UNIVERSITY of GLASGOW

IN THE SHADE OF SHADOWS:

Hauntology of Partition in the Literatures of Postcolonial Cyprus

by

Arçın Çelikesmer

A thesis submitted in fulfilment of the requirements for the Degree of Master of Research in English Literature

School of Critical Studies
College of Arts and Humanities
University of Glasgow
September 2024

Supervised by Professor Vassiliki Kolocotroni

Table of Contents

List of Figures

Chapter 1

Chapter 2

Chapter 3

Acknowledgements

I believe this thesis is the ultimate result of my infinite obsession with the small rituals of the island that raised me: a gift given to me by my grandmothers, who taught me to enchant the olive branches we burn, and let me run around their houses with sticks of incense– to expel the evil eye, and invite the good spirits. It is thanks to my *nenes,* Sıdıka and Nadir, that I listen to what the deceased has to say, remain attuned to whatever message the unspeaking world around us whispers, and foresee a future in the corners of coffee cups. I dedicate this thesis to them, alongside all members of my family who has shed their physical form. May your serene voices ever guide me.

This research would not have been possible without the unending guidance and support of my supervisor Prof. Vassiliki Kolocotroni, who understood my vision from the first moment I started rambling about Karamanlidiki, and offered her wisdom, precision, and grace, to make sure I achieve exactly what we envisaged. I am also thankful for all the invaluable information I had the honour of receiving from conversations with Mehmet Yashin, a 'Caretaker of Ghosts', and a poet that never fails to inspire me. I extend my deepest gratitude to Ruth Keshishian and Moufflon Bookshop, who provided me with stacks of books before I even knew I needed them the most, along with the University of Glasgow Library, and Işık Kitabevi, for offering their meticulous collections of Cypriot literatures to me.

Glasgow gifted me a handful of wonderful people. I would like to thank Santi, and my housemate Djan, who have been gentle with my soul, lovingly haunted my home, and have been brilliant guides of Scotland overall. I am endlessly grateful for the incomparable companionships of Ino, Max, Jonah, Katia, Asymina, and everyone else I had the pleasure of spending our last days in Glasgow with, for every door they have opened to me, and gifting me their unbridled affection and support. Not a single word of advice you have given me is lost, and thinking of our entangled futures makes me so happy. I am also very thankful that I had my dear friends Alex and Amanda to accompany me through the 'lonesome' MRes process, and all the time they took off their busy lives to drink coffee and chat with me. (Good luck to you both with your theses! Ha!)

Lastly, I thank my family, and those who have become my family. My most sincere thanks to you, my North Star Ibo, and my celestial friends Eylem, Isa, Agim, Tom, and everyone else who has heard me complain over the phone. I cannot imagine how hard it is to be my friend, but you guys make it seem easy. Without your emotional and intellectual support, this project could not have ended. I send my love to you all through the ether, imagine small ghost-hugs.

Page left blank intentionally.

Manifestation:
Invocation of the Ghosts of Cyprus

There is a uniqueness to the ghosts captured within postcolonial narratives. These shadowy figures transcend conventional depiction, haunting the modern and contemporary literatures as reminders of an unfulfilled future of peace, and a repressed past of conflict. Spectres of pre-colonial and colonial ancestors crowd the everyday lives of their descendants, disjoining the time and space of the post-colonial present. The hauntings depicted in the literatures of Cyprus following its 1974 partition between the major ethnic communities of Greek-speaking (GsC) and Turkish-speaking Cypriots (TsC) exemplify this explicitly.

