geographic term ‘sense of place’, denoting a linkage between the projected landscape and the location where the story is set. “Place provides narrative realism by grounding a film to a particular location's regional sense of place and history” (Ibid., p.6). Such narratives are usually shot on location, where in this case space assumes a central role in the unfolding of the story, and social values of the landscape are attached to it. Landscape as place is often depicted through extreme wide and wide shots with deep focus. Long tracking shots are also often employed. Hollywood western as well as heritage films are genres in which the constant reinforcement of the sense of place is indispensable. For example, the opening sequences of both *The Searchers* (John Ford, 1956) and *The Remains of the Day* (James Ivory, 1993) begin with long tracking shots, in which landscape occupies significant part of the frame, establishing quickly the location of the story (Fig.5). Wide shots of the landscape are continually used as the stories develop underpinning a reciprocal relationship between the identity of the place, the characters and the film itself.

Figure 5. Opening of The Searchers (1956)

Landscape as spectacle

Landscape as spectacle operates in a diametrically opposed way. Here the sense of place is reduced as the frame abnegates the identity of the projected land. Landscape merely “as a visually pleasurable lure to the spectator's eye” (Higson, 1984, p.3). It is the moment when “topophilia and scopophilia combine when landscape and screen are one with the voyeuristic desire” (Lukinbeal, 2005, p.11); a desire generated by the narrative. The spectacular landscape is usually depicted through wide tracking or panning shots, frequently from a bird’s eye-view

or high angle. This type of projections of space are ubiquitous in action films and sub-genres such as disaster and post-apocalyptic movies. In *The Day after Tomorrow* (Roland Emmerich, 2004) and *The Road* (John Hillcoat, 2009) wide shots of landscapes, enhanced by the use of visual effects, portray nature abstracted from its historicity and social values with the aim of creating a certain fascination to the viewer that combines fear and admiration (Fig.6). One cannot but associate those landscapes to the notion of the *sublime*, "a state of feeling, which may be loosely described as wonder, awe, rapture, astonishment, ecstasy, or elevation" (Shaw, 2006, p.14)

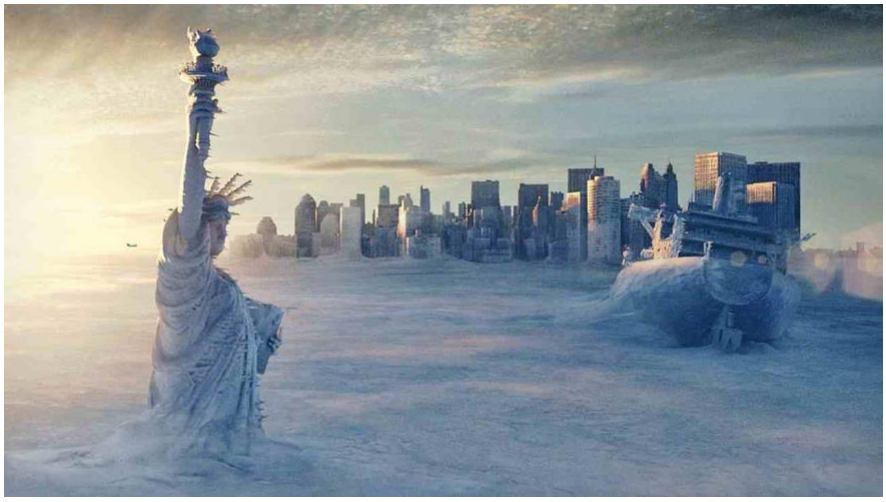

Figure 6. The Day After Tomorrow (2004)

Landscape as metaphor

In this case landscape exceeds the frame and through its metaphorical essence, "meaning and ideology are appropriated into landscape (Lukinbeal, 2005, p.13). That occurs through naturalising cultural normalities and stereotypes such as the almost clichéd use of rainy weather as metaphor for when a character is going through a difficult time in their life. Filmmakers manipulate landscape's natural features "into an outer macroscopic reflection of inner transformations. The landscapes of our natural world become landscapes of our minds" (Melbye, 2010, p.2). A wild sea could be a reflection of a character's tumultuous emotions, while a barren land the manifestation of feeling lost. Hence, nature is used to express the psychological state of a character. The relationship between character and landscape can also function metaphorically, as in the *Mountain film* that will be analysed later in this essay. "[D]rawing not only on the literal, but also on the metonymic and metaphoric, [cinematic landscapes] can articulate the unconscious as well as the conscious, […] offering displaced representations of desires and values" (Harper and Rayner, 2010, p.21). These values and

practices of landscape do not carry a single ubiquitous meaning. Their interpretation varies between cultures as "the language of each landscape is idiosyncratic to the body or nation of people in a position to confront it (Melbye, 2010, p.2). Metaphorical landscapes can be found in all cinematic genres, but it could be argued that it is in poetic, modernist films such as those of Pier Paolo Pasolini and Michelangelo Antonioni that they espouse a nearly despotic power. Their presence overshadows plot, and via their dual nature – literal and metaphorical – invite multiple interpretations, hence, adding multiple layers of meaning. Following the traditions of Italian neo-realism which invested in film's technological naturalism, Italian filmmakers stepped towards the opposite direction, emphasising on psychological explorations of human identity within the complexities of modernist societies. There, exterior landscapes operate as an abstract linkage between the *outer* and the *inner*. Antonioni, for example, often employs "industrial landscapes to give resonance to his critique of the emotional decay of modern life" (Lefebvre, 2006, p.xxvii) (Fig.7).

Figure 7. An industrial landscape in Antonioni's Red Desert (1964)

Landscape and Setting as *Ergon* and *Parergon*

In his extensive examination of the relationship between landscape and film (2006, 2011), Lefebvre not only makes a categorisation of natural space's functions in cinema but also turns his attention to the way the viewers experience it. In *Landscape and Film*, he distinguishes the cinematic representations of space between *setting* and *landscape*, suggesting that exterior spaces can be considered as landscapes only after certain conditions are fulfilled. Otherwise, they remain plain settings within film space.

> Setting refers to spatial features that are necessary for all event-driven films – whether fiction or documentary. This does not, however, reduce a film's setting to a mere given. Every unit of meaning in a film – whether an action, a view of an object, etc. – implies a setting (or settings). This space is constructed by the spectator from audio-visual cues (framing, editing, sound volume, echo, etc.) and from the knowledge he/she already possesses of the spatial characteristics of our world. Setting may be precise and highly detailed or it may remain rather vague and more or less undetermined. In either case, it still serves the same discursive function: it is the place where the action or events occur.
>
> Ibid., pp.20-21

Lefebvre claims that in mainstream cinema natural space functions primarily as setting. On the other hand, he describes landscape as "anti-setting" and a "space freed from eventhood" (Ibid., p.22). It manifests when space assumes a prominent and independent role within film instead of simply allowing events to take place somewhere.

> What this […] distinction brings forth […] is nothing less than the emancipation of landscape from its supporting role as background or setting to events and characters; as a result, it establishes the condition of its emergence as a completely distinct aesthetic object. Therefore, even though 'realist' depictions of exterior scenes have always presupposed the presence of some kind of 'landscape', these depicted exteriors were conceived as *marginalia* (*parergon*) next to the true subject matter of the work, i.e., the illustrated events or characters (*ergon*).
>
> Ibid., p.23

Lefebvre's distinction between setting and landscape could be misinterpreted as a classification based on importance, suggesting the higher value of the latter. Nevertheless, his reference to Jacques Derrida's study of Kant's *Critique of Judgement* indicates the complexity of the relationship between subject matter (*ergon*) and everything else that accompanies it (*parergon*). Even when space operates as mere setting, it functions as a structural link, providing unity by offering what the primary focal point – narrative, characters, etc. – lack. "A *parergon* is against, beside, and above and beyond the *ergon*, the work accomplished, the accomplishment of the work. But it is not incidental; it is connected to and cooperates in its operation from the outside" (Derrida and Owens, 1979, p.20). Lefebvre then develops his analysis (2011) by utilising Freeburg's taxonomy on the use of natural settings[4] to further deconstruct the *landscape* function. He proposes three individual operative modes that describe its role in detail: the *informative*, *sympathetic* and *participating* function:

> The informative function uses setting to visually give information about the film's characters, the sympathetic function sets mood, tone or atmosphere for the events to unfold,

[4] In *The Art of Photoplay Making* (1918), Victor Oscar Freeburg offers a taxonomy of setting's function in film. He suggests that natural space can operate as *neutral*, *informative*, *sympathetic*, *participating* and *formative*.

> and, finally, the participating function uses setting as an 'acting part in the drama,' one capable of casting the *dramatis personae*'s individuality and moral fiber.
>
> 2011, p.64

In any of those cases, Lefebvre insists that the pictorial beauty of landscape should be limited so it does not distract the viewer from the narrative, having the two co-existing "in a state of tension in a film" (Ibid., p.65). Accordingly, he stresses the importance on the way we experience the narrative, which could be "*either as that which conceals landscape or that which may be interpreted to reveal it*", allowing "the narrative to further reveal the landscape as dwelling" (Ibid., p.76). What Lefebvre suggests here, is that landscape not always is subservient to the narrative, but, reversely, the narrative can also be the one serving the landscape.

Such narratives allow landscape to assume the role of possibly outmost importance in cinema, that of a character. In his study on *Landscape Films*, Helphand (1986) examines them in the same manner as landscape painting and photography, proposing that landscape can become and be analysed as a member of the cast. The *Mountain Film* is a genre which traditionally treats landscape as such, focusing on the battle between human and the natural world, usually attributing to nature the role of the antagonist. The human protagonist embarks on an adventure against natural elements that eventually becomes a journey of self-discovery and enlightenment. Mountain films share both thematic threads as well as production elements. It is not rare for these films to face adverse weather conditions or various obstacles the mountain environment offers. The Mountain film is mostly associated with the German *Bergfilm* in the 1920s. Arnold Fanck is considered a pioneer of the genre with films such as *The Holy Mountain* (1926), *Storm over Mont Blanc* (1930) and *S.O.S. Eisberg* (1933). More recently, Werner Herzog has explored similar themes and use of landscape in *Aguirre, the Wrath of God* (1972) and *Fitzcarraldo* (1982), set in the 16th and early 20th centuries respectively. In those metaphorical tales of imperialism and madness, the protagonist, played by Klaus Kinski, is fighting against challenges posed by the South American jungle as they are trying to achieve their goal. In his analysis of the *Bergfilm*, Eric Rentschler describes the pivotal influence of the nearly *supernatural* landscape on the genre claiming that "[t]he visual impact of the mountain films rested in an overwhelming mix of aura and abstraction" (1990, p.147). Writing about Fanck's films, he argues that they are anchored to romantic paintings, aiming "to imbue landscapes with transcendent and mystical powers" (Ibid.).

But this is not the case only in the mountain film. When landscape functions as character with which other characters interact or get emotionally affected by, it almost always assumes a magical, spiritual sense. Regardless of the genre, the identity of human characters is getting directly or indirectly shaped by the identity of the land. But not in an elusive, unconscious way as is the case with every character (and arguably every human being) in any landscape. Instead, here landscape undertakes an authorial capacity. In classical narrative adventures, poetic documentaries, arthouse fiction, experimental docudramas, elliptical narratives; films such as *Lawrence of Arabia* (1962, David Lean), *Paris, Texas* (1984, Wim Wenders), *The Thin Red Line* (1998, Terrence Malick), *Antichrist* (2009, Lars Von Trier), *Le Quattro Volte* (2010, Michelangelo Frammartino), *The Turin Horse* (2011, Béla Tarr and Ágnes Hranitzky), *Last Year at Marienbad* (1961, Alain Resnais), *The Seventh Seal* (1957, Ingmar Bergman), *Walkabout* (1971, Nicolas Roeg), Even though it is usually human vis-à-vis land, there are similar cinematic explorations of the sea as well. In the poetic documentary *Exotica, Erotica, Etc.* (2015, Evangelia Kranioti) personal stories of ocean-roaming sailors are set against haunting and mesmerising *seascapes*. That brings back the question of balance on the axis of visual pleasure and narrative.

The tension between narrative and a landscape's (or seascape's) pictorial beauty, as well as between all the aforementioned functions of natural space in film, takes place therein largely every genre or even individually every film. Regardless of the commercial value of a film or genre, landscape alternates roles possibly in each shot. *Apocalypse Now* (Francis Ford Coppola, 1979) belongs to a highly mainstream genre, the war film. As Captain Willard (played by Martin Sheen) continues his journey upriver into the jungle, panoramic shots of various landscapes appear throughout functioning in multiple ways simultaneously. One could argue that apart from allowing the narrative to develop, they also act metaphorically, reflecting the horrific feeling of war or even the state of mind of the character. The film assumes a hallucinogenic quality that reflects Willard's perception during his journey. Ironically, the same shots could be taken as only visually pleasing, aiming for the spectacular image – or the sublime – that will captivate the viewer's gaze and remind them of nature's overwhelming or even terrifying power. Similarly, but through his non-mainstream, experimental documentary *The Nine Muses* (2010), John Akomfrah employs landscape in a multifaceted way. Without following a classical narrative structure, and having no main character, high-resolution digital landscape shots intercut with 'dirty' archive footage. Their aesthetic structure along with their place in the film, reveals further some of the thematics of the film dealing with the connection

of past and future, tradition and progression. Its poetic style, lacking exposition, encourages for further subjective, metaphorical interpretations of the landscape. However, can it be doubted how striking and visually appealing those remote snowy and frozen landscapes of Alaska are?

Cinema and Rural Landscapes

> We see and make landscapes as a result of our shared system of beliefs and ideologies. In this way landscape is a cultural construct, a mirror of our memories and myths encoded with meanings which can be read and interpreted.
>
> Taylor, 2008, p.3

Cinematic depictions of the rural has been an essential constituent throughout the development of the medium. The ability of film to capture natural landscapes instigated film's preoccupation with non-urban spaces; spaces associated more with the natural world. However, scholars insist that rural landscapes are equally tied with the natural world as with human demeanour. As Martin Lefebvre argues, "nature is that which we usually conceive of as existing independently from us, whereas it is our (real and imaginary) interaction with nature and the environment that produces the landscape" (2006, p.xiii). The word landscape derives from the German *landskipe* or *landscaef* and it was brought to Britain by the Anglo-Saxons when they arrived in the 5th century. Initially it had a territorial meaning referring to a cleared space in a forest that included fences, huts and fields. In the 16th century the word was used in a more aesthetic approach to "denote a painting whose primary subject matter was natural scenery" (Cosgrove, 1993, p.9). Landscape geographer Kenneth Olwig, however, claims that the territorial and aesthetic connotations attached to the word are insufficient as the term "contained meanings of great importance to the construction of personal, political, and place identity" (1996, p.631). Cosgrove considers it as an "ideological concept" which "represents a way in which certain classes of people have signified themselves and their world through their imagined relationship with nature, and through which they have underlined and communicated their own social role and that of others with respect to external nature" (1998, p.15). Lowenthal stresses the enormous scope for the notion suggesting that "[l]andscape is all-embracing – it includes virtually everything around us – and has manifest significance for everyone" (1986, p.1). Elsewhere he writes, it "is everyone's fundamental heritage" (2007, p.637),

As previously mentioned, early filmmakers expressed their interest in rural landscapes through the making of travel films and panoramas. That was a logical development as the first moving pictures appeared in a period when landscape had already assumed a prominent place in other

visual art forms such as painting and photography. Landscape art started becoming popular in the West in the 15th and 16th centuries through the work of artists such as Albrecht Aldorfer, Joachim Patinir and Cornelis Massys. By the 17th century, and during the Dutch Golden Age, landscape painting had been established as an artistic genre, attaining what Lefebvre calls (2011) an *autonomous* status, through the work of Rubens, Poussin, Lorrain, Ruisdael and several other European painters. Depictions of landscape became the central subjects rather than operating simply as backgrounds for religious scenes, portraits and other actions. Early photography followed this tradition as landscape constituted the ideal static subject, serving the needs for long exposures of the early cameras that had very slow shutter speeds. One could argue that in the 19th century, an era characterised by European imperialism, both visual forms were also used to exercise a sense of colonial mastery over place, supporting in this way other new industries such as tourism.

Cinema's relationship with the natural world grew over time, parallel to the formation and increasing development of cinematic genres. Unlike in painting, even until today there has not been an independent landscape genre established in cinema. This is due to the centrality of story over pure spectacle. Landscape-based films are arguably what Tom Gunning calls the 'cinema of attraction'[5] which got eclipsed by the cinema of narrative integration. Lefebvre suggests that this is because "the institution of cinema prefers generic categories that revolve around narrative" (2006, p.xi). Nevertheless, the representation of specific types of landscape has become synonymous with particular genres and movements. The horror film is often associated with isolated rural landscapes while possibly the most notable example is the Western which traditionally offers representations of the American Monument Valley. Its imagery tends to underpin its themes; often regarded as the manifestation of the tension between indigenous and colonial representations. This tension, unavoidably, begets questions of identity of the represented landscape. Arguably, modern westerns such as Tommy Lee Jones' *The Three Burials of Melquiades Estrada* (2005), Andrew Dominik's *The Assassination of Jesse James by the Coward Robert Ford* (2007) and the Coen brorthers' *No Country for Old Men* (2007), distance themselves from those conventional explorations of the American West and its landscapes. Regardless of the genre's contemporary tendencies or ideological function, its traditional, firm iconography has irreversibly influenced the way visitors perceive and

[5] Tom Gunning introduced the term in his essay *The Cinema of Attraction: Early Film, Its Spectator and the Avant-Garde*, first published in *Wide Angle* 8.3-4 (1986): 63-70; and subsequently, with some variations, in *Early Cinema: Space Frame Narrative*, ed. Thomas Elsaesser (London: British Film Institute, 1990) 56-62.

experience the American Monument Valley. The memory of the cinematic landscapes infects the experience of the real ones, thus rendering them as symbolic. Harper and Rayner claim that when symbolic, depicted landscapes constitute an illusionistic space "in which invented features are foregrounded and the topographical is secondary to the evocative, the relationship between individual or group disposition and landscape depiction is even further heightened" (2010, p.16).

Cinema and Urban Landscapes

> In its interaction with the city, film carries a multiplicity of means through which to reveal elements of corporeal, cultural, architectural, historical and social forms, as well as to project the preoccupations with memory, death and the origins of the image that crucially interlock cinema with urban space.
>
> Barber, 2002, p.7

As cinema emerged as the new way of capturing and recording life, instantaneously urban landscapes became an integral part of it. This was in large part a consequence of the relationship between the fledgling entertainment and its audience, which was largely (although not exclusively) located in urban areas. In the early days of motion pictures, one type of film which gained immense popularity, establishing essentially itself as a genre, was the *topicals* (or *locals)*. Those were films shot usually at the gates of factories showing people leaving their workplace. A showman would invite the workers to a show later where they would have the opportunity to see themselves on the big screen. In Blackburn, Northwest England, innovative photographic company Mitchell & Kenyon had produced more than 800 locals. They were films depicting the life of the locals to the locals, mainly for entertainment purposes. Bottomore suggests that "everyone loves to see himself, or herself, or friends, or children, on the screen, and the local topical is the best means of gratifying this desire" (in Hallam, 2010, pp. 279-280).

There were other films of the genre, however, aiming for non-local audiences. Alexandre Promio, working for the Lumière brothers, captured the first ever footage of Liverpool in 1897. The subject of his films were well-known landmarks of the city such as St George's Hall and the Liverpool docks. Hallam argues that "[u]nlike the Mitchell & Kenyon films, which aimed to entertain local people with a photogénie of themselves", Promio's films were aimed to be screened "elsewhere as spectacles of attraction" (ibid., p.286). Using film to attract tourists is a concept that has extensively been developed over the years. Cinematic locations have become sites that tourists revisit looking to live a cinematic experience. It will not be a surprise for one

that visits the Fontana di Trevi in Rome to come across visitors from around the world re-enacting iconic scenes between Marcello Mastroianni and Anita Ekberg from Federico Fellini's *La Dolce Vita* (1960). In Paris, increasingly popular to tourists is the Café des Deux Moulins in Montmartre after its appearance in Jean-Pierre Jeunet's *Amélie* (2001) because, as Koeck says, visitors "want to have a *spatial encounter* with this film" (2013, p.41). In London thousands of people who visit the city make sure not to miss Platform 9 ¾ at Kings Cross train station or the MI6 building in Vauxhall Cross, locations of imperishable fame because of the Harry Potter and James Bond film series respectively. But movie mapping is not a new concept[6]. Travel guides such as Tony Reeves' *The Worldwide Guide to Movie Locations* (2006) and *Movie London* (2008) are common marketing strategies utilised by national and domestic touristic offices worldwide. The synergy between the film and tourism industries is growing as "the re-coding of significant architectural buildings as film locations and heritage sites, buildings documented and projected for their 'to-be-looked-at-ness' continues" (Hallam, 2010, p. 290). Les Roberts suggests that "some of the ways in which filmic or cinematic renderings of space and place have become geographically embedded in discourses of consumption, heritage and urban place-making" (in Koeck and Roberts, 2010, p.118).

The dynamic relationship between urban space and film is far more complex and multifaceted as their identities are intrinsically interwoven. Clarke suggests that "the city has undeniably been shaped by the cinematic form, just as cinema owes much of its nature to the historical development of the city" (1997, p.2). Several scholars in both urban and film studies[7] propose that "the beginnings of the relationship between film and cities is also linked to concepts and practices that have their roots in the early years of an emerging urban modernity" (Koeck, 2013, p.7). A modernity that links the development of film with urbanism. "Of the celebrated 'coincidences'", as Shohat and Stam (1994, p.100) call the concepts of nationalism, psychoanalysis, consumerism and imperialism; other modernist notions that emerged synchronously with film, it is the inherently urban practice of cinema which "has ensured that the city and the moving image have, from the very outset, remained as intertwined constituents of the modern urban imaginary" (Koeck, 2013, p.8). Modernity in all forms of everyday life in the city captured the attention of filmmakers from the first decades of film and led to the production of the *city symphony film*. Notable films of the genre are Alberto Cavalcanti's

[6] In 1904 a map of Härnösand was created by the Swedish Tourist Association that featured points in the town where visitors can get *touristic* views which they have seen in postcards, travel guides and films.
[7] For example, Dietrich Neumann (1999), James Donald (1999), Barbara Mennel (2008).

Nothing But Time (1926), Walter Ruttmann's *Berlin: Symphony of a Great City* (1927), Dziga Vertov's *The Man with a Movie Camera* (1929), Jean Vigo's *A propos de Nice* (1930), Charles Sheeler and Paul Strand's *Manhatta* (1921) as well as the more recent Terence Davies' *Of Time and the City* (2008), Peter von Bagh's *Helsinki, Forever* (2008), Mark Cousins' *I Am Belfast* (2015), Alex Barrett's *London Symphony* (2017). City symphonies evoke "a pervasive sense of the *simultaneous* pulse of temporal fragmentation and re-accumulation peculiar to urban modernity", that eventually becomes "a negotiation of the metropolis's increasingly unstable temporal and spatial ground" (Jilani, 2013, para.2). Mazierska and Rascaroli claim that "a similar view of the city is also found in many Dada and Surrealist films" (2003, p.4). They frequently use juxtaposition to generate contrasts between scenes as well as highly aestheticised creative strategies such as double exposure and montage sequences to depict architectural elements and movement of crowds and means of transportation. Vertov's *The Man with a Movie Camera* is one of the most debated city symphonies. It has similar objectives with the other early symphonies but its advanced editing techniques along with its integral self-reflexivity, constitute it as an innovative, *modern*, "utopian vision of Soviet urban modernity" (Koeck, 2013, p.46). In fact, *The Man with a Movie Camera* is filmed across multiple cities (Kiev, Moscow, Odessa and Kharkov) and therefore it is not a symphony of a particular location. Such structural methodology led the way for films such as Godfrey Reggio's *Koyaanisqatsi* (1982), a poetic meditation on the impact of modern technologies on humans and earth filmed in numerous nameless places throughout the world. It could be said that overall cinematic city symphonies aim not only to represent the social changes in the city instigated by modernity. Their foremost goal is "to bring the viewer into a different and critical relationship to it" (Pratt and San Juan, 2014, p.11).

City symphonies' thematic concerns, along with their structural foundations, allow them to be described as documentaries – which Pratt and San Juan describe as "the preferred mode of political film" (ibid.). For regardless borrowing fictional creative strategies – such as scripted narration, non-diegetic sound, visual effects – their substance maintains a strong connection with the *real*. However, the city symphony film, and documentary in general, is not the single genre that attempts to explore and reproduce urban space. Fictional cinema of every genre has a fundamental relationship with the city. Over the years, world metropoles have been projected on screen repetitively, serving either simply as the background of a story – London and several other cities around the globe have had that role in the popular James Bond film series – or possibly as an element with great impact to the narrative – the neighbourhoods of Rome in

Vittorio De Sica's *Bicycle Thieves* (1948) define the journey of the protagonist Antonio (Fig.8). Over the course of cinema history, the immeasurable number of films that have been produced, combined with the immense popularity of the medium, has allowed certain projected cities to associate their names with specific genres or movements. By the 1940s, Los Angeles had been linked with film noir as numerous productions, including Billy Wilder's *Double Indemnity* (1944), Joseph Mankiewicz's *Somewhere in the Night* (1946), Howard Hawks' *The Big Sleep* (1946), were based there. Paris has been strongly associated with films of the *French New Wave* in the 1950s and 1960s.

The various ways of looking at the cinematic city open critical discourses usually dichotomised

Figure 8. Antonio and his son in the streets of Rome, shot near Near Piazza dei Mercanti & Vicolo del Canale

by the utopia/dystopia conflict. For example, while the early City Symphonies serve as utopian visions of modernity, projecting the city as a spectacle, films noir and their precursors in German Expressionism such as Robert Wiene's *The Cabinet of Dr. Caligari* (1920) or F.W. Murnau's *The Last Laugh* (1924) are characterised by strange architectural shapes and hard shadows and elicit a certain fear and scepticism towards society's progress. A genre whose preoccupation with the city also epitomises the utopia/dystopia dichotomy is science fiction and Fritz Lang's *Metropolis* (1927), Ridley Scott's *Blade Runner* (1982) and Terry Gilliam's *Brazil* (1985) all critique modern society without taking a straightforward stance. Analysing all three films, Sands suggests that "[e]ach locates its narrative in a city space that extrapolates from contemporary urban spaces the possible future and the possible role of the human. Each represents the city as a living thing, an organic entity that threatens the envelopment and

ingestion of the human" (in Krause and Petro, 2003, pp.134-135). A unique reading of modernity that likewise reiterates a threat to humanity is Jean-Luc Godard's *Alphaville: A Strange Adventure of Lemmy Caution* (1965). Godard's dystopian vision is set in the future and by utilising black and white cinematography, non-futuristic sets and props as well as film noir elements such as low-key lighting it makes a highly political critique. One could say that this non-conventional approach to science fiction functions in an ironical way as the real streets and buildings of Paris in 1965 represent a fictional state of the future, while offering a critique of the present.