The Mediterranean island's declaration of Independence from British colonial rule in 1960,[1] was shortly followed by a tumultuous period of internal-conflict due to several contradicting nationalist discourses. This resulted in the loss of thousands of civilian and military lives, and an unidentified number of missing individuals, whose memory remain in keepsakes, material remnants, and commemorations.[2] The years following partition saw mass internal and external displacement of Cypriots to their allocated nation-states, the north side (now the pseudo-state 'Turkish Republic of Northern Cyprus' or TRNC) for TsCs, and the south side (the internationally-recognised nation-state 'Republic of Cyprus' or RoC) for GsCs, with the Cypriot-Armenian and Cypriot-Maronite minorities left disenfranchised. The division of Cyprus is enforced by the borderlands known as the Dead Zone, No Man's Land,

[1] The London-Zurich Agreements between Britain, Cyprus, and guarantors Turkey and Greece finalised colonial governance within Cyprus, however, the British military was still allowed two Sovereign Bases. The sudden withdrawal of the colonial "divide and conquer" rule left Cypriots in the thraws of divisive mainland nationalism discourses of 'Greekness' or 'Turkishness', instead of a unifying 'Cypriotness' (Kemal 45). Not long after, guerrilla paramilitary organisations such as EOKA and TMT took violent action to realise goals of unification with Greece/Turkey, with EOKA's attempts to ethnically cleanse the island's minorities gaining the most force in 1963 (Ker-Lindsay 16).

[2] For anthropological considerations of national commemorative space and practices, see Papadakis' 'Nation, Narrative and Commemoration' (2003), and Bryant & Hatay's 'From Salvation to Struggle' (2019).

or the Green Line, militarised and mostly impenetrable to inhabitants. Only the ghosts of war, whose spectral apparitions are charged with political volition, roam freely among these abandoned houses, cities, and landscapes of a nation lost.

In studying the narratives depicting these shadows, give them a voice, and make them present, my intentions are twofold. Firstly, working within the historical and cultural contexts of the literatures of Cyprus, I hope to trace and evaluate the poetic and discourse-pragmatic functions of these spectral absent-presences in the modern and contemporary narratives of nationhood and identity across the border. By comparing and analysing poetic, visual, and textual representations of these ghosts, I study their depictions in a typological fashion, while demonstrating their political and discursive authority. I categorise my studied ghosts into three main clusters, namely of spectral objects, landscapes, and linguistic remnants within post-1974 literatures. Moreover, I wish to contribute the personal and communal poetics of hauntings in postcolonial Cyprus as literary testimonies that aid sociological, and discourse-pragmatic studies of spectrality, signified by Jacques Derrida's "hauntology". Although spectral elements relating to colonialism and conflict within the Cypriot context are previously considered under a postcolonial and hauntological lens by researchers and artists like Cihat Arinc and Hasan Aksaygin, the plethora of spectral considerations of sociological and geo-political partition are yet to be analysed to such extents. Thus, I combine toolkits of literary and linguistic analysis to develop the unexplored analytical framework of 'hauntology of partition', [3] to further postcolonial and partitional literary, sociological, and

[3] The term "colonial hauntology" arises in contemporary literatures of Cyprus in an interview between Elena Parpa and Aksaygin about the installation/publication *Frenk Bey, Fortress, and the Thing* (2022), Parpa relates colonial hauntology as art that attempts to "disrupt hardened historical narratives by haunting memories and spectral presences from the [colonial] past." (47). In response, Aksaygin suggests that "[Cartesian deductive reasoning] [is] the reason behind all ontological, seemingly clear-cut dualities that infiltrate the secularisation of our contemporary world, [hindering us] from seeing the order of things as more connected and less polarised" (48). Aksaygin explains here that breaking through these dualities through the rejection of Western ideology allows us to notice the connectedness of living and dead, west and east, and partitioned Cypriots. Moreover, Arinc's 'Postcolonial Ghosts in New Turkish Cinema' (2015) provides an insightful hauntological research into ghosts within the cinematography of Turkish Cypriots using postcolonial hauntological frameworks to approach testimonies of conflict, displacement, and partition.

anthropological studies that consider the hauntological residues of a colonial and partitioned past.

'Political Management of Ghosts'

The cultural provenance of the ghosts of Cyprus in literary and visual traditions I study are ultimately shaped by hereditary oral histories and folk beliefs. The superstitions of Turkish-speaking Cypriots recorded in Yorgancioglu's folkloric observations are one example of such culturally-shaped absent-presences. For instance, the superstition that washing laundry on Fridays will disturb the spirits of the dead, as the water will find its way to the mouths of the deceased (Yorgancioglu 304), shape societal behaviour by asserting the connectedness of the living to the dead, and impact the depictions of the restless dead in Mehmet Yashin's *Sınırdışı Saatler* (2003). The cultures of Cyprus approach the ghosts of their ancestors with utmost respect, allowing their (dis)comfort shape societal convention and literary depiction.

This role and function of Cyprus's ghosts continues within the political discourse and narratives following the island's partition, as I demonstrate. Within these postcolonial and partitioned literatures, depictions of ghosts transgress the divided island's social and spatial borders, shaping discourses of national memory and identity. Spectral depictions of objects and spaces manifest across various competing ideologies of nationhood. Of these ideologies, I focus on those defined in Neophytos Loizides' model in 'Ethnic Nationalism and Adaptation in Cyprus' (2007). The first of these is Greek and Turkish "motherland nationalisms" (Loizides 174) that value unification with the 'ethnic motherlands' of Cypriots, which gained popularity during the British colonial rule between 1878-1960. These are contested by discourses of "Cypriotism" (174), or the willing self-identification with the Turkish- or Greek-speaking ethno-communal nationalities.

Alongside this divisive discourse-pragmatic roles of ghosts within nationhood narratives, I emphasise the unifying, cross-communal sharedness of these spectralities within re-unificationist discourses of Cypriots. For this, Bahriye Kemal's reconsideration of "Cypriotism" in *Writing Cyprus* (2022) becomes important. Expanding the sociological and spatial considerations of identity within Cyprus, Kemal argues that these identifications "are all types of patriotism, determined by operations between self, place and space" (Kemal 49). Kemal's deconstructive and postcolonial Cypriotism comes to represent a pan-Cyprian identification emerging after colonial division that "strengthen the attachment of citizens (regardless of ethnicity) to Cyprus" (25). In discourses of Cypriotism, ghosts denote a longing for a lost, anticolonial multi-communality and hybridity within Cyprus by "writing back" (25) to the enforced colonial homogeneities within the island.

These political spectres of the colonial past act as leitmotifs reshaping the receptions of the Cypriot communities' national past, present, and futures. Therefore, the forms assumed by these political ghosts are quite variable. In this research, I trace these political ghosts and haunting traumatic experiences of the early postcolonial moment within objects and spaces of the partitioned nation-states, and linguistic remnants of a Cyprus lost. In studying these common tropes of spectrality, I wish to highlight the extent to which the present socio-literary and national contexts of the partitioned island are formulated by a past that is eternally animate and re-animated.

The socio-political connectedness between Cyprus's living and deceased inhabitants is observed in Yiannis Papadakis' anthropological auto-ethnography documenting early years of partition, *Echoes from the Dead Zone* (2005). Depicting the spatial circumstances of partition, Papadakis writes of "[a] place inhabited by the phantoms of lost people, phantoms that own property, receive salaries and are married. A place, like most in fact, where the dead are said to speak louder than the living" (Papadakis *Echoes* xiii). We glimpse at a haunted

perception of a country and its phantom inhabitants residing within the palimpsestic ruins of consecutive colonial projects. During Papadakis' study, the most recent sites of colonial ruin belonged to the British Empire, whose inequal and divisive ruling and legislations catalysed the rising nationalisms, conflict, and partition; along with the 1963-74 internal conflicts, that birthed the phantoms remarked.