In the last thirty years city structures have changed dramatically and therefore the modes of its representation in film. Modernity gave its place to post-modernity. Summarising this cultural and socio-economic condition, Mazierska and Rascaroli argue:

> This condition is characterized by such interrelated phenomena as an increasingly postindustrial and service-oriented economy, with its characteristics and consequences: the growth of hi-tech and entertainment industries; the increase in social polarization; the fragmentation of the urban habitat; the compression of space and time produced by the information revolution; the increasing cosmopolitanism and multi-ethnicity of our living environments; the globalization of culture and the shedding of barriers that once existed between 'high' and 'low' culture.
>
> 2003, p.9

We also live in the era of increasingly *global* cities. Affected by the social developments specified above, contemporary cities are "sites that are often filled with commercialised tourist spaces or generic consumer architecture that fundamentally lack a relationship to their surrounding geography" (Koeck, 2013, p.12). Moreover, these are places which are "unbounded and necessarily in the middle of and shaped by distinctive histories of colonialism, imperialism and globalisation" (Pratt and San Juan, 2014, p.13).

Film, therefore, as a cultural product ever informed by the city, is destined to "represent globalization visually and narratively" (Mennel, 2008, p.196). Filmmakers such as Patrick Keiller have chosen to do that by blurring the boundaries between documentary and fiction film. His documentary *London* (1994) is narrated by an unnamed character who is accompanied by his friend, Robinson, who also never appears on screen. In the film they travel around the city, and while the camera observes the everyday life of the metropolis, the narrator comments on the latest social, economic and cultural developments in the city. Spaces such as freeways, shopping malls and hotels seem ubiquitous, lacking distinctive identity. Robinson describes the

urban space screened in *London* as "made up of transitory spaces, places in which identity and meaning are replaced by ephemerality, banality and ambivalence, and the sociality of the collective is reduced to suspicion and surveillance. In these spaces one is never at home but always in a state of passing through" (2010, p.118). The subjective vision of Keiller is interwoven with the identity of the metropolis, creating a *filmic illusion*, as "places seen in movies never truly mirror spatial reality, but are mediated and altered by the medium itself" (Koeck, 2013, p.1).

Apart from negotiating criticisms to society, cinema also offers the possibility to work as a museum, an archive of the past. In this way it contributes to "stimulating and maintaining the collective and subjective memories that give shape and substance to ideas of citizenship and local identity" (Hallam, 2010, pp. 282-283). *Of Time and the City* (Terence Davies, 2008) is a portrait of Liverpool comprised mainly of archive footage[8], juxtaposed with Davies' poetic commentary. The film was very well received by the citizens of Liverpool[9] who either have seen their city transform since post-industrialisation or by members of the Liverpool diaspora, like Davies himself.

An undisputable force of great impact on contemporary cinema, and visual culture as a whole, is globalisation. That is reflected not only in the context but also in the ways the film industry has developed its commercial interests and modes of production. As Mennel argues, these days, "[m]ore often filmmakers are trained abroad and multi-national funding is tied to multi-national narratives, forcing filmmakers to tell stories about border-crossings" (2008, p.197). From rural to urban, from one country to another, cinema searches for the lost identity everybody – a city or a human – has left behind in time. "The urban space which offers a multitude of casual, often strange encounters can be seen as a microcosm of a world increasingly determined by mobility and rootlessness, by the clash or amalgamation of cultures" (Göktürk, 2000, p.65). Post-modernity, globalisation and late capitalism led to the emergence of new modes of urban representation. One of them is the *ghetto film*, a sub-genre whose epicentre is the city. Ghettocentric films explore stories of marginalised immigrants and minorities in city neighbourhoods. American films like *Do the Right Thing* (Spike Lee, 1989), *Boyz N the Hood*

[8] 85% of the footage is archival.
[9] In The Guardian's article (2008), Scott Anthony wrote about the film's premiere at the Philharmonic Hall in Liverpool: "The film lovers spilling out of the Philharmonic Hall, down Hope street, were as thoughtfully enraptured by Davies' cinematic farewell to this great northwestern city as the crowds lining the Mersey to bid the QE2 farewell the week before".

(John Singleton, 1991) and *New Jack City* (Mario Van Peebles, 1991) paved the way for ghetto films from around the world to emerge. To name a few: French Mathieu Kassovitz's *La Haine* (1995), Brazilian Fernando Meirelles's *City of God* (2002), South African Gavin Hood's *Tsotsi* (2005), British Menhaj Huda's *Kidulthood* (2006). These films aim to explore themes such as immigration and poverty; undoubtedly critical issues within urban spaces, frequently in problematic ways. Action, Hollywood-type sequences which are commonly employed in those films operate in an almost exploitative way by aestheticizing those issues for the purpose of entertainment. Urban poverty and everyday struggle within a metropolis are not new themes in cinema. Using again the Italian master filmmakers as an example, Italian Neorealism films have often dealt with those issues from the 1940s work of Rosselini and De Sica to Pier Paolo Pasolini's *Accattone* (1961) and *Mamma Roma* (1962), both of which "capture the gritty reality of marginal lives on the outskirts of Rome" (Mennel, 2008, p.167).

Nowadays, increasingly more filmmakers are crossing borders and their creative interests resonate with that experience. Mennel suggests that "[t]his new global cinema answers the question of how to cinematically capture the relationship of local and global" (2008, p.201). The multiplicity of individuals renders it as global. Transnational cinema exists not only in the financing or production level but also in the cinematic stories and identities. When Göktürk was writing in 2000 about the development of German cinema he pondered: "Is there a transnational cinema emerging in Germany, where over two million people of Turkish origin are living today, who are increasingly applying for full citizenship and claiming their place as 'Inländer'?" (ibid., p.66). Today, the answer has already been given to this question with a generation of Turkish-German filmmakers including Fatih Akin and Yasemin Samdereli. In the past the migrant would be on the periphery of urban landscapes but these days she or he retains a variety of key creative and experiential roles; those of the inspiration, the filmmaker, the main character. Perhaps, Göktürk was right saying that "[w]e have come to appreciate the migrant as the 'modern metropolitan figure' not dwelling worlds apart from modernity, but moving right at its centre" (ibid., p.65).

The Spectator's Gaze

Scholars argue that in order for meaning to emerge through depictions of natural landscape, a certain gaze and attention by the spectator is required. The prerequisite is the ability of the viewer "to read the landscape as a document of human history with its fascinating sense of time

and layers replete with human values which inform the genius of the place" (Taylor, 2008, p.6). Taylor's remarks on cultural landscapes appear to resonate with cinematic landscapes. Lefebvre proposes two spectatorial modes through which the viewers experience landscape in film: "a *narrative mode* and a *spectacular mode*" (2006, p.29). The first allows the audience to follow the story while the second offers them the opportunity to contemplate on the image, the spectacle. As these two modes cannot operate synchronously (according to Lefebvre), it is only through the spectacular mode that the viewer contemplatively gazes at the landscape. "It is this gaze which […] makes possible the transition from setting to landscape" (Ibid.). This process is not purely visual. Camera movement or the lack of it, along with the created aural landscape are a few of the other cinematic elements that contribute to the overall landscape experience. "[W]hat we hear adds, questions, progresses, extends, completes or challenges the action, image, movement, colour or shape" (Harper and Rayner, 2010, p.19). The duration of the shot also affects our chances of 'arresting' the landscape.

The temporal nature of the filmic landscape is the one that distinguishes it from the pictorial one. Several filmmakers commonly utilise the long continuous take to freeze action and allow landscape to emerge. It is only sensible, therefore, that cinematic representations of landscape are typically associated with *slow cinema;* a cinematic style in which the slow (or long) take is emphasised. Theo Angelopoulos, Andrei Tarkovsky, Michelangelo Antonioni, Terrence Malick, Carlos Reygadas, Abbas Kiarostami, Nuri Bilge Ceylan, Béla Tarr, Chantal Akerman, Nicolas Roeg, Lav Diaz, Hou Hsiao-hsien, Yasujiro Ozu, are slow cinema directors whose body of work denotes their particular interest in the natural world. It is not a coincidence that additional to their parallel cinematographic styles, their films explore similar with each other themes such as time, space, borders, memory and home. As with landscape painters, these landscape filmmakers mould their stories in the natural world, concealing meanings behind the relationship of humans with the environment. A requirement so for the filmmaker's implicit intentions to become explicit is the viewer's unconditional attention, a certain skill for observation and interpretation; the spectator's gaze.

Landscape, Memory and Identity

Lefebvre understands this gaze as "cultural knowledge and […] sensibility" (2006, p.51). A sensibility towards forests, the sea, mountains, as well as towards social values and practices attached to them. "[L]andscapes reflect human activity and are imbued with cultural values.

They combine elements of space and time, and represent political as well as social and cultural constructs" (Leader-Elliott, Maltby and Burke, 2004, para.1). A mirror of myths, histories and ideologies. Simon Schama in *Landscape and Memory* claims that "[b]efore it can ever be the repose for the senses, landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock" (1995, pp.6-7). It is the setting for everything we do. A canvas with unlimited layers one over the other. "This is why landscape and memory are inseparable because landscape is the nerve centre of our personal and collective memories" (Taylor, 2008, p.4). Those memories are formative elements of cinematic landscapes. Partly actual, partly fictional, they cannot be considered as purely realist. For as other filmic constituents, cinematic landscapes are subject to aesthetic manipulation. As Harper and Rayner note:

> Reproduced, or even invented landscapes, landscapes created largely in the imagination of painters or filmmakers, often initiate similar responses to the discovered or recorded landscapes of the real world. Landscapes, therefore, are not only selective but are never neutral in intention or reception.
>
> Harper and Rayner, 2010, p.16

Their projected, constructed identity serves a purpose designed by the filmmaker. "[Landscape's] prominent and articulate presence draws attention to itself as a conscious inclusion, a bearer of meanings relevant to the refinement of a visual aesthetic, a communal cultural contact between filmmaker and audience and/or the maintenance, questioning and propagation of national identity" (Ibid., p.22). This brings the discussion back to the British heritage film, one of whose aims has been to enhance a specific sense of (English) national identity. Traditionally, Englishness is associated with a particular kind of hierarchically structured way of life located mainly in the countryside. At the centre of this world is the 'big house', the seat of power of the local aristocrats who own the land. As the majority of British heritage films are set in rural landscapes, they openly appeal to that feature of the national identity. Higson, however, expresses his doubts on the ideological effectiveness of films such as *Sense and Sensibility* (1995) and *Howards End* (1992). For situating their narratives in the early 20th or 19th century, during the British Empire's 'glorious' days of world dominance, wealth and national pride, only enhances a sense of dismay and discomfort for modernity and the present that prevails today.

> [S]uch films could move away from the uncertainties of the present, establishing a sense of continuity with the national past. However, given the mythic vision of the countryside as the "true England," it was not necessary for films to set their narratives in the past in

> order to maintain a sense of continuity with the past or to proclaim a deep sense of national identity.
>
> Higson, 2006, p.242

In a similar tone, Fowler and Helfield contend that the positive or negative attitude in which the English rural landscapes are selectively projected, demonstrates the nation's approach to modernity. Negative projections of the past are indicative of "heavy investment in the future, in forward development and progress". On the other hand, positive projections of the past "points to a nation that is heavily invested in the past and nostalgic for its values, ideals, and comforts. It also indicates a fear of the future" (Fowler and Helfield, 2006, p.10). Screened landscapes become synonymous with the nation they represent. Convincing illusionary agents of 'truthful' national ideologies and cultures.

> The cinema's power in the depiction of the landscape, be it rural, metropolitan, industrial, urban or suburban, has driven or led filmmakers of every nationality and political viewpoint, has fed and fed upon definitions of national identity and been read by cinema audiences as one of the most conspicuous and eloquent elements in the idiom of the film culture from which it emanates.
>
> Ibid., p.24

There are numerous examples in film history where landscapes of one country are substituting for even iconic landscapes of another. Mel Gibson's *Braveheart* (1995) depicts Scotland's Wars of Independence with England in the 13th and 14th century, having as central character the legendary hero William Wallace. The film was partly filmed in Scotland, including iconic scenes set in Glen Coe, the Mamores and mostly in Glen Nevis, having become emblematic of the romantic highland scenery. Nevertheless, the majority of it was shot in the Irish countryside. Yet, the Scottishness evoked through the film can hardly be doubted. Compelling music filled with bagpipes, Scottish kilts and male archetypes of strong men, significant Scottish historical moments (substantially fictionalised). However, financial considerations forced the production to Ireland (Edensor, 2002).

The identity of cinematic landscapes is complex enough to be effortlessly determined. One could argue that it is an impossible task as it is a mixture of another three obscure identities. One is that of the projected land. The second is that of the filmmaker, with the values and histories of a place filtered by the *author*, who carries their own respective memories and values. The third belongs to the audience who "recognizes the on-screen identity shown in the film and appropriates and internalizes it as their own" (Fowler and Helfield, 2006, p.8). This process of

recognition allows for ideologies to emerge. The *real* landscape, the one that exists in front of the lens of the camera, unknowingly acts as the agent of those. It is an incessant cultural expression, which forces the shape of a modern cultural product. But film is not the single arena affected or concerned with landscape. It is a concept of pluri-disciplinary interest; from cultural geography and urbanism to tourism and marketing. In order to comprehend this increasing attention to landscape, we should probably consider it from a broader perspective and in relation to modern life's social structures. Lefebvre suggests that the growing curiosity towards landscape is parallel to "the reification and alienation of nature in the modern era" (2006, p.37). This may have begun long time back in the 17th century, when in painting landscape assumed what was later described as the *autonomous* status. The philosophical seed of modernity has grown dramatically since then. Landscape consideration is just a branch of the now fully-grown tree. The journey from city to the countryside, from modernity to tradition, has established itself as a paradigmatic manifestation of doubt towards the present. This uncertainty has only been bolstered by forces of globalisation and human mobility. It is now a doubt of identity, national and/or private. As mentioned earlier, nostalgia is a typical response to that. Narratives of return from urban spaces to the land are now tailored to the need for a return to the homeland. A desperate need, a quest, for a concrete identity. Cinematic rural landscapes – whether as space, place, spectacle, metaphor or character – is one more expression of disquiet emanating from this quest.

Conclusion

In this chapter the analysis proceeds to the exploration of the notion of place and its interrelationship with the cinematic apparatus. Through the artificial nature of their production process, cinematic representations of place either limit or expand their real identity, the *sense of a place*. A range of approaches to cinematography discussed here demonstrate the various creative options offered by a careful use of film language. The filmmaker ought to systematically employ the elements of film, being aware of the effects different cinematic expressions have on viewers. The close examination of those creative strategies allows for a comprehensive grasp of their intended objective, as designed by the filmmaker. But that is not significant merely for understanding and developing film language. It is fundamental for determining the respective emotional reaction evoked to different audiences – of different *gazes* and interests in film – through those techniques. In this case, we are particularly interested in the ways through which places are projected and contribute to the elicitation of nostalgia.

Findings from the discussion on the functions of landscape in cinema, motivate cinematographic techniques utilised in *Europa/Mnemonic Muse* which aim to express the severe impact places have on the featured subjects' experience of nostalgia. In *Europa/Mnemonic Muse*, the identity of place is almost equally important to that of characters. As film and screenplay explore both rural and urban landscapes, the investigation of the treatment of those in cinema offers the necessary clarity before structure and style of the creative outputs are determined. The brief examination of *the spectator's gaze* alludes to the complex and evocative nature of *Europa/Mnemonic Muse*, providing a roadmap on the way film and screenplay should be approached by a reader/viewer of this study.

The outcomes of the discussion in this chapter complete the theoretical framework of this study, allowing the analysis to develop within the broader context of contemporary migratory European cinema.

3 Place and Nostalgia in Migratory European Cinema

> Identity is described in old Greece as the life lived with others, but not any other person, just those who know us and may accept our own images. In the past, the city, our born place, as a social support was what made us humans. Odysseus,[13] out of Ithaca, found monsters, those who weren't humans, because they didn't live in his Greek society. As the new Odysseus, the immigrant maybe should be first helped to construct a new identity, which makes monsters disappear.
>
> Garcia, Moreno and Tarjuelo, 2017, p.S622

Introduction

Migration, emigration, displacement, exile, expatriation, diaspora: such expressions of human mobility can be traced back to the pre-historic period (Bellwood, 2013). As Erin Ring suggests, migration is "inherent in human nature – an instinctual and inborn disposition and inclination to wonder and to wander in search of new opportunities and new horizons" (2003, p.3). Therefore, it is ineluctable for a sociologist, historian or cultural analyst to attempt an investigation of any European community at any moment in history without encountering some variation of migratory activity, either inwards or outwards.

It would be absurd not to acknowledge that contemporary movements of populations differ significantly from the ones that occurred thousands of years ago, in the early days of humankind. Those differences lie with the aetiologies that cause the need for migration, the means by which it is achieved, as well as the conditions existing at the place of arrival. For example, most of the destinations during pre-historic migratory movements were previously uninhabited places. Nowadays, migration happens in a diametrically opposite manner as the places of arrival are usually densely populated cities with more complex structures and mechanisms than those of places of departure. However, the essence of relocation to a new place remains in common.

Major socio-political developments in Europe over the last thirty years have instigated increased, unprecedented, multi-directional flows of migration.[14] The disintegration of the Soviet Union and Yugoslavia, and the fall of the Berlin Wall in 1989, were followed by the expansion of the European Union to the east and south. In 2004, there was the simultaneous

[13] In the original text, instead of 'Odysseus', the Latin version of the mythical hero's name is used, 'Ulysses'.
[14] The differences between the modes of human displacement reflected through the aforementioned linguistic terms are acknowledged. For the purpose of this chapter, and as that does not affect potential outcomes, the word 'migrant' will be used to interchangeably refer to any form of human mobility.

accession of Czech Republic, Hungary, Poland, Slovakia, Slovenia, the Baltic States, Malta, and Cyprus; in 2007 Bulgaria and Romania's applications were accepted; in 2013, Croatia becomes a member; with the Union obtaining its current form on 31st January 2020 when UK becomes the first sovereign nation to have left the EU. These developments have been conducive to the large-scale free movement of labour within member states. The lack of controls when crossing the borders of fellow member states, along with the establishment of a common external border, has led to "the rise of new, often risky, and highly fragmented migrant routes into Europe, expanding to North and sub-Saharan Africa" (Bayraktar, 2016, p.3). The life-threatening journey through the Mediterranean Sea one would not risk to take in the past with minimal or no supplies whatsoever, now is seemingly worth it as that essentially grants access to all countries of the Union. Continuous conflicts in Afghanistan, Iraq, Syria as well as in other parts of Asia and Africa, has only escalated the need for migration towards the more stable Europe. All the aforementioned factors led to a regime that facilitates movements of populations across the Schengen Area while simultaneously implementing greater militarisation of the external European borders, hence, reinforcing the concept of 'Fortress Europe'; "a united Europe under threat from outside (in particular from the Middle East and North Africa)" (Petrie, 1992, p.3). The reinstatement of an idea that dates back to the late 1980s/early 1990s, resembles the literary device known as *anaphora*. In speech and writing, the deliberate repetition of a word or sentence aims for an artistic, poetic effect. However, in the context of discussions on the socio-political state of affairs in the European Union, the repetition of an arguably obsolescent and archaic concept is of little artistic merit. It is a conceptual model intricately linked to the criminalisation of migrants aiming to enter the European Union, transforming them from victims to perpetrators, as well as to the establishment of refugee camps and detention centres in Greece, Italy and other places on the margins of the region.

The migrant, hence, is presented with multiple prospects vis-à-vis their new 'home', having in many occasions no immediate influence over that. Whether temporary or not, the new place of living could be a flat in a European metropolis, a tent by the European borders or multiple variations of those. Psychoanalyst Salman Akhtar (1999, p.123) notes that regardless of the circumstances at the new environment, "the individual is faced with strange tasting food, different music, new political concerns, cumbersome language, pale festivals, psychically unearned history, and visually unfriendly landscape". These factors are in contradiction with one's personal history, therefore rendering this new state of living as discontinuity. A

discontinuity that has to be faced and dealt with in some way or another. In her comprehensive examination of nostalgia within the context of immigration, Andreea Deciu Ritivoi (2002, p.1) describes this process as "immersion into a new culture" rather than a process of assimilation. In this way she emphasises the problematic nature of this confrontation of cultures, through which the migrant's identity will eventually be re-shaped.

> While such an assumption probably seems commonsensical [sic] enough to go unnoticed, it is connected to two more general assumptions that are often the subject of intense debate in various disciplinary contexts, from philosophy and psychology to medicine and genetics: that the environment shapes selfidentity [sic], to the point that a person is largely a product of the world in which she lives, and that people can change, sometime even radically, without necessarily compromising their sense of who they are.
>
> Ibid., pp.1-2

The migrant is confronted with an identity crisis – private and national, a negotiation between past and present, between continuity and discontinuity; facing a challenge to adjust to the societal needs of their new environment. The migrant needs to be aware of the challenge of adapting their identity to the new requirements. Before and after migrating, the core survival and behavioural human mechanisms are the same. It is the cultural differences that demand for adaptability and therefore an aggressive evolvement of identity. Researching contemporary migration, Mary Gilmartin (2008, p.1848) contends that the linkage between migration and refiguration of identity "stretches across place and time". She argues that in this negotiation "place emerges as a central site for the investigation of transformation at a multiplicity of interlocking scales" (Ibid.). The time variable in this equation appears to function in the form of nostalgia.

Ritivoi (2002, p.10) proposes that "[t]he concept of nostalgia […] mandates a constant search for the self, an effort to define and redefine identity by pondering its prior stages of manifestation, and by finding connections between the past and the present, as well as anticipating the future". Place – new and old – along with nostalgia provide the imaginative arena in which the migrant synthesises old and new symbols, meanings, social and cultural processes in a challenge to rediscover continuity in their life. While several of those processes are of significant impact, film constitutes a unique one because of two fundamental reasons. It is a form of cultural representation that appeals to the masses and carries its own symbols and meanings, arguably either illusionary (false/negative) or imaginative (creative/positive) ones. Additionally, the spatiotemporal nature of film appears to perfectly mirror the synergy of *place* and *nostalgia* in the negotiation of the migrant's identity, as these are both derivative notions

of space and time respectively. In this chapter, therefore, the notions of place and nostalgia will be used as the conceptual framework to analyse cinematic explorations of the migrant identity within the context of contemporary European cinema.

The Migrant on Screen

> Migrants must, of necessity, make a new imaginative relationship with the world, because of the loss of familiar habitats. And for the plural, hybrid, metropolitan result of such imaginings, the cinema, in which peculiar fusions have always been legitimate […,] may well be the ideal location.
>
> Salman Rushdie, 1991, p.125

The representation of migrant identity is not a new concept in European film. Such cinematic explorations have existed since the 1960s and 1970s. The emergence of films such as Med Hondo's *Oh, Sun* (France/Mauritania, 1967), Franco Brusati's *Bread and Chocolate* (Italy, 1974), and Rainer Werner Fassbinder's *Fear Eats the Soul* (West Germany, 1974), was an indirect consequence of post-World War II labour migration as well as the increased post-colonial movement of populations from former colonies in Asia, Africa and the Caribbean to European cities. At the time, first-generation migrant filmmakers produced independent, usually low-budget films, in an attempt to capture the migrant experience. Ousmane Sembène's *Black Girl* (1966) is a fiction feature film that gained critical success becoming an influential portrait of a Senegalese girl who works as a servant in France. The Senegalese director's debut feature narrates the story from the African protagonist's perspective, depicting her struggles within a bourgeois French environment.

Over the course of the following decades narratives on migration have increased across Europe, gaining more popularity. During the last twenty years a noticeably higher number of films concerned with migration have been released (Higbee, 2014). That is no surprise considering the transformations of the socio-political European landscape mentioned at the beginning of this chapter, as well as the fact that cinema has always provided a cultural response to such developments. The ongoing redefinition of the European idea and identity is arguably unprecedented in the region. It is in these unsettling times, Higbee (Ibid., p.28) contends, that "European cinema has emerged as one of the crucial sites of cultural and political engagement and a sphere in which concerns about immigration, neoliberal globalization, and national and transnational identity formation are expressed, imagined, and contested".

The refiguration of the concept of migration and its consideration under the umbrella of globalisation has allowed for major shifts in migratory cinematic depictions to take place. The early representations of the migrant experience in the 1960s and 1970s portrayed one-dimensional characters as alienated figures within inhospitable milieus. Silent male labour migrants or oppressed women were often the main characters, contributing to conservative archetypes and understandings of migration from both ends; those of the newcomer and host society. Such a representational approach was evident across several European cinemas. Sarita Malik, in her analysis of Black British film (1996), describes this social realist cinematic mode as a *cinema of duty*, with films as Horace Ové's *Pressure* (1976) and Menelik Shabazz's *Step Forward Youth* (1977). In this cinema, characters represented or 'stood in' for the experience of entire communities. Later, Deniz Göktürk (1999) borrows the term to characterise in a similar manner the migratory German films of 1970s and 1980s because of the way they depict Turkish migrant workers or *gastarbeiters* and oppressed women. Good examples are Helma Sanders' *Shirins Hochzeit* (1976) and Tevfik Baser's *40 Quadratmeter Deutschland* (1986).

Since the 1980s and 1990s, however, narratives on migration espouse more progressive perceptions on multiculturalism, national and transnational identity. Various scholars (Bayraktar, 2016; Göktürk, 1999; Higbee, Heuckelom, 2013; Loshitzky, 2010; 2014; Malik, 1996, 2010; Mennel, 2010) argue that those more global-friendly scenarios shy away from frameworks of cultural purity and binary oppositions, engaging instead with the "pleasures of hybridity" (Malik, 1996). In films such as Gurinder Chadha's *Bhaji on the Beach* (United Kingdom, 1993), Sinan Çetin's *Berlin in Berlin* (Turkey/Germany, 1993), Catherine Corsini's *Lovers* (France, 1994), François Velle's *Kings for a Day* (Poland/France, 1997) Jasmin Dizdar's *Beautiful People* (United Kingdom, 1999), victimised migrants are replaced by figures with positive impact and central, transformational role in the host societies rather than always struggling in the peripheries. Portrayed within open spaces instead of claustrophobic, closed ones, these cinematic expressions call attention to the pleasures and possibilities the globalised, cosmopolitan cultures offer.

Other representations, including Stephan Frears' *Dirty Pretty Things* (United Kingdom, 2002), Jean-Pierre and Luc Dardenne's *The Silence of Lorna* (Belgium/France/Italy/Germany, 2008), Costa-Gavras' *Eden Is West* (France/Greece/Italy, 2009), Alaeddine Slim's *The Last of Us* (Tunisia/Qatar, 2016), Haider Rashid's *Europa* (Iraq/Kuwait/Italy, 2021) turn their attention to the multi-directional nature of contemporary European migration flows. Migrants of

multiple origins and motivations for displacement see their lives' paths intersect in unprecedented fashion. Promoting varied levels of inclusivity, these depictions highlight all the capacities as well as fears of a growing amalgamative pan-European society. Mike Wayne expresses his scepticism towards a future unified European cinematic identity, both in terms of context as well as transnational modes of production.

> An emphasis on unity, integration and cohesion is likely to produce at the level of European film culture, a somewhat affirmative, consensual, and uncritical cinema. Alternatively, film could engage in the complexity of life as lived, teasing out, acknowledging and debating the tensions and contradictions within Europe.
>
> Wayne, 2002, p.20

Regardless of the level of a film's openness towards the developing fluid European identity, at this point it is useful to briefly discuss two comprehensive filmmaking strategies employed to portray the immigrant identity. Alex Lykidis in his analysis *Minority and Immigrant Representation in Recent European Cinema* (2009) argues that the two prevalent ways of tackling the immigrant experience in contemporary European cinema is through the methods of *identification* as well as *disidentification*. The first one refers to an approach that invites the audiences to identify with the struggles and emotions of the protagonist. Such narratives adopt the immigrant's point of view and primarily resort to realist aesthetics. As Lykidis notes, "Since the emergence of neo-realism in postwar Italy, realism has been the dominant aesthetic approach to the representation of disenfranchised European populations" (2009, p.37). On-location filming, the use of non-professional actors, handheld camera-work, are a few commonly used creative techniques. It is important, however, to highlight a sub-categorisation that applies to *identification* films and is one that significantly affects the narrative focus of their stories. There is a clear distinction between narratives concentrating on the events before and after the moment of a migrant's arrival to Europe. Echoing the storyline of *The Odyssey*, the former usually depict the migrant's travels and the adversities they face in their attempt to reach their destination. These are usually films belonging to the journey/road-movie sub-genre. In his analysis on accented films, Naficy (2001, p.33) argues that "journeys, real or imaginary, form a major thematic thread. [They] have motivation, direction, and duration, each of which impacts the travel and the traveler [sic]". He then divides those journeys into three types: "outward journeys of escape, home seeking, and home founding; journeys of quest, homelessness, and lostness; and inward, homecoming journeys" (Ibid.).

A good example that follows the method of identification (as well as the *Odyssey*'s narrative paradigm) is Michael Winterbottom's *In This World* (2002), which narrates the journey of two Afghan refugees, Enayat and Jamal, from Pakistan towards the United Kingdom. Winterbottom employs documentary aesthetics to encourage the viewer's emotional identification with the characters. The film concludes with only one of the two teenagers, Jamal, managing to reach London, only to be denied asylum. On the other hand, there are films such as Jacques Audiard's *Dheepan* (2015), whose stories are centred on the post-entrance in Europe period of the migrant experience. *Dheepan* concerns three Tamil refugees – Dheepan, Yalini, and young girl Illayaal – who flee Sri Lanka to go to France in search for a better life. The narrative unfolds almost exclusively within the destination country, recounting the adversities the three characters are facing in their attempt to build a new life. There are certain exceptions to this canon, films whose plot is placed on both side of the European borders. Jonas Carpignano's *Mediterranea* (2015), for example, follows two men who travel from Africa to Italy seeking a better life. The narrative predominantly takes place in Italy. However, the film begins with a 15-minute segment that shows their struggles until they reach there. Similarly to *In This World,* in both *Dheepan* and *Mediterranea,* realist cinema techniques are used in order to evoke identification. This process moves the audience, allowing them to empathise with the characters' problems. Michelle Aaron (2007), however, argues that this is not as meaningful a practice as one might think.

> When we are moved, especially at the horrors of war or at the horrors of illness, we are not taking responsibility for these horrors not happening again but quite the opposite, we are absolving ourselves of responsibility. Our 'tears' are 'our bit' – they show we are able to recognise what is awful or wrong but that is usually all.
>
> p.117

The viewer considers the adversities of the migrant experience as the entire society's problem, without pondering on their personal role within that society. "These films' mechanisms of identification collapse rather than explain the differences that structure contemporary European societies" (Lykidis, 2009, p.39).

On the contrary, Lykidis argues, there are cinematic representations of the migrant experience that aim for *disidentification*. Through their formal techniques, these films reveal "the distorting lens of bourgeois fears and anxieties over multiculturalism. Immigrant or minority characters exhibit an agency that seems inscrutable and unpredictable to bourgeois characters and audiences alike" (Ibid., p.41). The role of the protagonist in such films belongs to members

of dominant groups of the society, whose encounter with the *other* uncovers the bourgeois anxieties over immigration as well as multicultural Europe. More overtly formal strategies such as static cinematography and expressive editing prompts for contemplation on the unjust societal structures and hierarchies rather than highlighting the migrant's subjectivities within that sphere. A European filmmaker who frequently tackles the issue in such a fashion is Michael Haneke. In films such as *Code Unknown* (2000), *Caché* (2005) and the more recent *Happy End* (2018), privileged French citizens are confronted with members of minority groups, challenging eventually the ideologies they represent. The majority of the viewers align with the main characters' perspective and therefore are meant to question their personal role within their cosmopolitan societies. What makes this approach problematic, however, is that the "immersion in bourgeois subjectivity reduces immigrant or minority characters to mere symbolic placeholders in the narrative structure" (Ibid., p.42).

This debate on the creative approach towards explorations of the migrant identity and/or experience is admittedly a complex one. For, in this case, artistic methodology is interwoven with the ideologies a film represents. There is a cinematic mode whose current trends arguably epitomise this discussion's profound intricacy – the documentary. Over the last four years, prompted by the refugee crisis on Europe's borders, there have been numerous documentaries depicting and arguably analysing the issue. One of the most notable examples is Gianfranco Rosi's *Fire at Sea* (2016) which offers a portrait of Lampedusa, the small Italian island through which thousands of refugees from Africa and the Middle East have arrived into Europe. In an observational manner, Rosi explores the ways in which life for both the refugees as well as the locals evolves during these crucial times. One part of the film offers shocking images, showing from very close distance the inhuman conditions in which refugees reach Europe via the sea. The other part focuses on the locals' experience of these developments. This juxtaposition is presented in an honourable fashion, avoiding judgement, dramatisation or audience manipulation.

Since then, an abundance of documentaries have dealt with the topic, many of which resort to melodramatic techniques and aesthetisisation of the migrant experience. Ai Weiwei's *Human Flow* (2017), for example, utilises aerial cinematography to artfully depict masses of anonymous people while being on their journey in-between countries. On his reflection in *The Guardian* on how European cinema has covered the refugee crisis so far, Charlie Phillips (2018) argues that films "run the risk of being artful and exploitative". Additionally, one should

not forget that the framework or possibly the basis of this discussion is the ongoing discourse on ethics, documentary and the representation of reality. It is this multifaceted territory of contemporary, migratory documentary that motivates me to proclaim documentary mode as the pinnacle of the debate on the cinematic representation of the migrant experience.

However, this discussion does not aim to offer a thorough investigation on film's treatment of current or former migration flows. Other scholars (see Naficy 1994, 2001; Göktürk, 2000; Elsaesser, 2005; Iordanova, 2007; Berghahn and Sternberg, 2010; Loshitzky, 2010; Mennel, 2010; Berghahn, 2014; Bayraktar. 2016) analyse the topic extensively, under the frame of various and interchangeable terms such as accented, diasporic, migrant or transnational cinema. The primary focus here is the medium's contemporary representation of the nostalgic feeling as induced by migratory movements within unfamiliar surroundings.

A recent film whose primary thematic concern is the depiction of its protagonist's nostalgia is Mario Martone's *Nostalgia* (2022). The film's plot takes place in contemporary Naples, Italy, the main character's (Felice) place of birth and where he lived until he was a teenager before leaving to Egypt. Now in his 50s, Felice returns and progressively into the film he feels nostalgic for the time he was a teenager in Naples. More specifically, he is yearning for his friendship with Oreste, now a notorious criminal in the city. Felice's nostalgia slowly developed through narrative elements as he is trying to settle in Naples again after 40 of being away from home. However, soon the protagonist's nostalgia is explicitly expressed in a melodramatic tone through dialogue. Thirty-nine minutes into the film, speaking on the phone with his wife who still lives in Egypt, she tells him "You've got nostalgia", with Felice replying "Maybe". At that moment, the film lacks subtlety not only in the development of story and plot, but also on the treatment of nostalgia. Although Felice's experience of nostalgia is obvious to the viewer by that point (through the narrative development), an on-the-nose reference to nostalgia appears to be forced and unnecessary, depriving also nostalgia of its quality to remain unspoken. Later on into the film, Felice buys a motorcycle as he wants to relive the moments of riding a motorbike with Oreste when they were young. While this story element – Felice buying a motorcycle – again is obviously driven by Felice's nostalgia, the protagonist soon expresses it through dialogue when speaking to the local priest, Don Luigi. After criminals have set his new motorbike on fire, he tells Don Luigi "But someone set fire to my motorcycle, a motorcycle I bought, like that, out of nostalgia, I always enjoyed riding a motorcycle".

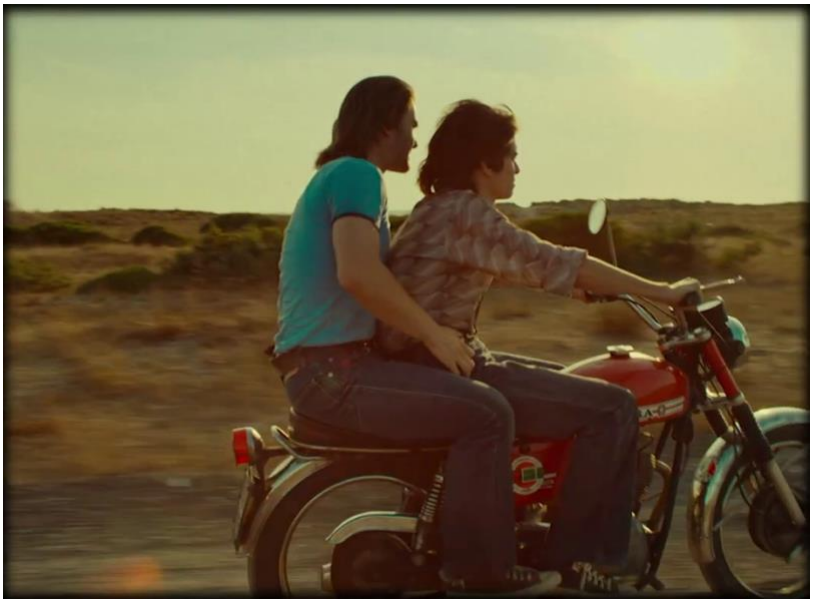

Figure 9. Felice and Oreste driving a motorbike in a flashback scene

However, the film's most explicit strategy of expressing Felice's nostalgia is not dialogue but the use of flashbacks. In a highly conventional manner, there are repetitive scenes into the film showing Felice and Oreste driving their motorbikes as teenagers (Fig.9). Those shots are intercut with Felice's present-day meanderings in the city, thus expressing nostalgia in its restorative mode based on Boym's categorisation. This strategy contradicts the film's overall exploration of nostalgia. Looking at the whole story and plot, one notices that the film's aim is to oppose views that favour reconstructions of the past. In the last scene of the film, Felice is killed by Oreste, thus not allowing the protagonist to satisfy one of his main objectives in the film, to re-establish his friendship with Oreste. The intercutting of shots of riding motorbikes from past to present, places those 'memory' shots right next to shots of present day with equal clarity and implying that reliving the past is actually possible. Memories as well as nostalgic reveries never attain equal clarity in the mind of the one who experiences those and therefore such technique goes against the principles of the nostalgic condition. On top of that, those flashback sequences further resort to cliché techniques, changing the aspect ratio from 2.35:1 to 1.33:1 (Fig.10, Fig.9) and using a warmer colour palette. Flashback shots are always sunny and depict Naples in a better shape of what it is in present-day scenes (Fig.10). Reviewing the film for *The Hollywood Reporter*, Lovia Gyarkye writes "Martone's treatment of nostalgia […] gets telegraphed to the point of exhaustion. The film obsessively circles the theme, investigating its romances and its dangers. But at a certain point, it begins to feel elliptical and dissatisfying" (2022, para.12). All discussed creative techniques contribute to a highly conservative exploration of nostalgia that does not adhere to progressive understandings of the

condition. Ultimately, *Nostalgia* perpetuates misconceptions of the displaced individual's experience and thus discourages new understandings on the interplay between nostalgia and displacement.

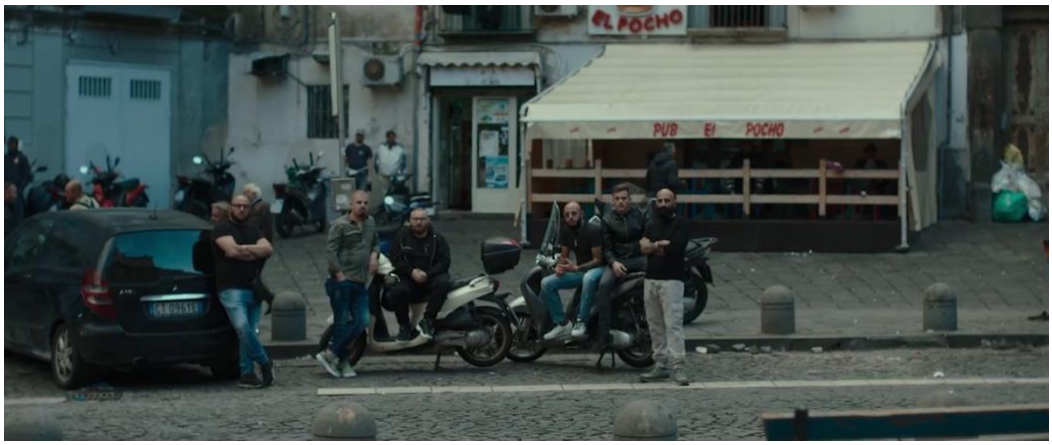

Figure 10. Felice's POV shot of present-day street of Naples

Two films which by contrast offer progressive reflections on displaced individuals' nostalgic condition are Fatih Akin's *The Edge of Heaven* (2007) and Salomé Lamas' *Extinction* (2018). They are both acclaimed films which directly or indirectly tackle nostalgia as well as other notions explored in the previous chapters. Multifaceted forms of nostalgia, the autobiographical film, place; all as formative elements in the creation of their cinematic identities. While *The Edge of Heaven* tells the story of people who manage to cross borders and migrate at some capacity, *Extinction*'s protagonist is one of those who has stayed behind, rejecting to flee his country, notwithstanding that would be problematic even if he decided to. Therefore, these two films highlight the implications of nostalgia on both the identities of those who leave and of those who are left behind. The variety of creative strategies and styles utilised in these films allows for a wider understanding of the current cinematic trends in Europe.

Before we proceed to this textual analysis, it is important to mention that neither of the films' objective is to embrace nostalgia as a primary thematic concern. Nonetheless, the nostalgic condition does exist and significantly contributes to the character development apparatus either explicitly or in an impalpable way. It should also be noted that there has been a deliberate consideration of the filmmakers' migratory background. It was decided equal attention to be given to migrant and non-migrant filmmakers. For just as directors of migrant history abstain from engaging with migratory thematics, there are numerous non-migrant artists who dedicate their work on the consequences of mobility on human existence.

Multi-directional Journeys Imbued with Nostalgia in *The Edge of Heaven* (2007)

The Edge of Heaven is Fatih Akin's seventh feature film. Since his debut film, *Short Sharp Shock* (1998), up until his recent *In the Fade* (2017), Akin has been exploring the migrant identity in various contexts and formats. Born in Hamburg in 1973 to an immigrant Turkish family, Akin infuses his work with his personal history and concerns over a multi-cultural and multi-ethnic European landscape. His feature-length documentary *I think about Germany – We Forgot to Go Back* (2001) explores labour migration to Germany, while *Crossing the Bridge: The Sound of Istanbul* (2005) investigates the diverse music scene in Istanbul. However, it was Akin's acclaimed fictional dramas *In July* (2000) and *Head-On* (2004) that allowed him to gain international recognition. *Head-On* received the Golden Bear award at the Berlin International Film Festival and three years later it was followed by *The Edge of Heaven*, a critical and German box office success.

The Edge of Heaven is a German-Turkish co-production. Upon its release, initially in the festival circuit, it received dithyrambic reviews, most of which praising Akin's screenplay. After its premiere at the Cannes Film festival, where it received the Best Screenplay award, several honours followed, including the LUX Prize given by the European Parliament. The film's narrative employs an episodic, three-part structure to tell the story of multiple characters of different origin whose lives cross paths. The characters, however, are not always aware of those crossings. Multiple tales subtly linked by a common narrative thread that connects them tightly. Set in a transnational space, continually traversing borders between Germany and Turkey, the film "speaks — both visually and narratively — to the globalized world of long-distance affiliations, frequent crisscrossing of borders, and diverse forms of belonging and being at home" (Bayraktar, 2016, p.39). Mennel (2009, para.5) calls it "a sophisticated and complex, and in part seemingly paradoxical, response to globalization". She then elaborates on her claim, arguing that the film "neither presents globalization as all-encompassing totalizing world view, nor does it disavow its social reality by creating the illusion of a lost whole and resurrecting a national grand narrative, as in the European heritage cinema" (Ibid., para.6). Ultimately, *The Edge of Heaven* is a film that reflects on the loss of one's relationships and indeed on the deep mourning that follows; on the necessity of togetherness and forgiveness as well as on the unparalleled significance of unexpected encounters with the unknown others.

The plot is unveiled in three chapters, clearly separated with intertitles, following the lives of six characters. The first chapter, *Yeter's Death*, is set in Bremen, Hamburg and in the end, Istanbul. It opens with Ali (Tuncel Kurtiz), a guest worker/first generation Turkish migrant, encountering a much younger (to him) Turkish sex worker Yeter (Nursel Köse). After their relationship develops, she moves in with Ali and his son Nejat (Baki Davrak), a professor of German literature at Hamburg University. As they are getting along very well, Yeter reveals to Nejat that she has a daughter in Turkey with whom she has lost contact. In a delirium of jealousy, Ali accidentally kills Yeter. After he is sent to prison, Nejat returns Yeter's body to Istanbul, where he begins his search for her daughter, Ayten. His intention is to find her and fund her studies in sociology in atonement for his father's actions. As the search takes more time than expected, he decides to abandon his imprisoned father in Germany, as well as his career, and buys a German bookstore in Istanbul.

The second chapter, *Lotte's Death*, focuses on the relationship between Ayten (Nurgül Yesilçay) and Lotte (Patrycia Ziolkowska), a student at Hamburg University. The chapter opens with violent political demonstrations in the streets of Istanbul. One of the demonstrators is Ayten, who after managing to escape from the police flees with fake documents to Germany. Her objective is to find her estranged mother. In the meantime, she encounters Lotte, who invites her to stay at her house despite the opposition of her mother Susanne (Hanna Schygulla) who is unwilling to provide refuge to an illegal political activist. Eventually, Ayten gets deported back to Turkey where she is held in prison. Lotte immediately follows her in an attempt to save her. She moves to Istanbul, and after coming across Nejat at his bookstore, she rents a room in his apartment. Before she completes her goal of saving Ayten, street children steal her bag where they find Ayten's hidden gun and accidentally shoot Lotte to death. During the second chapter, there are visual cues that reveal its synchronous development with the first episode. For example, in the first chapter, we see an image of a student sleeping during a lecture given by Nejat at Hamburg University. In the second chapter, we see the same scene taking place again. This time, however, we can identify the sleeping figure as Ayten, allowing us to re-establish our sense of temporal continuity in the film.

The third chapter, *The Edge of Heaven*, follows Susanne in Istanbul as she goes through the mourning process of her daughter's death. She arrives in Turkey in the same aeroplane as Ali, who has been deported from Germany and moves back to his homeland in the Black Sea region. Susanne stays initially for a few days at Nejat's apartment to be in her daughter's room. She

then moves in long-term as she has now forgiven Ayten and decides to help her. Near the end of the film, Susanne and Nejat are having a conversation during Kurban Bayrami (Festival of Sacrifice) when he becomes nostalgic for the relationship he had with his father. The chapter, and the film, finishes with Nejat embarking on a road trip to the Black Sea region to find Ali.

The characters' tales interweave creating a complex, multi-layered narrative. Journeys are multi-directional, both inwards and outwards. The film's innovation, however, lies in the way it subverts those notions. What is an inwards and an outwards journey? Does the land of origin constitute a reassuring homeland that offers itself for a safe return or is it instead an 'unknown' land that encourages unexpected self-discoveries? Nejat's journey to Turkey is not one that invokes traditional notions of nostalgia for the motherland. He has no such feelings for his place of origin, despite any *postmemories* he may have of that place. Referring to children of Holocaust survivors, Marianne Hirsch (1997) defines postmemories as memories not deriving from one's personal past experiences, but rather from the lives of previous generations, usually marked by a trauma; in this case, living away from the homeland[17]. "Such memories are transmitted to [the second generation] so deeply as to seem to constitute memories in their own right" (Hirsch, 2008, p.103). Regardless of such expectations, after Nejat arrives in Istanbul he feels nostalgic for Germany, the 'host' country.

The Edge of Heaven also suggests the idea of a new place being capable of triggering nostalgia equally as much as one's homeland. As Susanne travels to Turkey to mourn her daughter, the place infuses tremendous nostalgia in her. She walks in the same streets as Lotte, visits the same bookstore and sleeps in the same room as her. These conceptions of nostalgia challenge customary perceptions on migratory narratives that peremptorily link the migrant condition merely with the classical romanticised desire of a return to the homeland. Hamid Naficy, for example, contends that in accented films "every journey entails a return, or the thought of return [to the homeland]" (2001, p.229). Therefore, the narrative structure and character building in *The Edge of Heaven* offer a progressive treatment of nostalgia grounded on modern views on globalisation as well as the multi-directional nature of current migratory movements.

[17] Hirsch (and Leo Spitzer) makes a direct linkage between *postmemory* and *nostalgia* in *"We Would Not Have Come Without You": Generations of Nostalgia* (2002), arguing that postmemories may lead to a form of nostalgia she calls *rootless* (p.263). It should be noted that this fusion of the two notions manifests only in lives of children of exiles and refugees when yearning is driven by postmemories while there is also a "conflict between 'home' and 'hostile territory'" (Ibid.).

Apart from the screenplay and character construction, additional formal features of Akin's film contribute to the expression of the nostalgic condition. For the purpose of this analysis, I will examine two poignant scenes from the film during which Nejat experiences nostalgia; an unspoken nostalgia which nonetheless instigates significant developments to the character as well as the plot.

As mentioned earlier, when Nejat arrives in Turkey he experiences nostalgia for Germany. Up until that point, Nejat is portrayed as a calm, polite and serious academic. At home, he behaves nicely to his father, who seems to be quite different a character. When Ali asks him a direct question about his current sexual relationships, Nejat kindly avoids to answer. Even when Yeter moves in at their house, he appears not to be critical of his father's decision to invite a sex worker to live with them. On the contrary, he develops a very warm relationship with her. At work, he delivers a serious lecture on Goethe, which the students do not seem very excited about. Thus overall, his temperament reflects more of a stereotypically German personality rather than Turkish. At the beginning of his search for Yeter's daughter in Istanbul he discloses no personal attachment to the place nor the culture. He walks in the streets, he visits Yeter's relatives to find information on Ayten, but there is no emotional connection between the character and the place being implied.

The film therefore avoids conventional routes of characterisation by avoiding a sudden evocation of nostalgia in Nejat for the culture of his country of origin. Nostalgia manifests only when he comes across and enters the German bookshop. As he enters the soundtrack shifts from the ambient city sounds of Istanbul to the renowned German classical piece *Minuet in G Major* by Christian Petzold.[18] This relaxing diegetic score – which assumingly is familiar to Nejat – accompanies the entire scene in the bookshop. It is the first element that instigates nostalgic feelings in Nejat. Instead of expressing the character's feelings, the use of music here functions as the cause of an emotional reaction. The camera follows him in a continuous tracking shot as he walks through the bookshop. It observes him while he touches almost lovingly the shelves, looking around on every direction. The actor's subtle performance, including his movement and interaction with the space, indicates an instant emotional connection. Those emotions grow during the scene and reach their peak during his conversation

[18] The *Minuet in G Major* is included in the *Notebook for Anna Magdalena Bach* (1725), originally attributed to Johann Sebastian Bach but now universally recognised as a piece by Christian Petzold.

with the German bookshop owner, Markus Obermuller (Lars Rudolph). Markus reveals to Nejat that homesickness is the reason he is selling his shop; the most profound form of nostalgia. He claims that even though the store allows him to be somewhat close to Germany, it functions as little more than a museum. Speaking and hearing the German language is different from being surrounded by it in printed form. That is evident in Rudolph's performance, his excitement and attention on Nejat the moment he voices the first German words to greet Markus. The long continuous take at the beginning of the scene along with the warm lighting, delicate selection of music and performances, join forces to express the nostalgic condition felt by the characters. It is the uninterrupted projected narrative space that allows the viewer in real-time enough time to comprehend and designate meaning to those elements. Once that process is completed, the dialogue between the characters in the second and last part of the scene confirms that the emotional epicentre of this sequence is indeed nostalgia.

Near the end of the film, Nejat silently once again experiences nostalgia, this time for his father and the bygone warm relationship they had before Ali was imprisoned. What triggers Nejat's nostalgia on this occasion is a conversation he has with Susanne by the window of his flat in Istanbul. It is Kurban Bayrami, the Islamic holiday of sacrifice.[19] Susanne watches from the apartment's window masses of people walking. The muezzin is calling Muslims to prayer. Susanne is unaware of that and wants to know about the Festival of Sacrifice. Nejat explains to her its story and meaning, revealing to her that as a single-parent boy, the story of Ibrahim being asked by God to sacrifice his child always used to scare him. That enables him to bring back the memory of the relationship he had with his father who had reassured him when he was young that he would go even against God's willing to protect him. Nejat contemplates this for a moment and decides to leave his bookstore under the supervision of Susanne for a few days and drive to the Black Sea region to find his father. During Nejat and Susanne's conversation, there is no music score. However, the diegetic sound of muezzin's callings creates a spiritual atmosphere that functions as a backdrop and simultaneously a trigger of the nostalgic condition. In a similar fashion to the bookstore scene, nostalgia is triggered by an initial interaction with the surrounding environment which in turn leads to a conversation between characters. The dialogue includes questions, answers and eventually unspoken realisations. The development of the narrative that follows both scenes declares the function of

[19] More commonly known as Eid al-Adha.

nostalgia in the film as reflective (considering Boym's categorisation analysed in chapter one) and simultaneously progressive. Nejat's longing for the past is painful but leads him to further actions for the future. A mechanism that contributes to the character's self-awareness and the establishment of stability, shying away from conservative melodramatic expressions/response to nostalgia.

The manifestation of the nostalgic condition in several characters' lives in the film, reflects the universality of the condition discussed in the Introduction of this thesis. Ali's nostalgia for youth and an active sex life leads him to invite Yeter to live with him, Susanne's nostalgia for her dead daughter Lotte motivates her to help Ayten, and of course the nostalgia for Germany felt by Markus, the bookshop owner, as well as the multifaceted nostalgia experienced by

Figure 11. A view of Turkish landscape through Nejat's car

Nejat. There is arguably one further implicit form of nostalgia in the film: that of the filmmaker Fatih Akin. The personal dimension is inscribed throughout on the film's narrative. The Black Sea region where the homeland of the protagonist is in the film happens to be the land or origin of Akin himself. In the documentary Fatih Akın: Diary of a Film Traveler (2007), he describes the journey he took in July 2005 to his grandfather's village Çamburnu, on the Black Sea, in an attempt to find inspiration to complete writing the screenplay of the film. However, Akin does not express a nostalgic feeling for a return to his roots. Instead, in common with his characters, he uses this feeling to move forward in a productive manner; in his case, seeking for inspiration for creative ideas. "Akın's autobiographical relationship to the landscape testifies to the inextricable link between the cinematic representation of the journey [Nejat is

taking to the Black Sea] and the region's geographical and historical specificity" (Bayraktar, 2016, p.49).