One of Papadakis' statements forms the core of my study, which draws attention to the discourse-pragmatic use of ghosts within narratives of nationhood and identity. Papadakis asserts that both nation-states actively partake in the "political management of ghosts" (*Echoes* 150), shaping the communities' perceptions of their collective pasts. Explaining the case on both sides, Papadakis writes:

> Talk of a past life in the south with Greek Cypriots could only include the bad times. Now they lived in their homeland. To become a homeland, it had to be rapidly provided with their memories. Their own ghost came in to populate the land as those of others were exorcized. The land was baptized anew as the others' presences were cleansed away. New memorials and statues were erected, heroes inhabited street names [...] Turkish Cypriots who moved to the north were housed as communities. People from one village in the south were settled together in the north. Thus the authorities placed their people, and their accompanying joint stock of ghosts, together in one community, at the same time as prohibiting them from talking of the place that linked them, except in negative terms. (*Echoes* 149-50)

Papadakis declares the sociological distribution and management of communal memory through trauma as a breach of human rights, stating that Cypriots lack the entitlement to "choose one's home in the present and to choose how to think about one's home in the past" (150). Studying these ghosts haunting their assigned communities reveals how they are intertwined with national-identity discourses, while offering revelations regarding the mass identity crises of the postcolonial island.

Returning to Kemal's analysis of identity discourses, we observe a state of deadlock within these, caused by a failure from all parties to acknowledge the colonial shortcomings

current nationhood ideologies are built upon, along with the collective Cypriot inability to "blame the British rather than each other" (Kemal 45) for its divisive methods and inadequate policies. Kemal posits this lack of consideration extends to the recognition of the *shared* experiences of colonial failure, consequently birthing more political ghosts. Precisely for this reason, the need for a postcolonial and partitional hauntological framework is of utmost importance. Listing these mutual communally-traumatic experiences, Kemal touches on "a high death toll, hostages taken, missing people, refugees and diaspora, migration to Greece, Turkey and Britain [acknowledging which] might have enabled the Cypriots to enter a process of recovery in which as citizens they could have constructed an independent Cyprus rather than continuing to serve as native elite accomplices to a former imperial Cyprus" (45). My study focuses on the political ghosts connoting these experiences from the narratives of both sides to create a complete image of Cyprus' postcolonial, partitioned moment. It is this sharedness, and the deadlocked unresolvedness of these issues, that give these ghosts their political agency within nationhood discourses, and bade them speak louder than the living.

Tracing the 'Shadow of a Shadow'

We must also clarify *why* and *how* some of the studied absent-presences are considered ghosts, once cultural/conventional depictions are abandoned, and spectral objects, haunted spaces, and linguistic residues are what remains. For this, I consult Derrida's *Spectres of Marx* (1994) and adopt his understanding of ghosts as a spatio-temporal disorientation, "asymmetry" (Derrida *Spectres* 6) or "out of joint"-ness between space and time (20), that allows a spectre of the past to inhabit the time-space of the present. Derrida's hauntology builds on concepts formulating his work on deconstruction, fundamentally his concept of 'trace' as, in Spivak's definition, a "mark of the absence of a presence, an always already absent present, of the lack at the origin that is the condition of thought and experience"

(Derrida *Grammatology* xvii). A Derridean spectre is both a trace of a previously-present context, and an absent-present revenant with a disruptive prerogative to challenge the ontological truths of the present. Considering this symbolic significance of a ghost as a representation of spatial-temporal disconnectedness on an individual and communal level helps me consider ghosts in relation to spatial theory and postcolonial studies in the context of partition literatures.[4]

Encountering a ghost is a quintessential representation of the Freudian Uncanny (‘*unheimlich’*, ‘unhomely’), confronting the “strange within the familiar” (Lipman 41). The ghost unleashes repressed pasts and unresolved memories from one’s unconscious. By writing the ghost down as testimony, literatures depict how these phantasms shape reality as effectively as ontological presences. Hence, studying the ghosts of modern and contemporary literatures of Cyprus is not only a spatio-temporal inquiry into the aftermath of the colonial project’s discursive failures, but a psychoanalytical glance into the individual and communal psyche, insofar as memory and national/individual identity-building practices are concerned.