Scenes from Nejat's journey are repeated throughout *The Edge of Heaven.* The opening sequence, which preludes the first chapter, shows Nejat in the middle of his journey, stopping for fuel in a rural unspecified place in Turkey. Other scenes from his journey are shown in between the film's chapters, creating a narrative and visual thread that connects all three. But it is only at the end of the third chapter that the audience discovers the purpose and meaning of this journey. The opening sequence is then shown again, becoming the last piece of this complex puzzle screenplay. Having followed the characters' multi-directional journeys to and from Bremen, Hamburg and Istanbul, the viewer is now able to comprehend the social values attached to the projected landscapes during the driving scenes. Wide-angle shots frame the landscape of rural Turkey (Fig.11), underpinned by the highly nostalgic sound of Kazim Koyuncu and Sevval Sam's *Ben Seni Sevdigimi* playing in Nejat's car. Once he reaches Trabzon, more than 1.000 kilometres away from Istanbul, a succession of static wide shots of the landscapes are depicted (Fig.12). These shots, however, abstain from serving as spectacle. Their short duration of approximately three seconds, the naturalistic lighting, along with valuable information on local life they transmit, allow them to attain an influential role within the broader context of the film.

Figure 12. A landscape-shot in Trabzon

According to the discussion on the functions of cinematic landscapes in chapter two, it could be said that rural landscape in this case primarily operates as *place*; a space with significant impact on characters, plot and mediator of sociohistorical values. In the very last shot of the film, Nejat sits on a sandy seashore in Trabzon, watching the sea while waiting for his father to return from fishing. The shot lasts for more than six minutes, with end titles appearing over it. The soundtrack is comprised of natural sounds; indistinct dialogue from unspecified source and the relaxing sound of small waves. Nejat's journey is over by patiently looking at the unknown. There is undoubtedly a multiform metaphorical potential for this shot, particularly if examined in combination with the one that precedes. An (uncharacteristic for the film) extreme close-up on Nejat's face as he takes off his dark sunglasses, before looking at the horizon over the sea (Fig.13). It could be said that at that moment Nejat's eyes and vision reflect Akin's own point of view. The protagonist has reached the filmmaker's homeland. The cinematic identity interweaves with that of the artist.

Figure 13. Close-up on Nejat's face

This conversation on Akin's autobiographical relationship with the landscape resonates with the discussion on accented filmmaking in chapter one. While *The Edge of Heaven* follows several tropes of accented cinema as described by Naficy, Akin shies away from traditional depictions of unstable identity and loss of community away from home – common thematic concerns in diasporic and exilic cinema.[20] Instead, he offers a progressive approach to issues such as globalisation and human mobility, investigating the unprecedentedly complex

[20] For further discussion of this issue, see Bayraktar, N. (2016). *Mobility and Migration in Film and Moving Image Art: Expanded Cinema Beyond Europe*. New York and Abingdon: Routledge.

narratives we live within closed and open spaces, and highlighting the possibilities as well as dynamics of inclusivity and multicultural communication. Such critical observations thrive on wider analytical frameworks, including but not limited to, discussions on globalised cultural production and the role of the cinematic apparatus within it.

Nostalgia for the Past's Visions of the Future in *Extinction* (2018)

Portuguese filmmaker Salomé Lamas, despite being only in her early thirties, has already produced an impressive body of work. Since 2010 she has written and directed numerous short and feature-length films including *No Man's Land* (2012), *Encounters with Landscape (3x)* (2012), and *Eldorado XXI* (2016). Critically acclaimed, her work has been exhibited in art venues and film festivals such as Berlinale, Cinema du Réel, CPH: DOX, Visions du Réel amongst others. Lamas' films evade simplistic categorisation as fiction or documentary, constantly interweaving between the two, challenging and redesigning the modalities of contemporary film production and aesthetics. She refers to her work as critical media practice *parafictions*. She extensively analyses her approach to filmmaking in her published collection of writings *Salomé Lamas: Paraficti*on (2016). As she claims:

> 'Paraficiton' relates to current trends in contemporary societies where the concept of 'objective truth' is being replaced by concepts such as 'perception' and 'authenticity'. Today we can embrace 'make-believe', 'plausibility' and in particular 'parafiction'. Ultimately, this is about questioning the equation of reality=truth=visible, which is no longer pertinent.
>
> 2015

Lamas combines ethnography with formal experimentation to navigate through the interrelationship of memory, history and storytelling. Thematically, she "has always been fascinated with the ambiguity of border realms, and people living on margins still touched by oppressive power systems" (Gray, 2018, para.13). *Eldorado XXI*, for example, explores the lives of migrant workers on a mining outpost in La Rinconada, Peru – the highest settlement in the world at 5.500m above sea level. Her intention is to use "the moving image to explore the traumatically repressed, seemingly unrepresentable, or historically invisible, from the horrors of colonial violence to the landscapes of global capital" (Lamas, 2018?, p.4). *Extinction* (2018), Lamas' latest film, is no different hereof, resonating with the same conceptual philosophy.

A Portuguese-German co-production, *Extinction* has been screened at various film festivals worldwide such as Doclisboa International Film Festival, São Paulo International Film Festival and Göteborg Film Festival. In April 2018, the film was part of the 3rd edition of Frames of Representation film festival that takes place at the Institute of Contemporary Arts in London. The festival's theme that year was *Landscape*. *Extinction*'s thematic concerns are indeed rooted to the politics of landscape. Lamas' film essay investigates the fragile nature of political borders in South Eastern Europe in conjunction with the effect which that has on the formation of personal as well as national identity in the region. In his article on the 3rd edition of FoR, Ben Nicholson (2018, para.19) describes *Extinction* as "a powerful reminder that all the landscapes we experience are constructed to some extent, and of just how precarious these constructions can be". The film's subject is the non-recognised state of Transnistria, a communist territory that broke away from the Republic of Moldova after the dissolution of the Soviet Union. Despite self-proclaiming independence, the international community, including the United Nations, considers the state as part of Moldova. It is essentially a non-existent country, not registered on international history books or maps. People from the region are therefore forced to define their private and national identity based and within that shifting geopolitical landscape that remains unstable for decades. That becomes a traumatic process scarred by memories from the past and contemplations on the turbulent present.

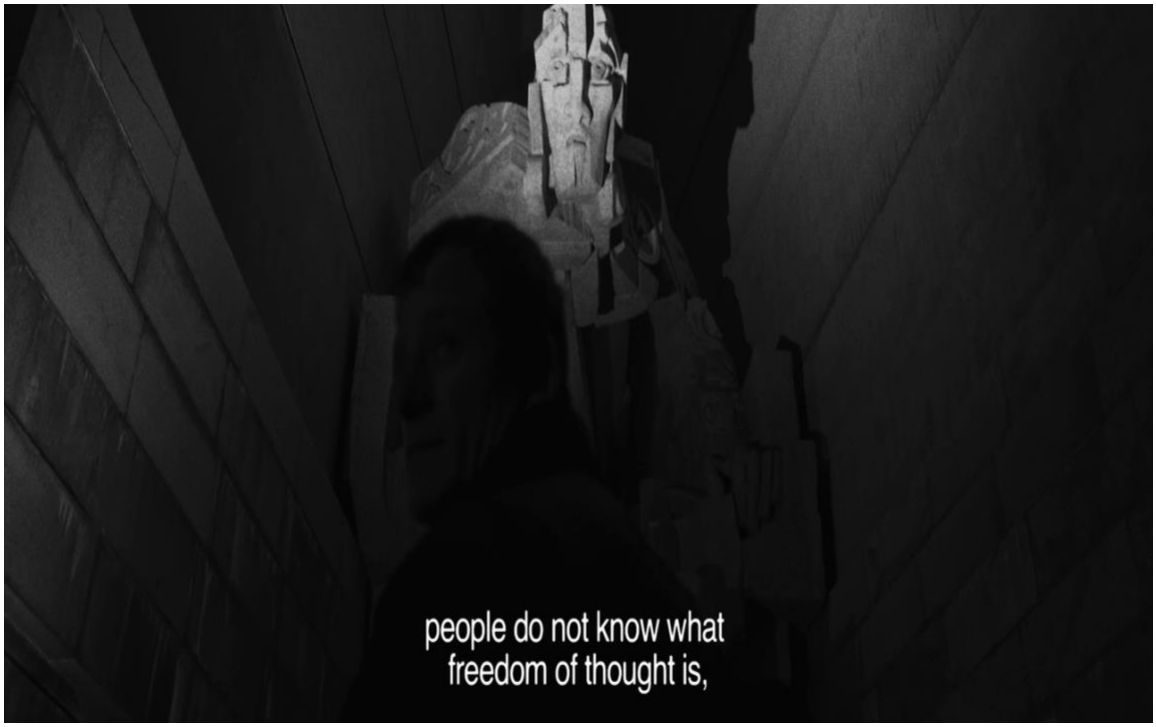

Figure 14. Kolja visiting a communist monument

As Alla Ostavnaia's extensive research project *Mapping Migration from Transnistria* (2017) shows, these unstable social, political and economic conditions have forced several outwards modes of migration in the state: "ethnic, pollical (refugees), economic, study, migration with the aim of family reunification" (p.16). It should be noted that the case of Transnistria is not unique in Europe. There are multiple territories – Donbass, Northern Cyprus, Kosovo, North Macedonia, Barcelona, to name a few – where citizens' lives have been shaped by recent or contemporary shifts on the geopolitical landscape. As a result of those, the local population chooses either to migrate or to stay at home and suddenly transform into a migrant for the rest of the, previously unified, state.

Extinction's protagonist, Kolja, is not someone who has fled the state. Officially of Moldovan nationality, he is a loyal, proud citizen of Transnistria who has decided to stay behind. The film's narrative follows Kolja, along with the film crew, as they cross the troubled borders between Transnistria, Moldova, Romania, Ukraine and Bulgaria. In low-key monochrome cinematography, the film combines elements of fiction and non-fiction to provide a reflection on the notion of borders and the overall legacy of USSR. This systematic, unobtrusive interchange between fiction and documentary techniques, yields further layers to the film's interrogation of borders by challenging distinctions of cinematic language and the conventions through which the real is represented. *Extinction*'s imagery shows Kolja visiting various landscapes and derelict communist monuments across the states (Fig.14). During his journey there are several staged scenes with actors narrating declamatory speeches on the Soviet Union's history while Kolja contemplates those in silence. An integral part of the aesthetics of the film is the ever-shifting soundscape, which is frequently in counterpoint with the image. A series of audio recordings of encounters with bureaucrat borders police over a black frame sets a conspiratorial, eerie mood. This atmosphere is only augmented by Andreia Pinto Correia's modernist music and the recurring modulated radio signals heard throughout the film. The result is an otherworldly feeling which resonates with the science-fiction genre. A combination of experimental, poetic techniques facilitate a meditation on the search for identity. The film does not aim to provide a full portrait of Kolja. Rather, it uses him as a vehicle for reflection on "the collective imaginary of the Soviet Union" (Lamas, 2016, p.124). Film critic and journalist Carmen Gray describes the film as "a black-and-white elegy for a territory in entropy, which turns its attention to a post-war Europe of disintegration" (2018, para.13).

There is an unspoken sense of nostalgia elicited throughout the film. That is not a nostalgia for the good old stable times of a now fallen empire. On the contrary, *Extinction* could arguably be described as an anti-heritage film. In the opening minutes a quote from the Austrian writer Thomas Bernhard appears as an intertitle: "After all, there is nothing but failure". That sets the ideological foundations for the rest of the film, forthwith alluding to the disillusionment of the final decades of the Soviet Union and the years that followed. The staged monologues and audio recordings, along with Kolja's explicit denial of longing for the by-gone communist regime, provide a clear statement that the film – like its protagonist – is not nostalgically looking back at the past in a *restorative* manner. It is not a form of *reflective* nostalgia either. Kolja shows no indication of painful longing for a period that he has now accepted as being the past. Nostalgia manifests here in a far more complex fashion. Kolja's response to the discussed USSR times – whether scripted or actual conversations – is suggestive of a certain emotional vulnerability; a sense of anxiety and shame. Despite being

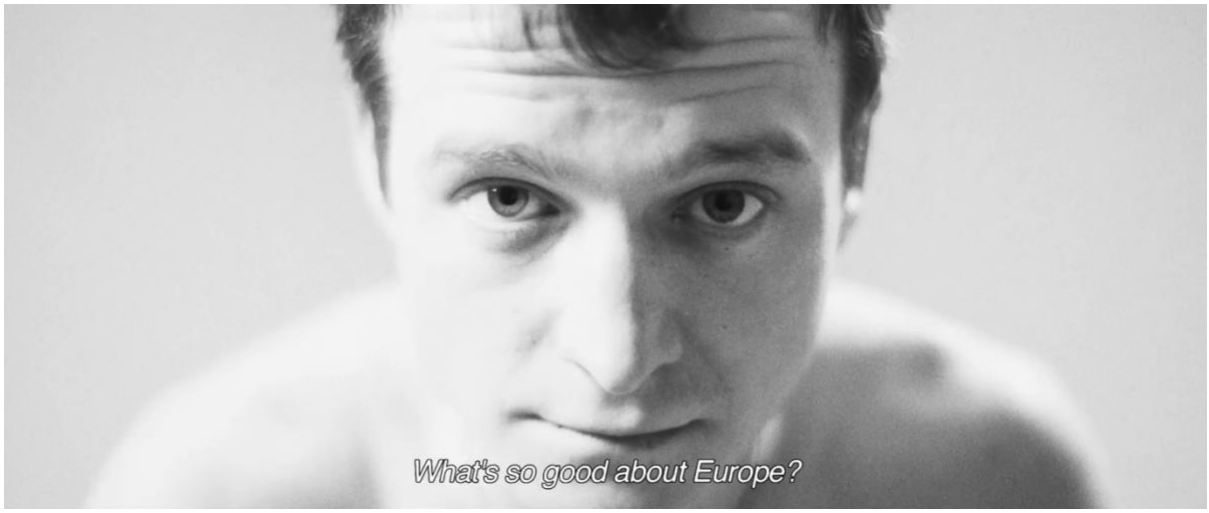

Figure 15. Kolja's close-up

confident about his identity as a citizen of Transnistria, he appears to be confused and sceptical about the geopolitical developments happening in the region which instil the people's future with further uncertainty.

The opening scene is indicative of the strategies Lamas utilises to shape the complexity of Kolja's cinematic identity. The scene is composed of one single long close-up of Kolja's face (Fig.15). Having his upper-body exposed, he looks straight into the lens, with the blinking of his eyes being the single noticeable action within the frame. The monochrome cinematography allows his well-lit body to blend into the white background wall. The viewer cannot but be visually and continuously concentrated on Kolja's eyes, getting possibly uncomfortable after

three minutes and twenty-eight seconds. The soundtrack operates in juxtaposition with the melancholic, contemplative facial expression. The sound component of the scene is equally minimalistic, dominated by a non-diegetic interview with Kolja, starting with four basic questions: “What is your name?, How old are you?, Are you married?, Do you have Russian or Moldovan citizenship?”. The latter is essentially the trigger for the whole film to unravel. The interview develops into a conversation between Kolja and the interviewers (most possibly the film crew), discussing his national identity as well as the geopolitical interests within Transnistria. He firmly expresses his fondness for Russian support to the state. Russian involvement, however, might mean that Transnistria remains in limbo, threatening the future of the local younger generation. Kolja disagrees, arguing that living in an unrecognised state is unimportant, and children will manage to grow regardless.

The audio here carries the cognitive content of the scene, with the image delivering the emotional one. While information is given audibly through the interview, Kolja’s omnipresent, speechless face invites the audience for emotional engagement. This is not a moment of *identification* with the character, as that would require full understanding of the emotional state he is in. It is unclear what is going through Kolja’s mind in that moment. He is tired. He is definitely thoughtful. The rhythmic blinking of his eyes expresses a sense of sorrow, especially in the last minute of the scene when he looks away from the lens, right and left, staring into the empty space. The combination of sound and image evoke a sentiment of unfulfillment. That is not an attempt to provide an objective representation of reality, as it may have been expected from a documentary. Rather, the filmmaker’s authorial intentionality clearly produces the cognitive and emotional constituents of the scene. By the end of the sequence, Lamas has swiftly established the complex thematic concerns of the film as well as introduced the multifaceted emotional state of the protagonist.

Until the end of the film Kolja rarely speaks. And when he does, he does not discuss his feelings. These are implicitly defined by his performance within the places he travels through. He slowly walks through various rural landscapes, visiting Communist monuments that keep the past alive, encountering the actors who deliver their monologues on the Soviet era. He is contemplative and reflective towards everything he sees and hears. The lack of emotional exegesis keeps the viewer to some distance from the character. Nevertheless, the vague feelings of sorrow, unfulfillment and peculiar nostalgia are somehow evident. Lamas argues (2016, p.125) that “minimalism, rawness, and detachment are not synonymous with a lack of

empathy or compassion. However, the dynamism of emotions comes from the temporal duration of the shot and the mise-en-scène and not from an orchestrated use of film language". Kolja is depicted in long uninterrupted takes which provide enough time and invite the audience to contemplate his on-screen reflections. Somewhat forcefully, those long minimalistic shots instigate an emotional interpretation of the protagonist's body and facial language. This process feeds into two different identities of Kolja; the real and the cinematic one. They traverse into one another inconspicuously through the cinematic apparatus. The locations, dialogue as well as the ways of representation are carefully selected by the filmmaker herself.

Figure 16. Another monument Kolja is coming across

Central to this construction of Kolja's projected – intentionally incomplete – identity is the continuous alternation between the *collective* and the *private*. Kolja functions as vehicle in a journey across ruins and natural landscapes, facilitating the creation of a paradoxical thread of private and collective histories, unsatisfied visions of the past, and unsettling current political affairs. Audio recordings and staged monologues convey historical facts and collective memories. The region's sense of place and social values are further expressed via the projected landscapes (Fig.16). Operating as *place*, the locations provide a literal and metaphorical visual link between past and present. Land and abandoned constructions is all that has remained. Wide symmetrical framing of ruins creates an uncanny effect, deviating from documentary traditions, resembling fictional futuristic dystopias instead. As

counterpoint to this shared conscience and history stands Kolja's figure. A beacon of the individual identity within. In traditional cinematic terms, he is the clear protagonist of this journey. But what are his goals? And how is he going to achieve them? Usually, cinematic journeys are journeys of self-discovery for their protagonists. That is ambiguous in *Extinction*. Kolja's subtle contemplative performance designates no plain personal objective. The filmmaker delicately holds his private identity in equilibrium with the collective one. A constant negotiation whose wider emotional impact includes the evocation of the nostalgic condition. But if not nostalgic for the past, then for what?

Svetlana Boym foregrounds nostalgia's capacity "to look back at modern history not solely searching for newness […] but for unrealized possibilities, unpredictable turns and crossroads" (2001, p.xvi). Nostalgia here is retrospective. It is longing for the unappeased, perhaps utopian, visions for the future dating back to the days of unity and 'normalcy'. It is a synchronous existence of three axiomatically asynchronous periods of time, all translated into an emotional condition. "Fantasies of the past determined by needs of the present [which] have a direct impact on realities of the future. Consideration of the future makes us take responsibility for our nostalgic tales" (Ibid.). One could interpret Kolja's performance as melancholic instead. According to Boym, there is a clear distinction between melancholia and nostalgia: "Unlike melancholia, which confines itself to the planes of individual consciousness, nostalgia is about the relationship between individual biography and the biography of groups or nations, between personal and collective memory" (Ibid.). In *Extinction*, priority is never given to the individual identity but rather to the collective past, present and future. In this regard, and considering Fred Davis' classification of nostalgia, the condition manifests in the film in both forms, as *private* and *collective*. The *spectator's gaze* is a requirement in this process, as place and mise-en-scène instigate the shift between the two. For example, when Kolja is silent and sceptical in his hotel room, the elicitation of nostalgia, along with the rest of emotional content, is traced to him personally. When he visits the communist monuments, however, the non-diegetic audio recordings about the national past guide the emotional engagement towards a shared, collective identity. Places become symbols of public character, lacking any idiosyncratic reference to Kolja's biography.

The editing of sound and image, along with the ordering of scenes, contribute to this peculiar amalgamation of cognitive and emotional processes entrusted to the viewer. *Extinction* does not mourn the past and it unquestionably does not celebrate it. Instead, it critically reflects on

its potentiality. And that is where nostalgia thrives in the film. It could be argued that its treatment of modern history, private identity, and time, follows the *off-modern* tradition where "reflection and longing, estrangement and affection go together" (Ibid., p.xvii). A concept coined by Boym, the off-modern "makes us explore sideshadows and back alleys rather than the straight road of progress; it allows us to take a detour from the deterministic narrative of twentieth-century history" (Ibid.). The preposition 'off' derives from 'of' which signifies belonging. The addition of an extra 'f' acts as an indication of estrangement. According to Boym:

> 'Off' suggests a dimension of time and human action that is unusual or potentially off-putting. Through humorous onomatopoeic exaggeration it describes something too spontaneous (off-the-cuff, off-handed, off the record) or too edgy (off the wall), verging on the obscene (off-color) or not in sync with the pace (off-beat).
>
> 2017, p.3

Such expressions accurately describe Lamas' essay film. A negotiation of fiction and non-fiction, an 'unorthodox' combination of filmmaking strategies, offering an interrogation not merely of its thematics but of film language as well. The experimental tone, low budget, and multiplicity of roles performed by Lamas in the making of the film – she was also co-editor and did the location sound recording – echo Naficy's views mentioned in chapter one, when he argues on this modern mode of filmmaking that grants to the artist tighter creative control over their film. While Naficy frames that within the wider discourse on accented cinema and autobiographical film, *Extinction* and Lamas' filmmaking overall do not necessarily adhere to those. That illustrates the importance of avoiding singular categorisations and designations; a broader aim of this study.

Conclusion

The discussion on the depiction of migrant on screen in this chapter provides the backdrop for the development of *Europa/Mnemonic Muse*. The search for featured subjects, scriptwriting and filmmaking techniques are all influenced by this investigation in an indirect manner. Portrayals of the displaced people on screen often revolve around their everyday struggles. Although those are not of direct concern to *Europa/Mnemonic Muse*, they are indeed acknowledged as a significant part of featured subjects' lives and identities. The development of scenes, decision on shooting locations, and construction of character are all influenced by understandings of earlier cinematic reflections on the migrant experience. Equally potent on

the development of *Europa/Mnemonic Muse* have been the examination of the two case studies in this chapter.

The Edge of Heaven and *Extinction* equally challenge the concept of borders and in consequence those of place and migration; they delve into nostalgia in contrasting but, in both cases, nonconformist fashion. Fatih Akin's film is a large-scale European co-production that follows the traditions of fictional cinema. However, its screenplay and narrative structure underpin the impact of classic forms of nostalgia in contemporary multi-directional and multi-reasoned migration. Salome Lamas' experimental parafiction, on the other hand, is a small-crew artisanal production in which nostalgia manifests, probably unexpectedly, and in unconventional manner. It showcases the ample possibilities the nostalgic condition processes, able to infect also those who have refused to migrate, but have unwillingly become these. Nostalgia as a "genuine *pharmakos*, both medicine and poison" (Ritivoi, 2002, p.39). Creative employment of sound and image in both films puts on display characteristic expressions of nostalgia in contemporary migratory European cinema.

The close textual analysis of *The Edge of Heaven* and of *Extinction* in this chapter have informed the development and production of the practical components of this project. In both films, place may explicitly act as a trigger for nostalgia that contributes to the expression of overall complex personal identities, beyond simplistic characterisations tied only with respective countries of origin and homelands. This element has influenced the conceptual and narrative structure of *Europa/Mnemonic Muse* as well as the process of identifying and recruiting featured subjects. All contributors had to have a somewhat troubled relationship with their current place of residence, causing a sense of displacement in their daily lives.[21] The manifestation of nostalgia in the lives of characters of different age groups in Akin and Lamas' work, demonstrating the universality of the condition, has influenced both the selection of subjects as well as the narrative structure of film and screenplay. In *Extinction*, it could be argued that Kolja's participation in the film is a constructive act in in itself, fuelled even slightly by a form of nostalgia discussed earlier. Such progressive treatment of nostalgia, as also depicted in *The Edge of Heaven*, causing characters to act in a constructive way in their lives instead of going through the feeling in a passive manner, influenced the process of

[21] The recruitment process of contributors is more extensively discussed in the next chapter of this study.

identifying appropriate contributors who reflect contemporary understandings of the nostalgic condition.

Filmmaking techniques discussed from both films such as cinematography, editing, and sound design have motivated the creative approach to the expression of characters' unspoken nostalgia in *Europa/Mnemonic Muse*. The uninterrupted editing that turns the viewers' attention to the mental state of character and use of off-screen sound to gradually allow for the nostalgic feeling to be expressed (particularly in *Extinction*), inspired *Europa/Mnemonic Muse*'s use of editing and sound. *Extinction*'s essayistic approach, combining fictional and non-fictional elements, becomes the blueprint for a comprehensive reflection on nostalgia and displacement in *Europa/Mnemonic Muse* that respectfully expresses the feeling's complexity. In the case of *The Edge of Heaven*, the autobiographical inscription on the film explored through textual analysis in this chapter, expressing a level of personal nostalgia of the filmmaker in a subtle manner, is an influential illustration of the way a film may include autobiographical elements that relate to contemporary forms of displacement and nostalgia, albeit in an indirect manner and through the stories of fictional and non-fictional characters.

Finally, the adoption of a journey structure in the narrative of both analysed films, allowing characters to engage with a range of environments (familiar or less familiar to them) and socio-political contexts attached to those, has significantly motivated creative strategies in *Europa/Mnemonic Muse*, such as the selection of shooting locations and order of scenes in screenplay and in editing. A principle shared element between the two case studies in this chapter is that their stories take place to a great extent in the peripheries of Europe. That is crucial not only for the development of the theoretical and practical components of this research project, but for the wider cultural conversations held on the future of the region as well. As ongoing debates on the continent's developments are primarily sited in its epicentre, cinema could/should be one of the tools to raise awareness on the conditions in the margins, where all kinds of borders, literal and metaphorical, are challenged day after day. It is an ethical responsibility filmmakers and film academics ought to at least seek to understand.

4 *Europa/Mnemonic Muse*: Concepts and Processes

> The Goddess Mnemosyne, personification of 'Memory,' sister of Kronos and Okeanos, is the mother of the Muses. She is omniscient; according to Hesiod (*Theogony* 32, 38), she knows 'all that has been, all that is, all that will be.' When the poet is possessed by the Muses, he draws directly from Mnemosyne's store of knowledge, that is, especially from the knowledge of 'origins,' of 'beginnings,' of genealogies. 'The Muses sing, beginning with the beginning - *ex arches* (Ibid. 45, 115) - the first appearance of the world, the genesis of the gods, the birth of humanity. The past thus revealed is much more than the antecedent of the present; it is its source. […] By virtue of the primordial memory that he is able to recover, the poet inspired by the Muses has access to the original realities. These realities were manifested in the mythical Times of the beginning and constitute the foundation of this World.
>
> Eliade, 1963, p.120

Note of Intent

Nostalgia is a quintessential part of a migratory experience. Despite its impact on the displaced human's identity, contemporary European cinema has not given adequate attention to the issue. Instead, film is preoccupied with the physical struggles of daily life or different psychological complexities resulting from displacement. Nostalgia is considered as a secondary theme, possibly due to the prevalent and dangerous fallacy that nostalgia is a simplistic, romanticised and insignificant manifestation of homesickness. Psychoanalysts agree on the complexity of nostalgia in the migratory experience. Arthur Nikelly stresses that "homesickness is the yearning to return to home or country, while nostalgia constitutes a broader longing for an idealized place and time" (2004, p.184). Salman Akhtar argues that the agonising process of dislocation and separation results into "an idealization of the immigrant's past. Everything from that era acquires a glow. Such over-estimation often centers more upon memories of places than of people. […] His most powerful affects become associated with his recall of the houses, cafes, street corners, hills, and countryside of his homeland" (1999, p.125). The new environment and living conditions contribute to the migrant's emotional stress. The outcome of this is nostalgia, which can function equally either in a constructive or harmful manner. Nikelly argues that it "stifles positive thrusts toward the future and deprives the person of full enjoyment of the present" while sociologist Jackson Lears says that nostalgia serves the emotional needs of the displaced person, "providing guidance into the future by recalling the ideals of the past" (in Nikelly, 2004, p.185).

Regardless of this significance, there has been only a negligible number of cinematic reflections on nostalgia in the frame of current migration flows in Europe (a few of which are

discussed in the third chapter). Recent British cinema in particular seems to overlook this aspect of the migratory experience entirely. Rose explains (2021) how this is rather peculiar given that British "political discourse has been obsessed with immigration and refugees for much of the past decade", asking the pertinent question: "Why is British cinema so reluctant to tackle immigration"? It has been refreshing to see a few recent exceptions such as Remi Weekes' horror film *His House* (2020) and Ben Sharrock's drama *Limbo* (2020). The latter is concerned not only with the ongoing refugee crisis (although it does not assume the *crisis* description in popular media these days) but with nostalgia of the uprooted/exiled as well.

As a response to this neglect, the aim of the practical elements of this research project, is to bring further attention to nostalgia as a consequence of displacement, underpin its pluralistic nature and impact on identity, and allow migrants to express their otherwise internalised feeling of nostalgia. This has informed the writing of a mid-length screenplay and the production of a film based on elements of that script. Recently, researchers such as Monica Prendergast and Amy Blodgett have argued that arts-based research methodologies are particularly valuable when exploring subjects related to intense emotional conditions (Prendergast, 2009). They "have been used by a wide variety of researchers and professionals to assist people in expressing feelings and thoughts that otherwise might remain repressed or unconscious, or that are difficult to articulate in words" (Blodgett et al, 2013, p.313). Displaced people living often in the margins of the host country, feeling as an 'outsider' or subordinate, are deterred from developing deep human relationships, become confident and comfortable, and express their emotional state. And this is not solely because of one's likely inability to speak and master the language of the host country; undoubtedly, a significant factor. Contemporary European societies are characterised by capitalistic fears and anxieties that lead to alienation from social structures and the *other*. In Europe, and across all Westerns societies, there is a prevalence of an increasingly individualised, privatised and commodified culture of neo-liberal capitalism. *Placed*, and *displaced* humans even more, live isolated and disconnected lives which hinders the expression and sharing of personal psychological concerns such as nostalgia. The growing number of displaced persons in the continent is an indication of a forthcoming increase of such phenomena. As a cultural artefact, cinema can and should accommodate these concerns. Film can be the platform through which nostalgia is openly expressed and discussed.

The screenplay and film that comprise the creative practice component of this project are informed by and respond to the theoretical component and, in turn, contribute to the

development of discussions of nostalgia, place/displacement and identity. Form, style and constructive elements of the creative outputs avoid dramatization of nostalgia, probably surprising a viewer who is familiar with pseudo-realistic cinematic over-statements of feelings and emotions. An overall consideration of the utilised aesthetic and constructive techniques is to avoid *cliché* methods of expressing nostalgia as well as other emotions through over-saturated performances, sound design, editing and plot. Such clichés include: nostalgic characters who may verbally and melodramatically express how they feel, combined with exaggerated facial expressions and gestures; melancholic music that accompanies images of the nostalgic object (e.g. the lost homeland, a lost loved one); repetitive flashbacks which melodramatically depict how pleasant life was with what is now missing; the use of excessively warmer colour palettes when the nostalgic object is on screen compared to a given nostalgic character's present life.

Through the project's approach to the process of filmmaking, form and style, the creative outputs reflect on the nostalgic condition within the migratory experience in a comprehensive manner, offering new insights on the art of film. Interactive artwork creator and theoretical writer Simon Biggs claims it is accepted these days that "artists can undertake the production of art and, at the same time, be undertaking research that will ultimately be embodied in the final artwork" (2009, p.67). These are processes "interwoven in an iterative cyclic web" (Smith and Dean, 2009, p.2). This creative investigation on people and nostalgia as a cultural phenomenon echoes ethnographic research models. Moreover, my personal role in this project as researcher, screenwriter and filmmaker allows it to transcend also into the field of *autoethnography*. Established autoethnographer Carolyn Ellis defines the concept as "research, writing, story, and method that connect the autobiographical and personal to the cultural, social, and political" (2004, p.xix). It is an "an approach to research and writing that seeks to describe and systematically analyze personal experience in order to understand cultural experience' (Ellis, Adams and Bochner, 2011, p.1). While the majority of characters and their experiences in the practical components of this project are real and/or based on reality, the subjective process of assembling the final film by myself is a self-reflexive one. For in this case, as much as I am the filmmaker, I simultaneously happen to be an immigrant and a nostalgic.

The creative components seek to challenge traditional research paradigms, moving from interdisciplinary models to transdisciplinary ones. They are informed by a practice-based methodology that follows broader approaches to artistic research, sitting under the overarching

term of arts-based research (ABR). Internationally recognised leader in ABR, Patricia Leavy, contends that "former disciplinary boundaries are disrupted within the ABR paradigm — making way for integrated cross-disciplinary practices and emergent practices that are not 'housed' in any one disciplinary context" (2015, p.206). The combination of film studies, psychology, sociology, ethnography and autoethnography appears as an ideal model for this study which explores a mixture of multi-faceted concepts. The notions of multiplicity and inclusivity traverse from subject to form. Such practices are not unique in arts-based research, especially when the investigated topic reflects in some way on globalisation and multi-cultural societies:

> Globalization — a multidirectional exchange of cultural artifacts, capital, and technology — also influences artistic production. In this vein, hybrid arts, in both form and content, have been popping up everywhere and can serve as an entrance into significant contemporary questions about cultural exchange/transfer.
>
> Leavy, 2015, p.204

Leavy foresees an increase of ABR methods because of their compatibility with discussions of globalisation. However, creative practices allow not only for effective examination of the integration of people and cultures but also for extensive dissemination of research. Artists/researchers employ ABR "to find an audience beyond the specialist academics and practitioners who might read a journal or attend a professional conference" (Kara, 2015, p.168). Consequently, a further objective of this project is to exhibit the produced film at public venues such as film festivals and the internet, thus providing unique opportunities for the research to reach diverse audiences worldwide.

Reflections on Creative process, Structure of the Screenplay and Film

Europa/Mnemonic Muse – a 38-page screenplay and a 47-minute film – explores various forms of nostalgia as they have been defined earlier in this study, and experienced by real individuals as a result of migration and displacement. An obvious reciprocal relationship between the theoretical and practical components of the project is apparent in several layers in the creative outputs. Much like the theoretical constituent, the practical work is strongly based on and indebted to the work of Svetlana Boym, and particularly *The Future of Nostalgia*. Direct and modified quotations from Boym's text are used as dialogue in the screenplay and film. It is a form of dialogue quite distinct from other characters', functioning more like commentary. It is the complexity and multi-layered exploration of nostalgia in *The Future of Nostalgia* that the

creative practice here aims to equally investigate. Home, politics, language, culture, are all notions interwoven into the fabric of Boym's work, this thesis, the screenplay and film.

The production of the creative components of this project was substantially impacted by the COVID-19 pandemic. Several restrictions on travelling, filming and generally being with people in the same space over nearly a two-year period, limited the scope of the film production. These practical obstructions, however, have been dealt with a creative mindset, aiming not at bypassing or mitigating those obstructions but rather responding to them in such a way as to uncover further potentialities of the project. As a result, the final produced film in conjunction with the screenplay open up further conversations on cinematic depictions of nostalgia. The disruption caused by the pandemic forced a re-consideration of the practice research elements and allowed for other areas of research to be further investigated. Given the ambitious aims and objectives of the film component, the only way these could be fully captured was in the form of a screenplay. A script would provide the necessary coherence of ideas for an eventual multifaceted and complex film, despite any alterations from script to screen (expected to a degree in every filmmaking process). The scriptwriting practice itself would provide an additional aspect of interest, as it also embraces fictional and non-fictional elements, all generated through my interactions with real people.

The resulting screenplay and film avoid generic genre classifications and resonate with practices of experimental documentaries combined with fictional elements. A realist depiction of the nostalgic condition within the framework of dislocation would be inappropriate as well as insufficient. Nostalgia is real, very much felt, and based on real experiences from the past. However, it is also infused with imaginary understandings of those memories. Like cinema itself, the mechanism of nostalgia is close to being fantasy while at the same time very much grounded in the actual world. They are both an illusion, a filter of reality. In other words, nostalgia is an experience that blurs the line between reality and fiction.

This mythical identity of nostalgia is therefore emphasised in *Europa/Mnemonic Muse*'s narrative through the incorporation of mythological figures and stories of displacement that resonate with the mythos of European culture. Excerpts from *The Odyssey* form a pattern of reference to the origins of the nostalgic condition. The Greek myth of Europa and her abduction/rape by Zeus is firmly embedded in both the screenplay and film. It is the story about Zeus, who disguised himself as a charming white bull in order to seduce and abduct the

Phoenician princess Europa. Carried on the bull's back, Europa is taken across the sea to the distant Crete, to the continent who would bear her name. While the myth's first reference is in Homer's *Iliad* (Book XIV, lines 321-322), painters and other artists exploring the myth over the centuries have mostly been using Ovid's *Metamorphoses* as their source.[22] In the film component of *Europa/Mnemonic Muse*, it is Rembrandt Harmenszoon van Rijn's Baroque adaptation that the myth relies on[23]. Rembrandt's coastal scene uses dramatic lighting and gestures in high contrast, focusing on the moment the young maiden is abducted by Zeus. A modern city cloaked in mist is in the background. It is a reinterpretation of the tale, placed in a contemporary setting. *Europa/Mnemonic Muse* does the same by repositioning the myth and Rembrandt's adaptation in the context of modern Europe. Themes, meanings and creative styles traverse unrestrictedly across art forms, epochs and borders. An allusion to the deep-rooted cultural identity of Europe, looking at which may be a nostalgic act in itself.

The crossing of boundaries is an element also located in the life of displaced humans. Crossing physical, national and psychological borders is an inherent characteristic of their identity. These are intrinsic elements of every human's experience of displacement. Such crossings of boundaries can, again, creatively be expressed by crossing creative boundaries that set fiction and non-fiction filmmaking apart. Therefore, three themes together motivate the conceptual and structural integration of fiction and non-fiction techniques in this project:

- Nostalgia's crossing between reality and fantasy
- Nostalgia's mythological routes, adding another layer of tension between the real and the fantastical
- Displacement's characteristic of literally and metaphorically crossing borders,

This approach aligns with the objective of providing an honest creative exploration of nostalgia and displacement whose interrelationship forms the theoretical framework of this study.

The formal techniques of the film represent the human experience of nostalgia as closely to the way people experience it in life as possible. However, the unequivocal creative contribution of the filmmaker is not to be concealed. Subjectivity, along with the constructive nature of film,

[22] Numerous acclaimed painters have portrayed the myth; Titian, Jean-François de Troy, Guido Reni, Paolo Veronese, Claude Lorrain, Maerten de Vos, Francesco Albani, Jean Baptiste Marie Pierre and more recently Nikolai Burdykin, Michael Parkes, Alejandro Decinti, to name a few. While they all depict the same tale of seduction, violence and displacement told by Ovid, the approach is vastly different in regard to aesthetics as well as narrative focus.
[23] Rembrandt's *The Abduction of Europa* (1632) presented in Appendix 1.

are acknowledged equally as fundamental as real characters and places. The locations used in the script and film span across different nations in Europe – France, Spain, Scotland, England, Greece - from the centre to the periphery. The depiction of those places and stories of individuals who reside there can by no means capture in its entirety the nostalgia-related experiences and concerns Europeans residents may have across all nations of the continent. Acknowledging these limitations of the project, *Europa/Mnemonic Muse* is a cultural artefact that respectfully represents multiple kinds of nostalgia experienced across Europe by contributors of various cultural backgrounds, highlighting simultaneously the interconnectedness of places, counties and lives in the region.

Europa/Mnemonic Muse's narrative follows a multi-character structure influenced by *The Edge of Heaven*'s exploration of contemporary migratory movements of people in Europe. The subtle treatment of nostalgia in Akin's work was also a consideration when designing both structure and style of *Europa/Mnemonic Muse*. However, the two films are significantly different in terms of style and objectives. In *Europa/Mnemonic Muse* all featured subjects are displaced and nostalgic, none of whom attains the individual conventional status of the protagonist. Form, style and themes are prioritised so to elicit the audience's contemplation rather than identification with characters, which would limit the possibilities for conscious reflection on the subject.

The screenplay of *Europa/Mnemonic Muse* recounts the stories of Daniel, an Ecuadorian musician in his 30s based in Paris; Giovanni, an Italian executive accounts manager in his 30s living in Valencia; Nina, a Georgian warehouse worker in her 40s residing in Manchester (along with her husband Babis and daughter Anna); Jurgita, a Lithuanian illustrator/artist in her 20s studying and working in Dundee; and Giannis the Greek poet in his 70s living in Greece throughout his entire life. All of them are nostalgic, experiencing displacement in different ways. Their stories respectively concentrate on nostalgia's interrelationship with culture, modern life, language, migration, and ageing. However, as pandemic-related restrictions did not allow me to shoot in France and Spain, the film portrays only the stories of Jurgita, Nina and her family as well as Giannis the poet. Therefore, the screenplay's structure offers a more comprehensive examination of nostalgia, its various ways of manifesting, and in relation to a

range of modes of displacement. This is an area that the film fails, leaving critical forms of displacement and sub-topics such as modernity untouched.[24]

While the featured subjects are real people who experience nostalgia, there is also the explicit presence of an external fictional figure. In the screenplay she is the Young Woman, a character that physically appears and interacts with the featured nostalgic persons, having her own traits and objectives (albeit not in a conventional three-act structure). Young Woman abruptly manifests in other characters' nostalgic moments. Her words are not warm or sentimental, but rather sophisticated, linking the individual experience to wider topics and realisations. She is the one offering the intellectual context to the narrative.

The film employs an alternative creative strategy, further into the spectrum of experimental cinema, and converts the character into an unseen external presence that sporadically 'speaks' in the form of text on screen to contextualise and unify the other characters' stories. Prior the pandemic, the intention was to work with a trained actress (the actress had already been identified) and engage both them and the featured subjects in a filming process that equally involves unscripted spontaneous events and scripted scenes/dialogue. Instead, the creative approach followed encompasses both *actuality* footage and scripted material. Young Woman is present through the use of subtitles/footnotes on screen (Fig.17). This method reveals further creative possibilities in the way text is used in practice-based research. In most film cases – and especially in documentary films – text appears on screen to provide factual information such as location and/or time as well as to establish context. For example, in Joshua Oppenheimer's *The Act of Killing* (2012), text is used in the third minute of the film to provide information on the political landscape and related events that took place in Indonesia in the 1960s. This allows the viewer the have the necessary (albeit basic) understanding of what the context is for the rest of the film. While in most cases, text in film is subordinate to the image, in *Europa/Mnemonic Muse* "the dialogue between film and language manifests itself as an interdisciplinary exchange that seeks to overturn this word image hierarchy" (Knowles, 2015, p.46). Knowles explains how this practice is not uncommon in experimental and avant-garde

[24] It should be noted that the intention was to include an additional sixth section in both script and film taking place in Germany. That segment would explore nostalgia in relation to politics through the story of a non-European refugee. It would also provide the space for examination of *rootless* nostalgia, as described by Marianne Hirsch (2002); a longing experienced by children of refugees and exiles for a homeland they either have never seen or barely remember from their young childhood. However, the aforementioned impact of the pandemic on travelling did not allow me to visit Germany to identify an appropriate contributor.

cinema, making "language visible, inscribing it […] into the formal and conceptual fabric of the film" (Ibid.). A good example of film work (which is also part of practice-based research) that utilises text as a creative tool is Bettina Frankham's *How many ways to say you?*, mentioned in the Introduction of this study. Frankham explains how "text is placed in sympathy with the underlying images so that a graphic relationship is established", creating "a detached but not disinterested presence" (2015, para.16). Similar to a written text, the aim of footnotes in *Europa/Mnemonic Muse* (the film) is to provide additional context to the ostensible content of the image and sound. The footnote format also pays tribute and enhances the linkage of the text to its original source and inspiration, Svetlana Boym's *Future of Nostalgia*. There is an intention to use film language to negotiate traditional conceptions with new possibilities, freeing the medium of pre-established boundaries. Common structural and narrative devices such as the use of flashbacks utilised to expresses displaced characters' nostalgia – for example, in Miguel Gomes' *Tabu* (Portugal/Germany/Brazil/France/Spain, 2012) and more recently in Mario Martone's *Nostalgia* (Italy/France, 2022) – treat the nostalgic condition almost on an epidermal level. Techniques that negate integral elements of nostalgia and memory such as the obfuscation of memories and experiences from the past caused by the passage of time itself. In *Europa/Mnemonic Muse*, text is employed as an additional creative tool, contributing to the expression of nostalgia's intertextuality and complexity of origins, triggers and impact on one's identity in the present and future. Nostalgia refers to and is triggered by different textures and materials that seamlessly blend into each other: images, smells, sounds, places, people, nature. As Patricia Leavy says about arts-based practices in general, *Europa/Mnemonic Muse*'s

Figure 17. Young Woman 'speaking' through text/footnotes on screen

structural elements "are about composing, weaving, orchestrating, creating tapestries of meanings, and producing knowledge in new shapes" (2015, p.204). Further discussion on formal techniques explored in the creative outputs of this project follows in the next section, *Formal Elements of Europa/Mnemonic Muse*.

Another creative discovery which emerged out of production limitations – and does not feature in the script - is the negotiation of nostalgia across different generations. The stories on screen juxtapose characters in young adulthood (Jurgita), middle age (Nina, and Babis), older adulthood and childhood (Nina's mother, the Poet and his granddaughter). This configuration alludes to the universality of nostalgia, as discussed earlier in this study. All featured subjects, regardless of their age, experience the nostalgic condition in ways that impact their current daily lives. Jurgita watches a film by Jonas Mekas, another displaced Lithuanian artist, while engaging with creative activities herself, as a means of expressing her thoughts and feelings. In the form of collages and illustrations, Jurgita combines different materials, shapes and textures to compose unspoken views of the past and present all at once. Fragmented experiences and memories from earlier and current life stages are combined to reflect on Jurgita's identity as a contemporary displaced young person. Her artistic work equally fragmented at first glance, turns out to be a unified complex piece. Viewers of the work, watching it either in person – as it is meant to be – or on screen via *Europa/Mnemonic Muse*, are invited to attach their own meanings to it. Such a lack of exegesis resonates with the nostalgic condition as it is rarely articulated in words, while also it frees the piece from the artist's individual memories and personal narratives.

Nina, similarly, channels her nostalgia for life and people in Georgia through her everyday activities in Manchester. Apart from speaking with her mother on voice and video calls for several hours daily, Nina finds solace in cooking traditional recipes. Preparing and eating familiar food originating from the motherland when feeling displaced, offers a level of pleasure beyond the obvious gratification provided by cooking and having food in general. It becomes almost a ritual, a process of remembrance in itself that provides comfort and a sense of continuity of personal identity in life. And it is nostalgia that motivates this self-reassurance process, recalling the discussion in the Introduction of this thesis. Similar wording was used by Nina to describe her mental state and feelings about cooking in our conversations in Manchester. Crucial to this process, as she highlighted to me, is the use of appropriate ingredients. Therefore, the act of sourcing those becomes part of the wider process of preparing

a traditional recipe. Locating and collecting the exact types of cheese, for example, may take days, and it may involve discussions with other Georgians who reside across the UK. It is a constructive expression of a deep-rooted nostalgia marked by physical distance which goes on for the entirety of Nina's adulthood, now a middle-aged woman.

On the other hand, Giannis the Greek poet feels displaced in his own land, the one he grew up and lived in for all his life. As a man in his late adulthood, Giannis has more memories, experiences and people from throughout his life to potentially feel nostalgic for. On top of that, one may say that Giannis – or any human at his age indeed – could be nostalgic also for youth in general. While that has not been confirmed in this case, Giannis undoubtedly feels nostalgic for the times his daughter was around as a young girl, before relocating to Italy for studies and then work. He does feel nostalgic also for his grandmother and the time he spent with her when he was younger. It is a multi-layered form of nostalgia which Giannis has been utilising as inspiration when writing his short stories and poems. Nostalgia acting both as motivation and theme of those highly personal creative works. In *Europa/Mnemonic Muse*, Giannis reads a poem written for his daughter and a segment of a short story he wrote about his grandmother. Yet again, a creative treatment of the nostalgic condition, that relates to people, places and experiences from different stages of one's life, demonstrating the vast array of nostalgia's manifestation vis-à-vis a sense of displacement. The only featured character in the film who does not experience nostalgia is Giannis' granddaughter. Her presence foregrounds the circularity of nostalgia. The time spent with her grandfather; playing games together during a Greek summer surrounded by the sound of cicadas; lovingly laughing at the way he sings an old song; being almost carefree; all constitute the foundations for future experience of nostalgia. Those will soon turn into memories similar to the ones Giannis is having of his own grandmother. Therefore, the number, age and traits of featured subjects in the film version of *Europa/Mnemonic Muse* reflect with clarity and precision on nostalgia's own fundamental trait of manifesting in everyone's life, regardless of age group and culture. Although present also in the screenplay component, it is a characteristic of nostalgia which in that case is rather concealed by the involvement of additional characters of similar to each other age groups.

Production and Post-production Procedures

Europa/Mnemonic Muse was shot on a number of different digital cameras and formats. Creative and practical considerations motivated this decision. The cameras used in this production are Sony FS7, Canon 60D and that of the mobile phone Samsung S20 Ultra. Respectively the video footage captured is in 4K, Full HD and 4K/8K resolution. Still images are equally fundamental in the film. Similarly, a number of prime and zoom lenses were used. This amalgamation of resulting visual textures provides another expressive tool in the process of communicating the nostalgic condition: ultra-sharp shots juxtaposed with lower-resolution ones, reflecting the different chronologies of nostalgia. All images of the present, many of

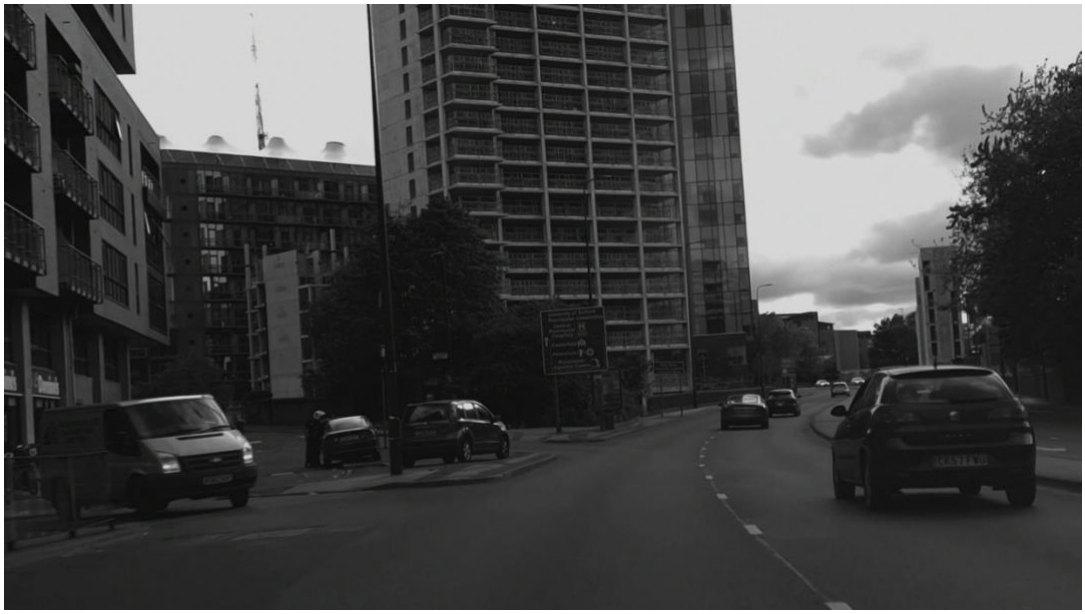

Figure 18. POV shot while Nina is driving, captured on Samsung S20 Ultra

which nodding to the past. The before and the now of digital camera technology combined and unified through a monochrome layer on top. This approach offered versatility and options in the edit as well as the opportunity to shoot in tight spaces, on multiple cameras, simultaneously, solo. When Nina drives in the streets of Manchester, the handheld FS7 from the front passenger's seat captures a close-up profile shot of her, while the compact S20 Ultra, rigged on the car's windscreen, records her POV wide shots of the streets (Fig.18).

The mobile phone camera also allowed for spontaneous filming to take place, not only during the official shooting days. Smartphone video capturing technology is a development that essentially re-invents film practice as research. Conventionally, in research by film practice, research and filming are two separate stages in a project. The latter would need days, if not

months, of planning before it is accomplished – let alone a high cost of renting out camera equipment. The always available mobile phone camera brings the two stages in synch, emulating thus traditional research models. The researcher is 'reading' and 'taking notes' simultaneously, saving valuable time and costs. It is a unique advantage offered by the smartphone software and hardware that exists these days. Smartphones have been widely used in filmmaking over the last two decades, either in short films (Conrad Mess, Fatima Nofely, Felipe Cardona) or even in feature-length projects (Sean Baker, Claude Lelouch). They have equally been used in practice as research by practitioners such as Max Schleser, Gerda Cammaer, Patrick Kelly, Marsha Berry and Dean Keep. Smartphone filmmaking has received wide scholarly attention as well recently (Schleser, 2021, 2013, 2011; Schleser and Berry, 2018; Berry, 2017; Berry and Schleser, 2014; Goggin and Hjorth, 2014; Berkeley, 2014; Hjorth, de Souza e Silva, and Lanson, 2019; Kelly, 2022) as it is increasingly being used within a range of methodological approaches in research; from the potentialities it offers in Augmented Reality (AR) and Virtual reality (VR) documentary making (Schleser, 2022) to the opportunities it provides on co-production of knowledge with participants in the form of video diaries (Nash and Moore, 2018) and participatory video (PV) production (Marzi, 2021).