Combining postcolonial, spatial, and psychoanalytical lenses, we return to Cyprus, and the assertion that the island has been subjected to “multiple western and non-western imperial regimes, each of which invented, experienced and constructed the island – un-inventing the previous rulers’ unit to re-invent a new territory – as a closed ‘place’, thus enabling each imperial power to have total knowledge and command” (Kemal 28-9). This constant “(re/un-)invention” of colonies repressing national memory creates a new sense of nationhood, built over the residues of Greek, Lusignan, Venetian, Byzantine, Ottoman, British, and most recently, mainland Turkish settlement. The socio-geographic space

[4]For considerations of ‘partition literatures’, see Cleary’s *Literature, Partition and the Nation-State* (2002), which considers cultural margins in literatures of conflict within Ireland, Israel and Palestine. A recent consideration of (non-literary) ghosts in the context of the India-Pakistan partition is Kausal & Mishra’s article ‘The Ghosts We Carry’ (2024). In the literary case of partitioned Cyprus, this thesis is the first to consider the hauntology of partition.

inhabited exemplifies the essence of a palimpsestic society,[5] explaining the variety of political and colonial ghosts within the island's narratives of memory, identity, and nationhood. No place is devoid of layers upon layers of colonial and imperial remnants.

Thus, I study ghosts of postcolonial and partitioned Cyprus as matters of spatio-temporal disjointedness and traces of repressed pasts. The ghosts of the poetic and visual texts studied here are absent-presences manifesting within objects, spaces, and languages. They are shaped by personal/communal beliefs of the paranormal, and as Stephanos Stephanides phrases it, are also memories from within "the shadow of a shadow" (*Wind* 96). These synapses in personal/national memory refuse to assume a singular shape, remaining unresolved and repressed, yet persistently-present. Accepting the cultural provenance and belief of ghosts as para-religious phenomena shaping these depictions, I evaluate their discourse-pragmatic uses in nationhood and selfhood literatures in partitioned Cyprus.

These ghosts awakened by experiences of partition and conflict represent reactionary representations to the traumas of a colonial past. In my selected poems, visuals, and intermedia texts, personal lives converge with histories of colony, partition, and displacement, giving familiar faces to these ghosts. However, their political nature sets them apart from elegiac or purely aesthetic representations of spectrality.

Developing a 'Hauntology of Partition'

Through following these shadows into corners of repressed histories, we deepen our understanding of partition and displacement experiences. My methodology bridges the gaps between recent hauntological frameworks; ethnographies of Cyprus' postcolonial and partitioned moment; and the spectral poetics of these postcolonial, diasporic, and partitional

[5] The concept of a palimpsestic society in the Mediterranean context is not new, with Lila Leontidou considering Athens as one (Leontidou 300). In the context of Cyprus, similar representations exist (Kemal 12; Navaro-Yashin *Make-Believe* 12; Adil *Border* 335).

contexts. Here, I briefly evaluate relevant developments within hauntology, while providing an account of pertinent hauntological theories. Additionally, each Chapter's introductory section provides an evaluation of significant theoretical texts, alongside the relevant branches of hauntology for object-oriented, spatial, and sociolinguistic analyses.

Derrida's "hauntology" characterises the attempt to "ontologize remains, to make them present" (*Spectres* 9), claiming that all cultures developed under the hegemonic societies of post-WWII are affected by the haunting absent-presences of the past (15). Derrida emphasises the significance of a ghost in defying the synchronicity of present time and space ("*time is out of joint*", 20), alongside the social sciences, "semantics as much as ontology, psychoanalysis as much as philosophy" (6). Derridean spectres dictate the ontology and teleology of things just like phenomenological aspects. A significant argument is "that the dead can often be more powerful than the living" (59), echoed by Papadakis' statement that "the dead are said to speak louder than the living" (*Echoes* xiii). Evidently, the cultural re-formation of Cyprus in the shade of its partitional shadows require a hauntological lens to be observed. The discourse-games of national/individual identity-creation are only enlightened by understanding processes of making invisible.