Creative Roles in the Filmmaking Process

I wrote, directed, self-shot, edited, sound mixed and colour graded the film. Consistency and creative control over the development, production and post-production stages of the project are essential for its successful development and fulfilment of its objectives. Managing myself multiple creative roles, ensures also the aforementioned self-reflexive nature of this practice-based study. Images, sounds and text may spring from other people's lives, but their synergic mixture of content and form echo my personal, private (as per Fred Davis' categorisation) nostalgia. It is a form of nostalgia that borrows elements from each and every story told in *Europa/Mnemonic Muse*, having in its core the spirit of displacement. Even the production process itself proved to be a lengthy inward nostalgic reverie, as the COVID-19 pandemic would not allow filmmakers to do what they are supposed to. An unforeseen nostalgia for less constrained filmmaking. This *artisanal* mode of filmmaking also situates the project within the realm of autobiographical/accented cinema discussed in chapter one.[25]

[25] Having similar approach and creative roles on the multi-character feature documentary *Quiet Life* (2019) has equipped me with skills and experience necessary and relevant to this project. *Quiet Life* has been well-received[25], having its national premiere (Greece) at the 21st Thessaloniki Documentary Festival in March 2019, with its first international screening in August 2019 at the acclaimed 18th DokuFest in Kosovo. Due to the

Recruitment, Scriptwriting and Ethics

The model of practice as research followed in this project introduces particular ethical issues. These include issues such as honesty, transparency, integrity and authenticity within the creative outputs and in the production process of those. As in every research project that involves human participants, the process of recruitment inherently involves ethical considerations; especially since the number of participants in this case is rather small. The frameworks and approaches to processes of inclusion and exclusion for potential participants had to clearly and accurately be defined.

The initial approach to recruitment of contributors was to contact various Non-Governmental Organisations (NGOs) that support displaced people while also reaching out to social media groups across the continent whose members belong to certain diasporic communities (e.g. Greek people in UK). Those attempts were not as fruitful as expected. Organisations, online groups and unknown individuals were reluctant to get involved in a project that necessitated commitment to the project for an extensive period and the expression of personal feelings and experiences. The result might have been different had those individuals been offered payment in return for their contribution. However, that would significantly risk the voluntariness of participants' consent by acting as an inducement. The alternative was to start approaching people by word of mouth. My extensive network of acquaintances across Europe proved to be useful in this case. The first and foremost criterion set for the selection of prospective participants was for them to adhere to the two principal notions explored in this project: to be nostalgic and to be displaced, uprooted, etc. While the latter may effortlessly be identified and defined, the former is not as straightforward. For that purpose, the 7-item Southampton Nostalgia Scale (SNS) (Barrett, Grimm, Robins, Wildschut, Sedikides, & Janata, 2010)[26] was used, a psychometric tool that measures humans' nostalgia proneness, including aspects such as frequency, positive/negative reaction to nostalgia and its level of impact. Potential subjects had to score above average in the scale to be considered. They would also have to have migrated or experienced displacement within the last 10-15 years towards or within the European continent (as that is the geographical framework of the study). Once potential subjects were identified, fulfilling the requirements above, a casting process similar to fiction filmmaking practices begun. Participants/social actors had to be carefully selected so their

anthropological elements of *Quiet Life*, the *Journal of Anthropological Films* (JAF)[25] has invited and published the film in their October 2019 volume.

[26] The Southampton Nostalgia Scale (SNS) is available in Appendix 2

stories/lives to resonate with a range of forms of nostalgia as it manifests in their lives as well as modes of displacement, age, gender and place of origin. Given the significance of *place* in this project, their respective current locations were also equally important in the selection process. The two methodologies of recruitment differ in structure and ideology, one alluding to recruitment attitudes in social sciences research and the other to film industry casting practices. Yet another synchronous allusion to the real and to the fictional in this project. The aim is common though: the creative components to be as inclusive and comprehensive as possible, thus maintaining the study's integrity.

The writing of *Europa/Mnemonic Muse* was extensively informed by the subjects who were chosen to participate. Before writing any scene or putting the subjects' stories in order, I established a personal relationship with them (even via Zoom while the pandemic-related restrictions were in place). Building a sense of trust between filmmaker and subject is indispensable when the aim is to reach deeply into personal thoughts and feelings. Even though it was impossible to explain to participants the exact form of the film/screenplay before its completion, the creative vision was communicated to them as accurately as possible with honesty and transparency. Initial informal conversations, recorded interviews, in person or remotely, progressively provided the necessary guidance in the conception and shaping of the screenplay. Participants' daily activities, experiences, concerns, habits, provided a 'pool' of potential scenes deriving from their everyday lives. Visiting their locations in order to understand subjects and their environments was vital. In this way I gained insight into the subjects' living conditions and feelings. Having gathered enough information on each place, subject and their experience of nostalgia and displacement, allowed me to start writing individual character sections and arrange them in order. It was therefore a process of co-developing the script with participants.

Scriptwriting for a documentary is often based on a range of materials gathered at different stages such as notes, archive footage, still images, etc., necessitating constant revisions and editing of the script. Filmmaker and researcher Jill Daniels writes about documentary scriptwriting:

> In developing scripts for documentary films, particularly where there is an element of experimentation with filmic form, the lack of a recognised screenwriting format such as may be found in the writing of a fiction screenplay with all of its certainties may sometimes appear problematic.
>
> 2021, p.104

In scripting the documentary, there is a level of lack of direction and reassurances which derive from pre-established approaches to the process, all of which the writer needs to deal with. However, and as Daniels argues, "where there is an intention to experiment with filmic techniques and strategies this lack may also be viewed as an opportunity" (Ibid.). Having a clear directorial vision in mind along concrete thematic concerns helps on guiding the writing process. Simultaneously, there has to be a great level of openness in the approach that will allow for spontaneous opportunities to arise and be included in the script.

Certain segments in *Europa/Mnemonic Muse*'s script are heavily based on preliminary footage I had shot during the initial research stage. For example, the scenes featuring the poet and his granddaughter in Greece were written only after the footage was shot. An unorthodox approach which nonetheless provided coherence and continuity to the scriptwriting process. The presence of Young Woman, the fictional character, was then added based on my own subjective understanding of individuals' stories while also considering the overarching creative objectives of this project. Despite this explicit fictionisation of actual lives, the project's ethical commitment to truth and honesty has been maintained. *Europa/Mnemonic Muse,* screenplay and film, expose the constructive nature of the cinematic apparatus and foreground its ethical responsibility to the human condition and not to a single action, a word said, or to one that was never said. Each section in the narrative targets specific nostalgia-related ideas: namely culture, modern life, language, migration, and ageing. While this approach is driven by characters' experiences and personalities, it is also strongly influenced by the filmmaker's strategy towards a thorough depiction of the explored themes.

Once the screenplay was completed and shooting of *Europa/Mnemonic Muse* formally started, a process of filming the scripted scenes while being open to and capturing spontaneous, unscripted encounters and sequences that manifest on location. Overall, a bi-directional inclusion-exclusion practice was used. The subjects were not given a script. However, most of the sequences to be filmed were already pre-determined in that shots, angles and other related creative considerations were deliberated in advance. The process also involved my immersion into the participants' lives for the days of shooting, allowing for a sense of intimacy to grow, behind and in front of the lens. It also encouraged a constant re-consideration of the screenplay, feeding ideas for new chapters, scenes and/or alteration of those planned. Scriptwriting is

never-ending until the last shooting day, when the next 'writing' stage begins in the editing suite.

A great influence on the structuring and planning of this project is Adele Tulli's film essay *Normal* (2019). Tulli developed their film as part of a practice-based PhD research project (at Roehampton University) which explores representational strategies and aesthetics in film within queer and feminist contexts. *Normal* depicts short vignettes from everyday life in Italy, reflecting on the subtle ways in which female and male identities are performed. It does not follow character or narrative development conventions, combining instead elements of documentary and fiction. Meaning is created through editing by juxtaposing seemingly irrelevant characters and events. The highly subjective sound design creates a narrative space that invites alternative perspectives on reality, as a mirror-like portrayal of life. Tulli's film aims and succeeds in investigating the study's theoretical concepts. While it raises awareness and invites conversations on important contemporary identity issues, its transdisciplinarity allows for further discussions to develop in disciplines other than film and gender studies. *Normal* premiered at the 69th Berlinale followed by several screenings worldwide.

Another inspiration has been Ewa Podgórska's experimental documentary *Diagnosis* (2018). The film is inspired by the concept of urban psychology and following multiple characters it creates a bleak portrait of an unnamed Polish city. *Diagnosis* explores how environment and urban space shapes our sense of place as well as our relationship with other members of the society. The narrative thread is driven by emotional intensity rather than events and plot. Aestheticised subjective cinematography and sound design, along with minimal use of dialogue, form a dreamlike experience, allowing for contemplation on the characters' emotional state. Amongst others, the film has been screened at the 8th Moscow International Documentary Film Festival DOKer and 4th Frames of Representation film festival in London. Other works that influenced the conception of this study's practice component are Siebren de Haan and Lonnie van Brummelen's *Episode of the Sea* (2014), Jafar Panahi's *Taxi Tehran* (2015) and Salome Lamas' *Extinction* (2018). These films cross the boundaries of documentary and fiction filmmaking, challenging traditional conceptions of performance in documentary. Subjects are acting in openly staged scenes as in fiction. This technique utterly deconstructs the myth of genre within the context of contemporary creative filmmaking, reframing therefore the duties and potentialities of cinematic language.

Autobiographical elements

Europa/Mnemonic Muse does not include autobiographical elements in its content or narrative structure. The content of individual scenes are defined by the featured subjects' lives. However, there are subjective creative elements in screenplay and film which resonate with my own experiences and feeling of nostalgia. The strongest motivation behind the development of this project has been my personal nostalgia. A form of reflective nostalgia triggered by a consistent sense of displacement. This is not a simplistic yearning for Greece as I have been lucky enough to be able to return to my homeland and loved ones regularly. Instead, it is a complex and difficult to articulate longing for any type of positive experiences from the past, including friendships which are no more. It is a truly bittersweet process of remembering fondly those people, relationships and events from the past. The bitter part in the equation feeds on the acknowledgment of the existence of time and its effect on relationships, places and memories of those. Time as an erosion machine, while also offering endless possibilities for the unknown future. Nostalgia then functions as the self-reassurance mechanism and road map for navigation into unknown territories.

Europa/Mnemonic Muse provided a means of understanding my personal nostalgia; figuring out its role in my life as a migrant filmmaker through the process of exploring the nostalgic condition of others. My presence in the film is indirect, through the role of the filmmaker. However, there are moments in which my personal feelings are directly expressed through sound and image, Near the end of the film, in a scene discussed earlier, Jurgita plays an old record. It is the Greek song *Apopse se Thymithika*, to which then Nina and Babis are dancing, while Giannis is seemingly contributing to with his harmonica (although the sound from the recording of Giannis playing the harmonica in that scene is obviously muted and not matching the non-diegetic music playing). Whenever I listen to this song, nostalgic reveries begin, routed not on fixated places, people or memories. The romantic lyrics, melody and use of Greek language swiftly work together to instigate a bittersweet journey into my past, while consciously reflecting on my present and future as well. And that is the reason it is used in that scene in *Europa/Mnemonic Muse*. As the montage sequence wraps up the themes and ideas of the entire film, it directly reflects on and refers to the filmmaker's nostalgia which has been the most prominent creative force on the development of *Europa/Mnemonic Muse* and of this study as a whole.

Formal Elements of *Europa/Mnemonic Muse*

The screenplay and film's primary objective is to depict its characters' nostalgia in ways that reflect the psychological as well as physiological processes taking place when the emotion is felt. The priority here is the expression of a feeling. As that is a key objective of *Europa/Mnemonic Muse*, it is important to first define what a *feeling* is. According to Shouse, "a feeling is a sensation that has been checked against previous experiences and labelled. It is personal and biographical because every person has a distinct set of previous sensations from which to draw when interpreting and labelling their feelings" (2005, para.2). Shouse clearly distinguishes *feeling* from *emotion* which he describes as "the projection/display of a feeling" (Ibid, para.3). Shouse then discusses emotion's social character saying that "we broadcast emotion to the world; sometimes that broadcast is an expression of our internal state and other times it is contrived in order to fulfill social expectations" (Ibid.). One may argue then that feelings are further rooted into one's self and therefore could be described as more honest and truthful. In this vain, psychologists Cromby and Willis define feeling as "the primordial texture of being, the continuous and most fundamental stuff of which all experience is woven" (2016, p.485).

In everyday life discussions, people often refer to the ways films make them feel. However, feelings cannot be forced, unlike emotional reactions.

> Films do not "make" people feel. A better way to think of filmic emotions is that films extend an invitation to feel in particular ways. Individuals can accept or reject the invitation. Those who accept the invitation can accept in a variety of ways, just as people invited to a party can participate in very different activities. Although there is much variety among what partygoers are doing, there are implicit conventions that set limits on the ways that most people accept the invitation (for instance, showing up at the party with no clothes on would in most situations be considered a violation of convention). One can acknowledge the range of partygoers' responses and simultaneously conceptualize a hypothetical "educated partygoer" who knows the rules for party behavior. […] To accept the invitation, one must be an "educated viewer" who has the prerequisite skills required to read the emotion cues.
>
> Greg Smith, 2003, p.12

Smith highlights here the relationship between emotional cues in film and audiences' ability and willingness to respond to those. In other words, Smith refers here to the Spectator's Gaze discussed earlier in this thesis. Not only viewers need to be 'educated' on reading film, but also in particular on understanding a given mode of filmmaking. For example, viewers used to Hollywood filmmaking and who have never experienced a film essay before, would probably

find it difficult to emotionally respond to the film at first viewing as they may be looking out for the 'usual' emotional cues found in more conventional filmmaking styles. In *Europa/Mnemonic Muse* there is a series of creative strategies, acting as emotional cues, whose affective functions are the expression of featured subjects' feeling of nostalgia as well as the elicitation of the nostalgic feeling in audiences.

The narrative structure follows an unrestricted essayistic approach rather than circumscribed, conventional dramaturgical structures, construction of characters and narrative arcs. As nostalgia is part of episodic memory (which in turn belongs to autobiographical memory), the narrative follows a similar pattern. In life, nostalgia is triggered through the unexpected evocation of disconnected memories from the past or manifestation of obscure causative agents from the present, without being obviously or necessarily connected with one's current life narrative. In most cases, people – adults and especially children – find it difficult to express it in words. Therefore, in the film it is image, sound and editing which are primarily used to represent the feeling.

The screenplay evokes and at times employs archive footage to reveal moments from places' history, extending the portraiture of individual featured subjects to that of the places in which they reside. It is part of the process of connecting the individual with the collective; a current moment in time is positioned within a wider passage of time. It would be naïve to claim that this technique provides a thorough depiction of a place's identity. It is a subjective practice of exclusion, similar to any other process of history telling and making, aligning with the wider narrative told. This creative approach in the screenplay, only enhances the tension between fiction and reality in this project. Real subjects, fictional character, video recordings of real places – old and new – are all put together to occupy a unified narrative space, as discussed in chapter two. The script begins with Daniel's story set in Paris, shifting progressively to Valencia (Giovanni's story), Dundee (Jurgita's story), Manchester (Nina's story) and an unnamed small village in Greece (Giannis the poet's story). For many, Paris is the cultural epicentre of Europe, a symbol of the continent's artistic identity and values. A multi-directional, non-linear journey towards 'secondary' cities/towns follows, until reaching to the peripheries of Europe. Such places never receive the attention of metropolitan cities such as London, Berlin and Paris, which have been the traditional destinations for the relocated-to-be people in Europe. However, contemporary migration tendencies indicate a more pluralistic

approach, as people now relocate extensively also to those secondary places, either willingly or by force.

The story of Giannis the poet closes the narrative, a man in older adulthood who has felt the impact of migration without ever having relocated himself. There is a scene showing Giannis on his way to the beach and then swimming. He is alone, enjoying what nature has to offer at that place, and has always been available. There is non-diegetic music of Giannis playing the harmonica, his favourite instrument as he told me. The sound of the harmonica is often associated with nostalgia as it has been used in many different types of music over the years, including folk, blues, country and classic music. These genres regularly tell stories of the past, and the sound of the harmonica can evoke feelings of longing and reminiscence. With its mournful, wailing quality, it may resonate with certain listeners, and in this case viewers of *Europa/Mnemonic Muse*, and elicit feelings of nostalgia and longing anchored to their own, personal histories. Footnotes on screen in this section provide context in a nearly expositional manner. Excerpts from *The Future of Nostalgia* refer to the metaphorical exile experienced by the marginal Europeans, linking again the individual to the collective experience. Giannis is only one of millions of people who have been in the margins of Europe – literally and metaphorically – for several decades. 'Exhausted' as the footnotes indicate, having gone through a number of personal as well as collective, politically turbulent periods and events. In Greece alone, people who directly felt the impact of World War II and of the civil war in the aftermath; the Greek Junta in 1967-1974; the rough transition to democracy that followed; the military tensions with Turkey in the 1990s; the economic crisis in the 2000s; the refugee crisis in 2010s; and more. Being in the margins of Europe does not help in those situations. Those in the Balkans and in Eastern Europe especially have always been victims of Western Europe's self-serving political interests – or at least that is how they feel. Regardless, one may have several reasons to feel nostalgic about the past. Not in a restorative manner, but more on the reflective side, yearning for people and times as a way of finding the strength and motivation to keep going. Still feeling exhausted, but in the meantime, and through nostalgic reveries, there is an acknowledgement of what and who may have a positive meaning in life from now on. Giannis' treatment of his nostalgia is a constructive one, externalised through his writing. His creative work demonstrates the influence on him the journeys of his grandmother and daughter have had on his identity. An expression of the cyclical nature of life and bi-directional

impact of displacement that demonstrates the thriving potentialities of nostalgia as a creative force.

Throughout the film, low-key, monochrome cinematography covered by image noise is employed to create a sense of timelessness (Fig.19). Nostalgia, as much as it is about the past, it is simultaneously about the present and the future. There are incomprehensible aspects in the experience, difficult to be defined during the moment it is felt. For example, we often question the origins or reasons of our nostalgia. Such doubts are hidden under the dark areas of the frame. In contrast, several shots of vast cloudy skies as views of unoccupied *spaces* conquered only by the mind, always hiding something and revealing something else. Low angle perspectives that reveal yet another form of displacement; that of nature. Across the entire film, there are a number of shots of plants which have grown on the top of buildings. Plants which

Figure 19. Nina and Babis in their kitchen in Manchester

stopped growing in familiar places, due to time, displaced amongst chimneys and antennas. Buildings which are left at the mercy of time. The natural, in a surprising and fascinating manner, taking over the man-made constructions, almost as if that is humanity's destiny. In those wide compositions, the sky is a predominant element. Skies full of clouds blown by the wind. The slow movement of clouds looking as quite rapid compared to the time it took for plants to grow amongst cracks and holes of buildings. These are landscapes as metaphor and place at the same time (based on Lukinbeal's taxonomy). Albeit in a highly selective manner, such shots genuinely convey a sense of place of the locations where the featured subjects live. These are the locations that trigger in one way or another their nostalgia. At the same time, the

composition and framing of those shots extends their meaning, adding a metaphorical layer, turning them into landscapes of our minds. It could be argued that the subjectivity of such shots and moments in film, are essential for an honest expression of highly subjective feelings, the full capacity of which is impossible to identify. Objective scenes would entrap the reflection on feelings within the realm of the literal, hence being utterly insufficient. What is shown on screen would be all there is. That may leave space to audiences to use their gaze to uncover further meanings behind the objectivity reality on screen, however, without having a direction to go to. They would have received no invitation to the party.

Those compositions aim to contribute to the overall mood of the film without necessarily looking to progress story or character. However, establishing an appropriate mood is not enough to sustain the viewer's attention as well as emotional engagement. Smith notes that in order

> "to sustain a mood, we must experience occasional moments of emotion. Film must therefore provide the viewer with a periodic diet of brief emotional moments if it is to sustain a mood. Therefore, mood and emotion sustain each other. Mood encourages us to experience emotion, and experiencing emotions encourages us to continue in the present mood
>
> Ibid., p.42

It is a reciprocal relationship between the two. Bearing that in mind, there are moments into the film with higher emotional content that seek to maintain that pattern. In one of those, Nina through a voice over expresses how she would definitely want to be close to her mum in Georgia when she passes away, and not being far away as it happened with her dad. In that scene, we see Nina driving quietly at night. There is a sense of calmness, or awkward silence one may say. The lights of the city are blurry. The shallow depth of field invites the viewer to concentrate on Nina in the foreground of the composition. We cannot see her face as the camera is placed in close proximity at the back seat of the car. Her earrings are in focus, shining in the darkness. As if she is hiding her face from the audiences during that very emotional moment for her, expressing her anxiety about the time her mum passes away. Nina's voice is not in synch with the image, coming instead from an earlier interview we recorded at her house in Manchester. It is an emotional moment in the film, built with the help of a range of filmmaking techniques. A moment that contributes to the development of character this time.

> Filmic cues that can provide emotional information include facial expression, figure movement, dialogue, vocal expression and tone, costume, sound, music, lighting, mise-en-

> scène, set design, editing, camera (angle, distance, movement), depth of field, character qualities and histories, and narrative situation. Each of these cues can play a part in creating a mood orientation or a stronger emotion.
>
> Ibid.

All creative elements mentioned by Smith are methodically used in *Europa/Mnemonic Muse* to mediate nostalgia and displacement. Noise de-beautifies the image, abstaining from spectacular representations of landscape. As another layer, the digital, intentionally introduced image noise, alludes (nostalgically?) to the past, pre-digital filming process where film grain was nearly unavoidable. The use of wide frames allows for a direct communication between character and place, pondering on their close inter-relationship. The displaced characters are often placed on the edges of the frame with plenty of negative space reflecting their uneasiness

Figure 20. Giannis the poet swimming, placed near the edge of the frame

and similar position in the margins of society (Fig.20). Camera movement is also fundamental in the expression of nostalgia.

Throughout the film there is a combination of static, handheld and tracking shots. Those are used in a varied manner so to imbue the film with different levels of energy while also expressing characters' state of mind. Camera movement, along with framing and other aspects of cinematography, also allow for a shifting level of intimacy and connection with characters to be elicited. In the montage sequence near the end of the film, Nina and Babis are dancing to *Apopse se Thymithika*. Handheld shots invite the viewer to share the moment with the characters and engage with them mentally and emotionally. In other scenes, static shots are

conversely used to reduce the energy of the film and depict parts of characters' everyday life in a less invasive manner. When Nina and Babis are having lunch in their kitchen, static wide shots offer a level of objectivity and distance from them. It is through this variation of camera movement that the viewer remains engaged with the film and at different capacity. Objective shots require further use of the *spectator's gaze* in order to extrapolate meanings, while the more dynamic and intimate handheld shots necessitate less cognitive participation and thus creating moments of mellow spectatorship. Tracking shots are also imperative in *Europa/Mnemonic Muse*, particularly in the process of evoking the nostalgic condition. When Jurgita visits the Tentsmuir Forest and seaside near Dundee, the camera is following her through successive long tracking shots. At a first level, these shots establish the spatial relationship between character and the surrounding environment. On a second level, the smooth movement of camera, following Jurgita's pace and interactions with the place, evokes a sense of tranquillity. The calmness felt by Jurgita in the forest is explicitly reflected through the movement of the camera. Nostalgic moments in our lives are in most cases serene and peaceful, despite the fact that those may be triggered amongst and due to uncomfortable and upsetting conditions. Jurgita's slow walking and interaction with place along with the equally slow movement of camera, contributes here to the evocation of nostalgia.

The 'forest scene' in *Europa/Mnemonic Muse* is constructed altogether with the intention to act as an audio-visual expression of a nostalgic reverie. The subjectivity and uncanniness of nostalgia is strongly underpinned by the sound design. As Jurgita walks through the forest, only a few sounds are heard. It is her footsteps, the sound of waves from afar as well as eerie drone sounds and effects. It is a highly constructed soundtrack developed in post-production that aims to express the nostalgic feeling Jurgita is going through while being there. It is a form of reflective nostalgia, which Jurgita straggled to articulate when discussing together at her flat in Dundee. A main reason for that has been Jurgita's limitations on the use of either Lithuanian or English language. Due to moving to Scotland from Lithuania in her teens, her ability to speak Lithuanian has stopped developing more or less at that age. On the other hand, English is not her mother language and she still finds it very difficult to express her feelings in English. As a result, Jurgita finds herself in the difficult position not to be able to fully articulate her feelings verbally. This is something which, as she told me, heavily frustrates her in her everyday life. Another reason for not providing a precise description of her nostalgic feeling as she experiences it in Tentsmuir Forest is the complexity of it and the inability to fully define it in words. Elusive memories and experiences from past and present cryptically are joining

forces. Sound, along with image, work here together in the same, almost unnerving, manner. For a few seconds only, and as Jurgita drifts into the forest, an indiscernible sound of the harmonica is heard, coming from an unidentifiable direction and source. It could be someone around playing the harmonica. Or is it Giannis the Poet playing the harmonica from his village in Greece? It could also be nostalgia herself as the mnemonic muse, manifesting through music as all her nine sisters would most probably do as well. The elicitation of nostalgia here relies on the senses and on the way those interpret the audio-visual cues, and not on literal or factual readings of those.

Sound design in this scene as well as throughout *Europa/Mnemonic Muse* is marked by the use of silence. Cinematic silence is rarely an absolute silence, and therefore it is established in its own terms in a given film. In her investigation of cinematic silence, Gasparyan highlights that in order "to make silence heard and felt requires a re-focus of attention on the part of the viewer/listener. The loaded image, where there is too much action or diverse information is less likely to open a space for silence to emerge" (2019, p.50). An explicit example of this is the use of sound and silence in *Extinction*. In the film's opening scene analysed in the previous chapter, the uninterrupted static shot remains focused on Kolja's face, without much action happening on screen. The sound design is minimalistic, mainly preoccupied with dialogue. The lack of a rich sound design and of editing (on the image) generates tension and sense of uneasiness, keeping the viewer engaged. It is one of the techniques used repeatedly in *Extinction* that contributes to the complex elicitation of nostalgia for the visions for the future discussed earlier. Borrowing the same strategy, in the 'forest scene' of *Europa/Mnemonic Muse*, the minimalistic sound design evokes a similar sense of uneasiness. Every sound becomes noticeable and impactful. A quiet sound design inducing a sense of disquiet. This mystical mood and tone created resonates with the notion of displacement as well. While Jurgita feels comfortable in the forest, that does not mean that the sense of displacement in her life goes away. Tentsmuir forest functions as a trigger for a nostalgic reverie which is always going to be temporary – and Jurgita is aware of that.

Non-diegetic sound effects and drone music are in juxtaposition with classical melodies. The modern in direct contrast with the classical. A reflection of the dualities of nostalgia as a bittersweet condition about the past and the future. An eerie sound design is enhanced by the use of voice-overs. The otherwise internally expressed nostalgia is finally put into words along with sounds and images. Although not for long sections into *Europa/Mnemonic Muse*, music

is a crucial element in the elicitation of nostalgia. Writing about the functions of music in film, Annabel Cohen argues that two of its eight functions are "mood induction" and "communication of meaning" (1999, p.55). Music may contribute to the expression of a particular feeling through its influence on the mood of the film while also expressing "emotional meaning" (Ibid.). Interestingly, scientists who conducted experiments on the emotional reactions of people to music, have concluded that nostalgia is "among the most frequently felt emotions to music" (Juslin et al., 2008, p.669). In *Europa/Mnemonic Muse*, Vaughan Williams's *Fantasia on a Theme by Thomas Tallis* is heard in parts across the beginning, middle and end of the film, following and supporting the structure of the whole narrative. It is a pierce of classical music written in 1910, performed for the first time at Gloucester Cathedral as part of the Three Choirs Festival. While it is considered original piece of music, it is inspired by the work of 16th-century English Renaissance composer Thomas Tallis. It undoubtedly has a melancholic tone. It may also evoke a sense of tranquillity or even contemplation. All those are sub-elements of the nostalgic condition. What makes Williams's piece even more relevant and appropriate here is its structure. *Fantasia on a Theme by Thomas Tallis* is scored for three different orchestras, having as a result three distinct textures heard throughout the piece. What happens then in the piece, is accurately described by music critic Mark Pullinger: "As Vaughan Williams' music grows to a climax, there's a sense of searching for something that it never quite reaches. There is a resolution of sorts at the end, but we never return to that weightless first chord" (2022, para.7). Pullinger's words miraculously resonate also with the mechanism through which the nostalgic condition operates. A search for a memory or re-enactment of the past that may feel complete at times, but that never really materialises. The three orchestras working together to construct the lush harmonies of the piece, emulating the three dimensions of time that characterise nostalgia. Past, present and future all at once supporting and contradicting each other. It is that sense of timelessness found in Williams' piece that justifies more strongly its presence in *Europa/Mnemonic Muse*. For as writer and editor Rob Young writes, "T*he Fantasia on a Theme by Thomas Tallis* is time travel enacted in music, a temporal bridge [that] operates in space as well as time" (2010, para.7). Such unique similarities in the identity of Williams' music and that of nostalgia establish the use of music in *Europa/Mnemonic Muse* as yet another creative strategy in the process of honestly and comprehensively expressing the nostalgic feeling.

Sound design and the imagery are repeatedly switching roles throughout the film to support one another. Similar to the opening sequence of *Extinction* analysed in the previous chapter, at

times sound offers the cognitive information while image provides the emotional content in a given scene. For example, when Nina talks on the phone with her mum, sitting by the window in her house in Manchester, the dialogue over the phone offers literal information and understandings of their relationship as well as of their individual lives. At the same time, images of leafless branches of trees in the winter as well as reflections of the cloudy sky on Nina's window, establish a visual manifestation of nostalgia as a consequence of displacement – Nina and her mum's current emotional state. It is a poetic visual expression of nostalgia that resonates with the filmmaker's personal aesthetic sensitivities. A visual expression whose literal function in the scene would be impossible or even inappropriate to further discuss as it would instantaneously reduce its meaning, openness and therefore its objective in the scene. In other sequences, image and sound swap roles, and it is the sound design that expresses the nostalgic feeling. When Giannis plays the harmonica in the living room of his house, soon the music becomes non-diegetic as the image shows him walking towards the sea and then swimming. The sound of the harmonica along with the sound of the waves, express here a nostalgic tone that derives from Giannis' life and environment. Although it is a manipulated sound design, its artificiality is limited as all sounds resonate with Giannis' activities and places in which he lives. Shots of Giannis walking towards and enjoying the sea, offer a literal understanding of where Giannis lives and what he enjoys doing in his daily life. However, and as discussed a few paragraphs above, framing in this scene does contribute to the expression of displacement and eventually to that of nostalgia. Additional to framing and composition, editing here and throughout the film is employed as yet another expressive tool.

Editing contributes to the creation of mood and meaning. Slow pace provides enough time to the viewer to contemplate the image while abrupt, sharp cuts illustrate the displaced human's experience of sudden changes in their life. Still images are blended within the video, highlighting nostalgic moments, when time stands still and the mind starts going backwards. Several cuts in sound and image are abrupt, thus sharing the uprooted nostalgic's discomfort and life discontinuity with the viewer. Conversely, the process of narrative progress from one section/nation to the next happens swiftly and in an almost imperceptible fashion. As Young Woman travels across Europe, the narrative moves from nation to nation with only brief transitional scenes in between. There is no obvious sign to indicate to the viewer (and reader of the screenplay) the name of the destination or place of arrival. This is a similar approach to *The Edge of Heaven*'s narrative structure in which the narrative moves abruptly from place to place. It is a method to express the speed in which people cross borders these days via various

means of transport. Similarly, in *Extinction*, the featured character along with the film crew cross in and out of Transnistria without clear notification given to the viewer. There is at times a lack of clarity about people's location. Such an approach successfully communicates the confusion and disorientation a displaced human may experience while in the process of a multidirectional and multinational journey. *Europa/Mnemonic Muse*'s transitional scenes all take place in trains, providing a structural motif and bringing coherence to the film. Although trains are not the only means of transport that people use to cross borders these days, it is a mode of travelling that has its own signification. Once considered the absolute sign of modernity, allowing people to travel in high speed while also offering to passengers for the first time panoramic views of city and rural landscapes in quick succession. These days trains are still widely used, although having lost those unique traits to the speed and views offered by aeroplanes. Therefore, there is the space for nostalgic connotations to be attached to trains and the experience of place they offer today in conjunction with the uniqueness of the one they used to offer in their early days.

Visual and audial match-cuts highlight the inconspicuous interconnectedness of the characters' lives. Editing *of Europa/Mnemonic Muse* is also characterised by the use of long uninterrupted shots that linger on subjects and on places. The opening sequence of *Extinction* reveals the potential of the uninterrupted shot on evoking nostalgia. Combined with other creative elements such as sound design, performance and cinematography, uninterrupted shots invite the viewer to actively participate in the creation of meaning instead of being a passive observer. It is a technique that expresses the tension inside the featured subjects' mind. When Nina drives in the streets of Manchester, Nina's asynchronous and emotional voice over reveals her feelings and anxiety about the moment in the future that her mother passes away. With the camera placed in the back seat of the car, the shot lingers on Nina's half-profile. Almost as if she is hiding her face from the viewer in order to maintain the impression of a strong person that she is. Then sound design becomes almost silent. The uninterrupted shot does not change focus. The long duration of the shot allows for contemplation while also increasing tension in the scene. Through the slow pace of editing (or no editing at all in this case) and minimalistic sound design, viewers are immersed into the scene, emotionally engaging with Nina, while also having the time to reflect on their own experiences.

Nostalgia, Displacement and Myth

Nostalgia and displacement are embedded in the core of the creative outputs, in the form of characters and creative techniques. The interplay of those two notions produces further connections to derivative concepts such as the *journey*, *unexpected sudden encounters*, and *multilingualism*. These are addressed in the script primarily through the introduction of the fictional character – the Young Woman. She has a literal function in the narrative, appearing abruptly in people's lives, forcing encounters and personal conversations. Her behaviour is not a sentimental one. She is the bearer of wider contexts beyond individual lives and experiences, becoming a catalyst that engages with both featured subjects and the viewer in different ways. Young Woman intellectualises nostalgia in a nearly anti-cinematic manner for a conventionally thinking film viewer or critic. The other characters somehow, magically, respond and behave as talking to an old trusted friend. As in the real lives of relocated, displaced, uprooted, etc. humans, who are accustomed to new encounters – regardless of how positive or negative those turn out to be. There is always the need for personal intimacy, seeking for the unknown others who will bring comfort and continuity in their lives. The Young Woman offers precisely that. There is in the dialogues an obvious combination of "affection with estrangement", contributing to a "distinction between sensitivity and sentimentality", developing what Boym calls "an ethics of remembrance" (2001, p.258). It is indeed not solely a creative style, but an ethical stance that opposes commercial depictions of nostalgia and the relocation, displacement, uprootedness, etc. experience. Boym argues strongly against the dangers of sentimentality:

> Sensitivity is a combination of attentiveness and curiosity, tactfulness and tolerance for the pleasures of others, and apprehension of pain. Sensitivity does not translate into a specific set of rules or literary devices, but allows for both ethical tolerance and aesthetic bliss 'that is a sense of being somehow, somewhere connected with the other states of being where art (curiosity, tenderness, kindness, ecstasy) is a norm'. Sentimentality, however, turns affection and suffering into ready-made postures that inevitably produce reactions on the part of the reader. Sentimentality is dangerous, like any ready- made emotion. The sentimental murderer might cry at the movies, love babies and commit brutal violence, like Stalin and Hitler.
>
> Ibid., p.338

This distinction has been a guiding principle in the development of this project. There is an attempt for a respectful treatment of the nuances in the featured subjects' stories by adopting an open view on the aesthetics of nostalgia. The complexity of their journeys will never be fully grasped by any artist. Creative paradoxes and counterpoints can be fundamental in this

process, nurturing an interplay between the general (collective) and the individual (private). For example, individual conversations between the characters and the Young Woman happen in multiple languages, facilitating a mutual understanding, a sense of empathy, that leads to an emotional connection; a type of which can be much stronger to that offered by the use of a common language. Young Woman is also on a journey, crossing borders with ease, as distances within the continent have been significantly reduced – not physically but in terms of time.

The function of Young Woman in the screenplay traverses beyond its literal purpose and into the realm of poetry. Her sudden appearances in people's lives are driven by certain triggers from everyday life. Those moments, which to others may be uninteresting or casual experiences of a human sense, subtly stimulate to the featured subjects the nostalgic condition. An image, a sound, a taste of food, all turn into a larger – borderless - bittersweet experience, when Young Woman manifests. One may argue that she is the personification of nostalgia. The mnemonic muse[27]. Unexpected and always welcome, providing sense and context to one's life. A sense-provider to the viewer too, joining the different stories and places into a single narrative.

Of equal importance here is Young Woman's objective, in the traditional scriptwriting understanding of the term. Her aim is to find Europa, to find the myth. She is seeking for the continent's origins, or at least the image of unity through shared ideals, ideologies and cultural values which was created and projected over the centuries. A geographical region which was once associated with those, is now mostly referred to as the single market, a market that holds on to the same promises. Young Woman's motivation for this journey is loose. She is driven by her dreams, visions of the charming white bull. In this she is no different to all the migrants, everyone dreaming of and following their own authoritarian beast in disguise. But are Young Woman's dreams or memories? Even in real life, these are not always separable. If one follows this train of thought, they will soon realise this is a typical cinematic journey of self-discovery. A search for a lost private identity that never really existed. Young Woman is Europa. Nostalgia as Europa and Europa as Nostalgia. However, this is one interpretation of her story. It is the nature of *myth*.

[27] In the article *The Mnemonic Muse: Nostalgia Fosters Creativity through Openness to Experience* (2015), van Tilburg, Sedikides and Wildschut describe nostalgia as the mnemonic muse due to its ability to foster creativity. It seems only fitting that this description is used in the title of the creative outputs of this project.

The deconstruction of *myth* as a process is pertinent at this point. An interpretation of myth and of its elements can be approached from various perspectives such as theological, cultural or psychoanalytical. In the 20th century, along with the development of modern western societies, there is the rise of structuralist theory, which is concerned also with the interpretation of myth in contemporary cultures and in everyday life. The leading figure of this approach to myth was Ferdinand de Saussure (1857-1913). Saussure's work paved the way for Roland Barthes' approach to myth, examining its manifestation in the world and in popular culture through products, advertisements and images. In his semiological analysis of *myth* (1972), Barthes offers an ideological critique of modern capitalist societies in which myth – as a process – acts as a language that substitutes reality, conducing to the formation of predominant ideologies and truths. While *Europa/Mnemonic Muse*'s approach to myth undoubtedly differs to Barthes' post-structuralist interpretation, a combination of the two offers a more solid understanding of the processes of myth involved on every layer and stage of production of *Europa/Mnemonic Muse*.

In *Mythologies*, Barthes identifies the presence of a tri-dimensional pattern between three terms. As primary constructive elements there are the *signifier* and the *signified*. However, it is not a case of simply the former expressing the latter. Equivalent weight in this system has "the correlation which unites them: there are, therefore, the signifier, the signified and the sign [later in Barthes' analysis it is described as signification], which is the associative total of the first two terms (1972, p.111). Barthes argues that in myth, the signifier "presents itself in an ambiguous way" (Ibid., p.116). It holds a dual identity, not always equally recognised by the reader/viewer. While it carries its own very rational meaning, its understanding is often reduced to being a formal element of myth. In the myth of the *Abduction of Europa*, Europa – an actual woman - has an existence, a history herself, before becoming a signifier. She has complete signification in herself, which often gets ignored. Falsely consumed as symbol, empty of her own self-sufficient identity. Likewise, place is often seen as mere location. A riverside, a land, a city, drained of its own value and history.

The signified is the mythical concept, or concepts. The *Abduction of Europa* surpasses singular interpretation, not uncommon in mythology. The myth narrates the *rape of Europa*, a version in which the white bull represents nationalistic and oppressive ideals, while Europa is the victim of those forces. This reading of the myth has attained an important role in modern European politics, as pro-European Union politicians use it to emphasise the success of Europe

in overcoming evil forces through long-term processes of integration. It is not a coincidence that sculptures that represent the myth can be found all across Europe; from the European district of Brussels, to the front of headquarters of Council of Europe in Strasbourg, to a fountain in a square in Halmstad, to the port area of Agios Nikolaos in Crete. At its heart, however, this myth is violent and based on a lie. It is a narrative of seduction of the female Europa by the male Zeus, who lied in order to persuade her to follow him. This version has been referred to by Eurosceptics who claim that the foundation of European politics is an undemocratic identity that deceives its people, who are unable to see the truth. Regardless of the side of political exploitation of the myth, what becomes obvious is the adaptability of the Abduction of Europa and its capacity – as any myth indeed – to rediscover itself over time. Europa's story provides reassurance and continuity to the European identity, confirming new Europe has its roots in old Europe, and its long traditions traced back in ancient Greece.

More recent interpretations of the myth see it as a story of immigration, of endings, separations and new beginnings. Europa not as a victim but as an adventurous woman with conviction and strength who takes the bull by its horns, embarking on a journey to an unknown land with determination. Or as Boym describes it, "a story of transport and translation, of multicultural existence, of the pursuit of happiness in a foreign language" (2001, p.224). This interpretation extends the scope of the myth beyond past and present and into the future. Characteristic of *eschatological myths* where "knowledge of what took place *ab origine*, of the cosmogony, gives knowledge of what will come to pass in the future. (Eliade, 1963, p.76). It is a reading of hope while looking back at the cosmogony of Europe and ahead at once. Myth as nostalgia, nostalgia as myth.

Mythologising, therefore, is always a creative practice, a process of linking the particular with the general. In *Europa/Mnemonic Muse*, each individual story resonates with that creative approach. Jurgita, Nina, the Poet and the other characters in the screenplay, all carry their own meaning, their own history and identity. The viewer sees and hears them in a sensory manner. But their experiences and feelings, become segments of a wider narrative. They transform into form and style. It is when Nina and Babis' daily walk in the park, morphs into a dream sequence that involves the white bull. Or when the Poet is playing his favourite instrumental music on his harmonica while the music heard is a completely different song with lyrics. All serving as expressive mechanisms of larger concepts. People and places as signifiers, maintaining simultaneously individual meaning and formal purpose. All characters, stories and places

together, resonate with what Barthes describes as “second-order semiological system” (1972, p.113). Individual segments constituting complete significations. Each person as a signifier, and signified is their unique experience of nostalgia. There is a process of association between the two in each section. Then there is Young Woman as Mnemonic Muse as Europa, who re-visits her own origins aiming for knowledge of her own history so to bestow “even more soteriological knowledge and mastery over [her] destiny” (Eliade, 1963, p.90). She along with the white bull, transitional spaces and Rembrandt’s landscapes, comprise another complete signification. Together all myths formulating one, that of contemporary nostalgia and displacement. Filmmaking as mythologising. Always instilled with a level of ambiguity; as in all myths, aiding a twofold function, “both like a notification and like a statement of fact” (Ibid., p.123).

Conclusion and Future Directions

This study engages with multiple disciplines, including philosophy, psychology, geography and film studies, to scrutinise the manifestation of nostalgia in contemporary European cinema, within the context of the ongoing multi-directional migration flows in the continent. The geographical framework of this research is Europe as that allows for a multi-national wide area of analysis which simultaneously acts as a singular unit, sharing the same external borders as well as common issues of human mobility. The key variables in the conceptual framework of this study are nostalgia and place. Nostalgia is a familiar condition to the displaced human which affects significantly their identity. Regardless of the mode of displacement, voluntary or involuntary, any diasporan, exiled, refugee or émigré who has relocated even a few kilometres away from *home* is prone to the nostalgic condition. A primary factor triggering nostalgia to the displaced is the state of displacement itself. A change of place begets several potential implications such as unusual cultural conditions and a sense of insecurity, which consequently lead to nostalgia. Therefore, in this examination of the interrelationship between nostalgia, migration and cinema, the role of place is essential to also be interrogated, as it is an inherent constructive element of all the three. Analysing the ways in which cultural production, and in this case cinema, responds to the emotional predicaments experienced by the modern uprooted human is essential for the condition's better understanding.

What guides the conceptual framework of this study is the belief that the interplay between nostalgia and displacement within contemporary migratory movements of populations in Europe has not assumed the necessary attention in cinema, considering the high impact it has on people's identity. Isolated contemporary cinematic explorations of migrant's nostalgia do not always offer honest depictions of the nostalgic condition that accurately reflect its complexity. Through its practical creative outputs, this study then proposes an honest and comprehensive (within limitations) reflection on nostalgia and displacement by utilising a range of creative strategies on the way. These include: the organic combination of fictional and non-fictional elements such as featured subjects and scenes; an essayistic structure in screenplay and in film; variation of shooting styles and framing (e.g. handheld, tracking static shots) that express different levels of intimacy and state of mind in the everyday life of displaced human; the use of black and white cinematography; editing that at times lacks continuity to reflect the migrant's experience of new environments, while also implementing still images and uninterrupted shots to evoke the contemplative element of the nostalgic

condition; an eerie sound design that reflects nostalgia and displacement's oddness and complexity in a manner that eschews sentimentality; music that resonates with classical European traditions as well as with local popular culture (e.g. *Apopse se Thymithika*). Both creative outputs, individually and as a unit, are informed by the discoveries of the theoretical discussion in this project. Significant aspect of the conceptual framework of this study is also the examination of the role of the filmmaker – and particularly of a displaced one – within the process of expressing nostalgia. The autobiographical elements of existing cinematic explorations of nostalgia are discussed, providing the context for my personal engagement as migrant, nostalgic filmmaker and researcher in the development of *Europa/Mnemonic Muse*.

The creative outputs extend the discussions that take place in the first three chapters. *Europa/Mnemonic Muse* demonstrates what is in the core of chapter one, *Nostalgia and Cinema*; the understanding that there is a well-established relationship between the two. There is an obvious resonance with idiosyncratic narratives such as Tarkovskian cinema explored in this thesis. Nostalgia is textual here, evoked *through* the text. Film practice reflects on ways in which cinema represents the nostalgic condition through character building, narrative structure and other creative strategies. Resonating with the autobiographical, accented and diasporic/exilic modes of filmmaking, *Europa/Mnemonic Muse* aims to convey a sense of urgency for attention to individuals who experience nostalgia and displacement. This can be done only by abstaining from commercial/entertainment/sentimental depictions of nostalgia often associated to *heritage cinema* practices. Consequently, *Europa/Mnemonic Muse* alludes to the *reflective* and *private* modes of nostalgia, based on the two taxonomies of the emotional condition by Svetlana Boym and Fred Davis respectively.

Europa/Mnemonic Muse offers further reflection also on the notion of *place*, as an independent concept as well as an integral cinematic element. Every place is consisted of its physiological form and the cultural values and myths that have been attached to it over the course of time. Hence, it acquires an identity, a *sense of place*. Screenplay and film complement each other here in this effort to emphasise the influence of place on featured subjects. Extensive sections in the script are dedicated to the creation of identity for places, paying significant attention to their historicity. In the film, the scope of those portrayals is restricted, giving instead further attention to the individuals who occupy those places. In some way, the cinematic representation of places on screen, limits their real individual identity which is foregrounded in the screenplay. However, the actual film expands on another side of places' identity, the European one.

Various cinematographic strategies contribute to different ways of capturing and projecting urban and rural landscapes. Based on Lukinbeal's taxonomy, as discussed in chapter two, the majority of shots in the film *Europa/Mnemonic Muse* depict landscape as place, linking the actual location to the construction of character and narrative. Other landscapes, such as the cloudy and boundless skies, function more as metaphor, aiming to express characters' and filmmaker's psychological state. Ultimately, the different cinematographic methods of reproducing place communicate and ascribe diverse meanings to the projected landscapes that exceed the limits of the frame. What is necessary in the meaning-creation process is the viewer to have a basic understanding of the cultural values portrayed on screen as well as the desire to create meanings through visual and auditory cues; in other words, to possess the spectator's gaze.

The development and production of *Europa/Mnemonic Muse* is also directly informed by the analysis in chapter three, which uses the theoretical framework established in the earlier chapters to develop the conversation within the broader context of current migratory European cinema. The reflection that follows on contemporary film aesthetics and techniques as representational tools that lucidly link the concepts of nostalgia and displacement with the construction of identity, lays the groundwork for the structure and style of *Europa/Mnemonic Muse.* In the fictional *The Edge of Heaven,* nostalgia attains a prominent role in the development of the multi-directional narrative. Nostalgic characters function and set their goals based on their emotional state. *Extinction,* on the other hand, navigates between fiction and non-fiction, reflecting on nostalgia in subtler and possibly unintended ways. The senses of displacement and nostalgia have very different origins in the two cinematic pieces, as is the case with the creative methods through which these are expressed. *Europa/Mnemonic Muse* borrows a number of those strategies and develops them further. In the screenplay, a fictional character, Young Woman, travels across a multi-directional episodic narrative driven by her nostalgia for a mythological figure. While in the film, Young Woman attains an even more abstract form, never to be seen, and only to be 'heard' through text on screen.

This study's original research identifies and analyses film strategies and forms of expression used to represent nostalgia in cinema, which is a complex feeling experienced by displaced individuals. The produced screenplay and film showcase the effectiveness of these strategies, employing techniques which work together in an innovative way to evoke a sense of nostalgia. The project's contribution to knowledge lies in its ability to produce new insights and

understandings of how film can effectively express a complex emotion such as nostalgia. It also demonstrates the potential of film as a medium for showcasing different perspectives and experiences of displacement. The project's combination of theoretical analysis and practical application offers a valuable contribution to the field of film studies and film practice, offering new avenues for exploration and innovation. The project's emphasis on film styles and aesthetics across multiple genres can serve as a useful resource for future researchers and filmmakers whose work is concerned with similar topics.

All way through, this study demonstrates the profound impact nostalgia has on our lives and therefore on our identity. A bittersweet feeling which can become salutary or catastrophic, depending on the way one processes it. Its multifaceted nature is evidenced by the multiplicity of forms it takes in film. It can act as motivation to create a film, a theme, a creative device within the narrative, or even as all at once. This thesis also seeks to emphasise the influence and interrelationship nostalgia has with place. A place's identity is directly linked to the understanding of our personal one, private and national. Time is the apparatus that enables the evolution of each identity and subsequently one another. When abrupt changes occur, other mechanisms as nostalgia take place in an attempt to re-stabilise the development of our identity. Displacement, even if voluntary, is one of those changes. That reminds us the unique role cinema can undertake to express this strong linkage between time, nostalgia, place and eventually identity. Time and place are the two inherent elements of the medium; while the expression of feelings and the construction of identity (cinematic) are also integral to the filmic experience. It is a combination of features that no other art media possesses.

It is highly likely that the manifestation of nostalgia will grow in the forthcoming years as human mobility increases in Europe, the continent. Nationalistic and regressive efforts ignited across individual European nations[32] – e.g. in Hungary, Austria, Switzerland, Denmark, England[33], Belarus, and elsewhere – apparently are still not strong enough to deter the effects of deep-rooted colonialism, pan-Europeanism, European supremacy and other affiliated ideologies. The current low rate of films dealing with the nostalgic condition does not reflect

[32] For more information on the rise of right-wing nationalism in Europe: BBC News (2019) *Europe and right-wing nationalism: A country-by-country guide*. Available at: https://www.bbc.co.uk/news/world-europe-36130006 (Accessed: 05 August 2021).

[33] For more information on recent rise of nationalism in England: Denham, J. (2019) 'Nationalism in England is not just a rightwing nostalgia trip', *The Guardian*. Available at: https://www.theguardian.com/commentisfree/2019/aug/13/english-nationalism-brexit-remain-and-reform (Accessed: 13 August 2021).

its force on people's lives. It is almost a responsibility of cinema to bring attention to the nostalgia experienced by the uprooted. This work does precisely that. Through a range of dissemination routes (including film festival screenings, community screenings, talks, conference papers and written articles), this project has the prospect of impact in multiple trajectories beyond academia. Social actors who have participated in *Europa/Mnemonic Muse* have found a unique platform to express and share personal emotions and anxieties with others, thus – potentially – improving their mental wellbeing; filmmakers may utilise knew knowledge that has been produced through practice-research and employ it into their own work; audiences, having watched/experienced the self-reflective and evocative *Europa/Mnemonic Muse*, will have the opportunity to reflect on their own identity and personal journey.