Hauntology greatly influences sociological, cultural, and heritage studies, and my study combines these under object-oriented, spatial, and sociolinguistic analyses, as their shared focus on spatio-temporality and the fields of ruination complement each other. My spatio-temporal approach to the literatures of Cyprus is inspired by Kemal's use of Lefebvreian spatial lenses to study identity narratives. Henri Lefebvre's theory of space suggests that "[p]ower aspires to control space in its entirety, so it maintains it in a "disjointed unity", as at once fragmentary and homogenous: it divides and rules" (Lefebvre 388). This spatial explanation of colonial divide-and-rule policies that creates a "disjointed unity" can parallel Derrida's spatio-temporal out-of-joint-ness that characterises hauntings. Both spectral

and spatial productions require a metaphysical sensitivity. Hauntology lies on the margins of ontological understanding, as "this being-there of an absent or departed one no longer belongs to knowledge" (Derrida *Spectres* 5). Similarly, production of space is not empirical but affective, requiring "the total body" to discover the creative and conflicting forces within it (Lefebvre 391). Combining these, I study the "spatio-temporal operations" (Kemal 22) that construct and re-construct Cypriot nationhood and identity narratives, by analysing the poetics and discourse-pragmatics of political ghosts in literary and visual sources.

Moreover, I utilise developments of hauntology within sociological, political, cultural, and linguistic disciplines while developing a hauntology of partition. One of these is Mark Fisher's *Ghosts of My Life* (2014), which places Derrida's framework in a contemporary context, studying how cultures and arts are haunted by the impossible futures late-stage capitalism promises. Fisher states that "[w]hat should haunt us is not the no longer of existing social democracy, but the not yet of the futures that popular modernism trained us to expect, but which never materialised. These spectres [of lost futures] reproach the formal nostalgia of the capitalist realist world" (33). Considerations of Fisherian "lost futures" in Cypriot literatures, as I will demonstrate, serve different purposes across motherland nationalist, Cypriotist, and post-nationalist discourses. Understanding the numerous ways contemporary hauntological cases align with or defy these theoretical groundworks are crucially enriching for studying the spectrality of partition and conflict in postcolonial Cyprus, as I discuss in Chapter 1 and 2.

This thesis considers hauntings as a collective and social phenomenon while evaluating spectral depictions of partition. A relevant sociological approach to hauntology is Avery Gordon's *Ghostly Matters* (2008), where the social role of an absent-presence is evaluated, while addressing the need for "a critical language to describe and analyze the affective, historical, and mnemonic structures of such hauntings" (Gordon 18). Gordon takes

Derridean spectrality and combines it with the Freudian Uncanny, which becomes a standard in contemporary hauntological studies. Gordon explains how a missing or dead person can be transformed into a "social figure" (25), arguing that the absence of someone can reveal hidden sociological structures. Such social concepts are crucial for formulating what I call an 'object-oriented hauntology' in Chapter 1, to consider the afterlives of objects in Cypriot literatures haunted by their previous owners. This sociological hauntology also shapes my spatial analysis of 'spectral landscapes' in Chapter 2, where I consider how the utilisation of ghosts as social and political figures causes further issues when considering sustainable futures for the haunted spaces of the partitioned island, and whether these ghosts can ever be exorcised.

The various new shapes hauntology has assumed in contemporary approaches to object and ruin studies behave as an evaluation of Derridean hauntology's shortcomings when approaching a complex sociological case like partition. A main lens I consider as an extension of Derridean hauntology is Walton and Ilengiz's "afterlives". Afterlives expands hauntology to the realm of object-oriented studies and beyond, observing "how afterlives on a variety of scales, from individual biographies to vast political projects, endure after death, dismemberment, and disintegration" (Walton & Ilengiz 348). The researchers observe how the debris of past imperial/colonial rules continue to influence their surroundings. Through the social, political, and cultural receptions of these ruin-scapes, they expand the concept of spectrality to the meta-corporeal, post-human realms, studying spaces and objects as spectral elements. These re-structured hauntological thoughts guide my considerations of ghosts, shadows, and spectres that transcend human forms. Moreover, they are useful for the development of a hauntological lens that can explore colonial remainder and revenants within the spheres of literary, object-oriented, spatial, and cultural studies.