My intention is to expand the current film to involve more individual characters and their stories. Nostalgia-related topics such as refugeeism, war and modernity will all be explored through additional characters and their stories across a number of European nations. This will offer a more comprehensive reflection on contemporary understandings and experiences of nostalgia. As another suggestion for future research, the conceptual framework set out in this project may be examined in a new context and/or geographical setting. Given the attention it has already received by the research community, Covid-19 pandemic could be one of those. The highly nostalgic tone of public discussions for a pre-pandemic way of living, experiencing space, communicating, travelling, interacting, etc. is indicative of the impact it has had on people's state of mind and the potentialities of this new research avenue. The expansion of the theoretical framework, with the inclusion of concepts of *loneliness* and *solitude*, is another potential route for future research. Broader notions of *slowness* and *progress* (in cinema and beyond) are also highly relevant – especially in a world that slowly returns to the 2019 'normality'. The static way of experiencing life during the recent multiple lockdowns, quarantines and self-isolation periods have become triggers of nostalgia and – unexpectedly – prompted for reflection on concepts such as place, mobility and progress. Is this change of our sense of time and place temporary? Cinema, due to its inherent spatio-temporal qualities, is obliged to investigate those concerns. As it should also unmask the widespread depression of emotions and divulge nostalgia's high implications on human identity. For despite audiences' displacement from cinema theatres to bedrooms, the medium has maintained (and even increased) its popularity and thereafter impact on human identity. And as this realisation is somewhat paradoxical, yet it reveals film's own multi-directional journey into unknown territories

Appendix 1

Rembrandt's *The Abduction of Europa* (1632)

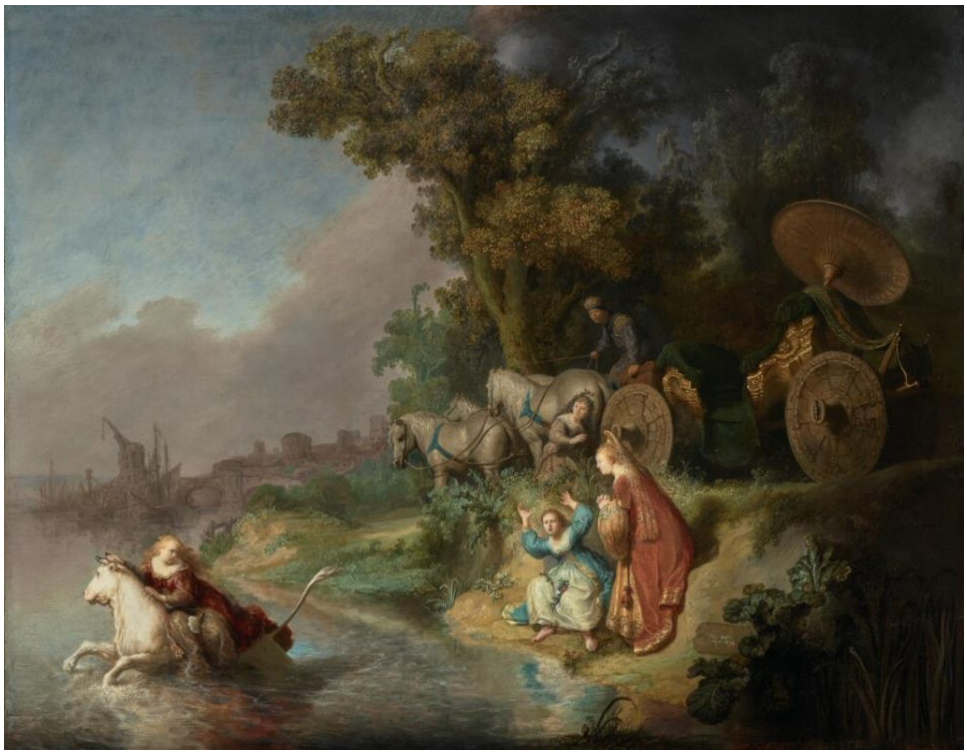

Figure 21. The Abduction of Europa by Rembrandt (1632), located in the J. Paul Getty Museum

...And so the Father and ruler of the gods, who wields in his right hand the three-forked lightning, whose nod shakes the world, laid aside his royal majesty along with his scepter, and took upon him the form of a bull. In this form he mingled with the cattle, lowed like the rest, and wandered around, beautiful to behold, on the young grass. His color was white as the untrodden snow, which has not yet been melted by the rainy south wind. The muscles stood rounded on his neck, a long dewlap hung down in front; his horns were twisted, but perfect in shape as if carved by an artist's hand, cleaner and more clear than pearls. His brow and eye would inspire no fear, and his whole expression was peaceful.

Agenor's daughter [Europa] looked at him in wondering admiration, because he was so beautiful and so kindly. But, although he seemed so gentle, she was afraid at first to touch him. Presently she drew near, and held out flowers to his snowy-white lips. The disguised lover rejoiced and, as a foretaste of future joy, kissed her hands. Hardly any longer could he restrain his passion. And now he jumps sportively about on the grass, now lays his snowy body down on the yellow sands; and, when her fear has little by little been allayed, he yields his breast for her maiden hands to pat and his horns to intertwine with garlands of fresh flowers.

The princess even dares to sit on his back, little knowing upon whom she rests. The god little by little edges away from the dry land, and sets his borrowed hoofs in the shallow water; then he goes further out and soon is in full flight with his prize on the open ocean. She trembles with fear and looks back at the receding shore, holding fast a horn with one hand and resting the other on the creature's back. And her fluttering garments stream behind her in the wind.

Ovid, Metamorphoses, Book II, 1976, pp.119-121

Appendix 2

According to the Oxford Dictionary, ‘nostalgia’ is defined as a ‘sentimental longingfor the past.’

1. How valuable is nostalgia for you?

1	2	3	4	5	6	7
Not at all						Very much

2. How important is it for you to bring to mind nostalgic experiences?

1	2	3	4	5	6	7
Not at all						Very much

3. How significant is it for you to feel nostalgic?

1	2	3	4	5	6	7
Not at all						Very much

4. How prone are you to feeling nostalgic?

1	2	3	4	5	6	7
Not at all						Very much

5. How often do you experience nostalgia?

1	2	3	4	5	6	7
Very rarely						Very frequently

6. Generally speaking, how often do you bring to mind nostalgic experiences?

1	2	3	4	5	6	7
Very rarely						Very frequently

7. Specifically, how often do you bring to mind nostalgic experiences? (Please check **one**.)

_____At least once a day

_____Three to four times a week

_____Approximately twice a week

_____Approximately once a week

_____Once or twice a month

_____Once every couple of months

_____Once or twice a year

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Blue. (1993). [Film] Directed by: Derek Jarman. United Kingdom, Japan: Channel 4 Television Corporation, Arts Council of Great Britain, Opal Records, BBC Radio 3, Basilisk Communications, Uplink.

Boyz N the Hood. (1991). [Film] Directed by John Singleton. United States: Columbia Pictures.

Braveheart. (1995). [Film] Directed by Mel Gibson. United States: Icon Entertainment International, The Ladd Company, B.H. Finance C.V.

Brazil. (1985). [Film] Directed by Terry Gilliam. United Kingdom, United States: Embassy International Pictures.

Brideshead Revisited. (1981). ITV. 12 October 1981.

Caché. (2005). [Film] Directed by Michael Haneke. France, Austria, Germany, Italy: Les Films du Losange, Wega Film, Bavaria Film.

Calendar. (1993). [Film] Directed by: Atom Egoyan. Armenia, Canada, Germany: Ego Film Arts, The Armenian National Cinematheque, Zweites Deutsches Fernsehen (ZDF).

Chariots of Fire. (1981). [Film] Directed by: Hugh Hudson. United Kingdom: Enigma Productions, Allied Stars Ltd.

City of Ghosts. (2017). [Film] Directed by Matthew Heineman. United States: Our Time Projects.

City of God. (2002). [Film] Directed by Fernando Meirelles, Kátia Lund. Brazil, France, Germany: O2 Filmes, VideoFilmes, Globo Filmes.

Code inconnu: Récit incomplet de divers voyages. (2000). [Film] Directed by Michael Haneke. France, Austria, Romania, Germany: Arte France Cinéma, Bavaria Film, Canal+.

Comme des rois. (1997). [Film] Directed by François Velle. Poland, France: Koba Films, Raphael Films.

Crossing the Bridge: The Sound of Istanbul. (2005). [Film] Directed by Fatih Akin. Germany, Turkey: Corazón International, NFP Marketing & Distribution, Norddeutscher Rundfunk (NDR).

Das Cabinet des Dr. Caligari. (1920). [Film] Directed by Robert Wiene. Germany: Decla-Bioscop AG.

Denk ich an Deutschland - Wir haben vergessen zurückzukehren. (2001). [Film] Directed by Fatih Akin. Germany: Megaherz TV Fernsehproduktion GmbH, Westdeutscher Rundfunk (WDR).

Der heilige Berg. (1926). [Film] Directed by: Arnold Fanck, Leni Riefenstahl. Germany: Berg- und Sportfilm, Universum Film (UFA).

Der letzte Mann. (1924). [Film] Directed by F.W. Murnau. Germany: Universum Film (UFA).

Det sjunde inseglet. (1957). [Film] Directed by: Ingmar Bergman. Sweden: Svensk Filmindustri (SF).

Dheepan. (2015). [Film] Directed by Jacques Audiard. France: Why Not Productions, Page 114, France 2 Cinéma.

Diagnosis. (2018). [Film] Directed by Ewa Podgórska. Poland: Entertain Pictures, EC1 Lódz - Miasto Kultury, Fixafilm.

Dirty Pretty Things. (2002). [Film] Directed by Stephan Frears. United Kingdom: BBC Films, Celador Films, Jonescompany Productions.

Dissolution. (2010). [Film] Directed by: Nina Menkes. Israel: Rabinovich Film Fund Cinema Project, Transfax Film Productions.

Distant Voices, Still Lives. (1988). [Film] Directed by: Terence Davies. United Kingdom, West Germany: British Film Institute (BFI), Channel Four Films, Zweites Deutsches Fernsehen (ZDF).

Do the Right Thing. (1989). [Film] Directed by Spike Lee. United States: 40 Acres & A Mule Filmworks.

Double Indemnity. (1944). [Film] Directed by Billy Wilder. United States: Paramount Pictures.

Eden à l'Ouest. (2009). [Film] Directed by Costa-Gavras. France, Greece, Italy: K.G. Productions, Pathé, France 3 Cinéma.

Edward II. (1991). [Film] Directed by: Derek Jarman. United Kingdom, Japan: British Screen Productions, BBC Films, Working Title Films, Uplink.

Eldorado XXI. (2016). [Film] Directed by Salomé Lamas. Portugal, France: O Som e a Fúria.

Encounters with Landscape (3x). (2012). [Film] Directed by Salomé Lamas. Portugal: Lamaland.

Episode of the Sea. (2014). [Film] Directed by Siebren de Haan, Lonnie van Brummelen. The Netherlands: VRIZA.

Europa. (2021). [Film] Directed by Haider Rashid. Iraq, Kuwait, Italy: Radical Plans, Iraqi Ministry of Culture, AFAC - The Arab Fund for Arts and Culture.

Exotica, Erotica, Etc.. (2015). [Film] Directed by Evangelia Kranioti. France: Aurora Films, La Région Île-de-France, I.F. Kostopoulos Foundation.

Extinction. (2018). [Film] Directed by: Salomé Lamas. Portugal: O Som e a Fúria.

Fitzcarraldo. (1982). [Film] Directed by: Werner Herzog. West Germany, Peru: Werner Herzog Filmproduktion, Pro-ject Filmproduktion, Filmverlag der Autoren.

Fuocoammare. (2016). [Film] Directed by Gianfranco Rosi. Italy, France: Stemal Entertainment, 21 Unofilm, Istituto Luce Cinecittà.

Gallivant. (1996). [Film]. Directed by Andrew Kotting. United Kingdom: Arts Council of England, British Film Institute (BFI), Channel Four Films.

Girl with a Pearl Earring. (2003). [Film] Directed by: Peter Webber. United Kingdom, Luxembourg, France, Belgium, United States: Archer Street Productions, Delux Productions, Pathé.

Handsworth Songs. (1986). [Film] Directed by: John Akomfrah. United Kingdom: Black Audio Film Collective.

Happy End. (2018). [Film] Directed by Michael Haneke. France, Austria, Germany: Les Films du Losange, X-Filme Creative Pool, Wega Film.

Head-on. (2004). [Film] Directed by: Fatih Akin. Germany, Turkey: ARTE, Bavaria Film International, Corazón International.

Helsinki, Ikuisesti. (2008). [Film] Directed by Peter von Bagh. Finland: Illume Oy.

His House. (2020). [Film] Directed by Remi Weekes. United Kingdom: Regency Enterprises, BBC Films, New Regency Productions.

Howards End. (1992). [Film] Directed by: James Ivory. United Kingdom, Japan, United States: Merchant Ivory Productions, Sumitomo Corporation, Imagica.

Human Flow. (2017). [Film] Directed by Ai Weiwei. Germany, United States, China, Occupied Palestinian Territory, France: 24 Media Production Company, AC Films, Ai Weiwei Studio.

I Am Belfast. (2015). [Film] Directed by Mark Cousins. United Kingdom: Canderblinks Film and Music, Hopscotch Films.

Im Juli. (2000). [Film] Directed by Fatih Akin. Germany: Wüste Film, Filmförderung Hamburg, FilmFernsehFonds Bayern.

Im Keller. (2014). [Film] Directed by Ulrich Seidl. Austria, Germany: ARTE, Coop99 Filmproduktion, Filmfonds Wien.

In This World. (2002). [Film] Directed by Michael Winterbottom. United Kingdom: The Film Consortium, Film Council, The Works.

Ivul. (2009). [Film]. Directed by Andrew Kotting. Switzerland/France: Sciapode, Box Productions, Le Fresnoy Studio National des Arts Contemporains, Télévision Suisse-Romande (TSR).

Jane Eyre. (2011). [Film] Directed by: Cary Joji Fukunaga. United Kingdom, United States: Focus Features, BBC Films, Ruby Films.

Joyeux Noël. (2005). [Film] Directed by: Christian Carion. France, Germany, United Kingdom, Belgium, Romania: Nord-Ouest Films, Senator Film Produktion, The Bureau.

Kidulthood. (2006). [Film] Directed by Menhaj Huda. United Kingdom: Stealth Films, Cipher Films, TMC Films.

Kill Bill: Vol. 1. (2003). [Film] Directed by: Quentin Tarantino. United States: Miramax, A Band Apart, Super Cool ManChu.

Kill Bill: Vol. 2. (2004). [Film] Directed by: Quentin Tarantino. United States: Miramax, A Band Apart, Super Cool ManChu.

Koyaanisqatsi. (1982). [Film] Directed by Godfrey Reggio. United States: American Zoetrope, IRE Productions, Santa Fe Institute for Regional Education.

Kurz und schmerzlos. (1998). [Film] Directed by Fatih Akin. Germany: Wüste Film, Zweites Deutsches Fernsehen (ZDF).

L'année dernière à Marienbad. (1961). [Film] Directed by: Alain Resnais. France, Italy: Cocinor, Terra Film, Cormoran Films.

La Dolce Vita. (1960). [Film] Directed by: Federico Fellini. Italy, France: Riama Film, Cinecittà, Pathé Consortium Cinéma.

La haine. (1995). [Film] Directed by Mathieu Kassovitz. France, United States: Les Productions Lazennec, Le Studio Canal+, La Sept Cinéma.

La Jetée. (1962). [Film]. Directed by Chris Marker. France: Argos Films.

La noire de.... (1966). [Film] Directed by Ousmane Sembène. Senegal, France: Filmi Domirev, Les Actualités Françaises.

Ladri di biciclette. (1948). [Film] Directed by Vittorio De Sica. Italy: Produzioni De Sica.

Lawrence of Arabia. (1962). [Film] Directed by: David Lean. United Kingdom: Horizon Pictures.

Le fabuleux destin d'Amélie Poulain. (2001). [Film] Directed by Jean-Pierre Jeunet. France, Germany: Claudie Ossard Productions, Union Générale Cinématographique (UGC), Victoires Productions.

Le Quattro Volte. (2010). [Film] Directed by: Michelangelo Frammartino. Italy, Germany, Switzerland: Vivo Film, Essential Filmproduktion GmbH, Invisibile Film.

Le silence de Lorna. (2008). [Film] Directed by Jean-Pierre Dardenne, Luc Dardenne. Belgium, France, Italy, Germany: Les Films du Fleuve, Archipel 35, Lucky Red.

Le thé au harem d'Archimède. (1985). [Film] Directed by: Mehdi Charef. France: Centre national du cinéma et de l'image animée (CNC), K.G., M&R Film.

Les amoureux. (1994). [Film] Directed by Catherine Corsini. France: Rézo Films, M6 Films, Centre national du cinéma et de l'image animée (CNC).

Limbo. (2020). [Film] Directed by Ben Sharrock. United Kingdom: Caravan Cinema, British Film Institute (BFI), Creative Scotland.

Little Dog for Roger. (1967). [Film] Directed by Malcolm Le Grice. United Kingdom: Malcolm le Grice.

Little Dorrit. (1987). [Film] Directed by: Christine Edzard. United Kingdom: Sands Films.

London Symphony. (2017). [Film] Directed by Alex Barrett. United Kingdom: Disobedient Films.

London. (1994). [Film] Directed by Patrick Keiller. United Kingdom: BFI Production, Koninck Studios.

Lost in Gainesville. (2006). [Film] Directed by Jill Daniels. United Kingdom: High Ground Films.

Lucky Number Slevin. (2006). [Film] Directed by: Paul McGuigan. United Kingdom, Germany, Canada, United States: The Weinstein Company, Ascendant Pictures.

Mamma Roma. (1962). [Film] Directed by Pier Paolo Pasolini. Italy: Arco Film.

Manhatta. (1921). [Film] Directed by Charles Sheeler, Paul Strand. United States: Film Arts Guild.

Maurice. (1987). [Film] Directed by: James Ivory. United Kingdom: Merchant Ivory Productions, Cinecom Pictures, Film Four International.

Mediterranea. (2015). [Film] Directed by Jonas Carpignano. Italy, France, United States, Germany, Qatar: Audax Films, Court 13 Pictures, DCM Productions.

Mediterranea. (2015). [Film] Directed by Jonas Carpignano. Italy, France, United States, Germany, Qatar: Audax Films, Court 13 Pictures, DCM Productions.

Metropolis. (1927). [Film] Directed by Fritz Lang. Germany: Universum Film (UFA).

Mirror. (1975). [Film] Directed by: Andrei Tarkovsky. Soviet Union: Mosfilm.

My Ain Folk. (1973). [Film] Directed by: Bill Douglas. United Kingdom: British Film Institute (BFI).

My Childhood. (1972). [Film] Directed by: Bill Douglas. United Kingdom: British Film Institute (BFI).

My Way Home. (1978). [Film] Directed by: Bill Douglas. United Kingdom: British Film Institute (BFI).

Nacido en Siria. (2016). [Film] Directed by Hernán Zin. Denmark, Spain: Claqueta, La, Contramedia Films, Doc Land Films.

New Jack City. (1991). [Film] Directed by Mario Van Peebles. United States: Warner Bros., The Jackson/McHenry Company, Jacmac Films.

No Country for Old Men. (2007). [Film] Directed by Ethan Coen, Joel Coen. United States: Paramount Vantage, Miramax, Scott Rudin Productions.

Normal. (2019). [Film] Directed by Adele Tulli. Italy, Switzerland, Sweden, United Kingdom: Archivio Audiovisivo del Movimento Operaio e Democratico (AAMOD), FilmAffair, Ginestra Film.

Nostalgia. (2022). [Film] Directed by: Mario Martone. Italy, France: Picomedia, Mad Entertainment, Medusa Film, Rosebud Entertainment Pictures.

Nostalgia. (1983). [Film] Directed by: Andrei Tarkovsky. Italy, Soviet Union: Rai 2, Mosfilm.

Nostalgia. (1971). [Film] Directed by Hollis Frampton. United States.

Not Reconciled. (2009). [Film] Directed by Jill Daniels. United Kingdom: High Ground Films.

Of Time and the City. (2008). [Film] Directed by Terence Davies. United Kingdom: Hurricane Films, Northwest Vision and Media, Digital Departures.

Pane e cioccolata. (1974). [Film] Directed by Franco Brusati. Italy: Verona Produzione.

Paris, Texas. (1984). [Film] Directed by: Wim Wenders. West Germany, France, United Kingdom: Road Movies Filmproduktion, Argos Films, Westdeutscher Rundfunk (WDR).

Phantom Love. (2007). [Film] Directed by: Nina Menkes. United States: KNR Productions, Menkes Film.

Pressure. (1976). [Film] Directed by Horace Ové. United Kingdom: British Film Institute (BFI) Production Board.

Pulp Fiction. (1995). [Film] Directed by: Quentin Tarantino. United States: Miramax, A Band Apart, Jersey Films.

Queen of Diamonds. (1991). [Film] Directed by: Nina Menkes. United States: Menkes Film.

Quiet Life. (2019). [Film] Directed by Tasos Giapoutzis. United Kingdom, Greece: Thinking Image Films, Dapa-Doupa Productions, University of Bedfordshire.

Red Desert. (1964). [Film] Directed by: Michelangelo Antonioni. Italy, France: Film Duemila, Federiz, Francoriz Production.

Reminiscences of a Journey to Lithuania. (1972). [Film] Directed by: Jonas Mekas. United Kingdom, West Germany: Vaughan Films.

Reservoir Dogs. (1992). [Film] Directed by: Quentin Tarantino. United States: Live Entertainment, Dog Eat Dog Productions.

Rien que les heures. (1926). [Film] Directed by Alberto Cavalcanti. France: Néo Film.

S.O.S. Eisberg. (1933). [Film] Directed by: Arnold Fanck. Germany, United States: Deutsche Universal-Film.

Sacro GRA. (2013). [Film] Directed by Gianfranco Rosi. Italy, France: Doclab S.r.l., La Femme Endormie, Rai Cinema.

Salaam Bombay!. (1988). [Film] Directed by: Mira Nair. United States, India, France, United Kingdom: Mirabai Films, Film Four International, National Film Development Corporation of India (NFDC).

Salam Neighbor. (2015). [Film] Directed by Zach Ingrasci, Chris Temple. United States, Jordan, Syria: Optimist, 1001 MEDIA, RYOT Films.

Sans Soleil. (1983). [Film]. Directed by Chris Marker. France: Argos Films.

Sebastiane. (1976). [Film] Directed by: Derek Jarman, Paul Humfress. United Kingdom: Cinegate, Disctac, Megalovision.

Sense and Sensibility. (1995). [Film] Directed by: Ang Lee. United States, United Kingdom: Columbia Pictures, Mirage Enterprises.

Shirins Hochzeit. (1976). [Film] Directed by Helma Sanders. West Germany: Westdeutscher Rundfunk (WDR).

Snatch. (2000). [Film] Directed by: Guy Ritchie. United Kingdom, United States: Columbia Pictures, SKA Films.

Soleil Ô. (1967). [Film] Directed by Med Hondo. France, Mauritania: Grey Films, Shango Films.

Somewhere in the Night. (1946). [Film] Directed by Joseph Mankiewicz. United States: Twentieth Century Fox.

Star Wars. (1977). [Film] Directed by: George Lucas. United States: Lucasfilm, Twentieth Century Fox.

Step Forward Youth. (1977). [Film] Directed by Menelik Shabazz. United Kingdom: Kuumba Black Arts.

Stürme über dem Mont Blanc. (1930). [Film] Directed by: Arnold Fanck. Germany: Aafa-Film AG.

Tabu. (2012). [Film] Directed by Miguel Gomes. Portugal, Germany, Brazil, France, Spain: O Som e a Fúria, Komplizen Film, Gullane, Shellac Sud, ZDF/Arte.

Taxi. (2015). [Film] Directed by Jafar Panahi. Iran: Jafar Panahi Film Productions, Kino Lorber.

Terra de ninguém. (2012). [Film] Directed by Salomé Lamas. Portugal: O Som e a Fúria.

The Act of Killing. (2012). [Film] Directed by Joshua Oppenheimer. United Kingdom, Denmark, Norway: Final Cut for Real, Piraya Film A/S, Novaya Zemlya.

The Assassination of Jesse James by the Coward Robert Ford. (2007). [Film] Directed by Andrew Dominik. United States, Canada, United Kingdom: Warner Bros., Jesse Films Inc., Scott Free Productions.

The Big Sleep. (1946). [Film] Directed by Howard Hawks. United States: Warner Bros..

The Border Crossing. (2011). [Film] Directed by Jill Daniels. United Kingdom/Spain/France.

The Day after Tomorrow. (2004). [Film] Directed by: Roland Emmerich. United States: Twentieth Century Fox, Centropolis Entertainment, Lions Gate Films.

The Edge of Heaven. (2007). [Film] Directed by: Fatih Akin. Germany, Turkey, Italy: Anka Film, Dorje Film, Norddeutscher Rundfunk (NDR).

The Garden. (1990). [Film] Directed by: Derek Jarman. United Kingdom, Germany, Japan: Basilisk Communications, Channel 4 Television Corporation, British Screen Productions, Zweites Deutsches Fernsehen (ZDF), Uplink, Sohbi Kikaku, Space Shower TV.

The Great Sadness of Zohara. (1983). [Film] Directed by: Nina Menkes. Israel, Morocco: Menkes Film.

The Last of England. (1987). [Film] Directed by: Derek Jarman. United Kingdom, West Germany: Anglo International Films, Tartan Films, British Screen Productions.

The Long Day Closes. (1992). [Film] Directed by: Terence Davies. United Kingdom: British Film Institute (BFI), Channel Four Films, Film Four International.

The Man with a Movie Camera. (1929). [Film] Directed by Dziga Vertov. Soviet Union: Vseukrainske Foto Kino Upravlinnia (VUFKU).

The Nine Muses. (2010). [Film] Directed by John Akomfrah. Ghana, United Kingdom: Smoking Dogs Films.

The Remains of the Day. (1993). [Film] Directed by: James Ivory. United States, United Kingdom: Columbia Pictures, Merchant Ivory Productions.

The Road. (2009). [Film] Directed by: John Hillcoat. United States: Dimension Films, 2929 Productions, Nick Wechsler Productions.

The Sacrifice. (1986). [Film] Directed by: Andrei Tarkovsky. Sweden, France: Svenska Filminstitutet (SFI), Argos Films.

The Searchers. (1956). [Film] Directed by: John Ford. United States: C.V. Whitney Pictures.

The Tempest. (1979). [Film] Directed by: Derek Jarman. United Kingdom: Boyd's Company.

The Terence Davies Trilogy. (1983). [Film] Directed by: Terence Davies. United Kingdom: British Film Institute (BFI), Greater London Arts Association, National Film and Television School (NFTS).

The Thin Red Line. (1998). [Film] Directed by: Terrence Malick. United States: Fox 2000 Pictures, Geisler-Roberdeau, Phoenix Pictures.

The Three Burials of Melquiades Estrada. (2005). [Film] Directed by Tommy Lee Jones. France, Mexico, United States: EuropaCorp, The Javelina Film Company.

The Turin Horse. (2011). [Film] Directed by: Béla Tarr and Ágnes Hranitzky. Hungary, Germany, United States, Switzerland, France: TT Filmmûhely, MPM Film, Vega Film.

The Whalebone Box. (2019). [Film]. Directed by Andrew Kotting. United Kingdom: HOME Artist Film.

This Filthy Earth. (2001). [Film]. Directed by Andrew Kotting. United Kingdom: East London Film Fund, FilmFour, Tall Stories, UK Film Council.

Tsotsi. (2005). [Film] Directed by Gavin Hood. United Kingdom, South Africa: The UK Film & TV Production Company PLC, Industrial Development Corporation of South Africa, The National Film and Video Foundation of SA.

Un amour de Swann. (1984). [Film] Directed by: Volker Schlöndorff. France, West Germany: Gaumont, S.F.P.C., Bioskop Film.

Un dimanche à la campagne. (1984). [Film] Directed by: Bertrand Tavernier. France: Films A2, Little Bear, Sara Films.

Walkabout. (1971). [Film] Directed by: Nicolas Roeg. United Kingdom, Australia: Max L. Raab Productions, Si Litvinoff Film Production.

Young Soul Rebels. (1991). [Film] Directed by: Isaac Julien. United Kingdom, France, Germany, Spain: British Film Institute (BFI), Channel Four Films, Iberoamericana Films Producción.