As the 1974 partition follows the colonial division of the Cypriot communities by the British, my partitional hauntology is closely informed by previous combinations of the postcolonial lens with the hauntological framework. In considering contemporary art and how spectres of a colonial past remain present in artistic creation, TJ Demos states that "the colonial past still haunts us because it is a past that has not really past" (Demos 12). The results of colonial injustice and processes of suppression linger in the form of absent-present influences, and haunt the present imaginations of the postcolony. This becomes evident in how the national and linguistic identities of Cyprus are forced into invisibility, as I showcase in Chapter 3. Similarly, O'Riley states the crucial and disruptive role of hauntings in postcolonial national and cultural creation, and suggests that "[p]ostcolonial theory has relied, to a great extent, upon the idea of haunting in order to bring awareness of colonial history to the present while revising the conception of the contemporary nation and of cultural relations" (O'Riley 1). The role of the postcolonial ghost for O'Riley is to disrupt hegemonic and colonial conceptions of national and cultural identity, by "mobilis[ing] memory" (13) and establishing a connection to the suppressed pasts and cultural heritages. In the Cypriot context, Cihat Arinc's 'Postcolonial Ghosts in New Turkish Cinema' (2015) considers how spectres of colony fulfil these evocative and disruptive roles within TsC cinematography, studying closely the ghosts of conflict and displacement in Dervish Zaim's work, along with processes of homogenisation undertaken by the British colony. Consequently, the suppressed Cypriot identity and languages return as spectres that haunt literary imaginations. These observations on the political and cultural force of ghosts, along with Arinc's analyses of some of the visual and linguistic sources studied here, all demonstrate and strengthen the studied discourse-pragmatic uses of ghosts in partition narratives.

Finally, I consider the spectres within languages of the postcolony using Ana Deumert's sociolinguistic approach to spectrality. Following Derrida's mentions of semiotic

and semantic complications caused by absent-presences, Deumert develops a spectral linguistic lens that "gives us a new vocabulary to attend to the virtual, [...] in line with translingual scholarship – foregrounds strangeness, unfamiliarity and liminality, uncertainty and the unexpected, uncanny repetitions and meanings that refuse to represent transparently" (Deumert 149). Developing previous theories of linguistic hauntology like Joseph's considerations of identity-creation manoeuvres through linguistic spectrality, Deumert studies Aboriginal translinguistics to explicate how the pluralistic postcolonial time-space is haunted by various linguistic influences, while paving the way for further formal and structural linguistic analyses employing spectrality. In Chapter 3, I expand this sociolinguistic approach through the case of stylistic choices in Cypriot literatures, along with the hauntology of the dead languages within the modern poetics of the island. While testing the applicability of Deumert's considerations to the Mediterranean island's palimpsestic and partitioned context, I utilise her consideration of languages as social objects to diversify my interdisciplinary hauntological framework.

Scope of Study

In dialogue with these hauntological theories, I study narratives of haunted objects, spaces, and languages within partitioned Cyprus' poetic and visual literary texts. Thus, I expand hauntological theory in tandem with Cypriot studies towards three major routes: object-oriented hauntology, spatial hauntology, and spectral linguistics.

I consider Cypriot writers from various linguistic, ethnic, and cultural backgrounds, with most texts of inquiry belonging to the TsC and GsC communities. These provide spectres within nationalist, post-nationalist, and unification discourses to depict the *affect* of partition, or feelings and emotions discharged by colonial and war-torn remnants, as studied ethnographically by Yael Navaro and Rebecca Bryant in Cyprus. I pick my writers from a

circle that responds and corresponds to each other's works and surroundings, in amicable hope of union, or melancholic hope of return. In a way, all Cypriot writers are in dialogue with one another, and my intention is to illuminate this literary interconnectedness, even in partition.

In Chapter 1, my object-oriented hauntological approach studies the poetics of colonial residues/borrowings, objects left from previous owners of abandoned houses, and looted objects following post-partition displacement. Here, my focus is on the and multi-media texts of artists like Mehmet Yashin, Dervish Zaim, Hambis Tsangaris, George Tardios, Gur Gench, and Niki Marangou. In their works, I characterise the haunting affect of objects like shadow puppets, pre-partition photographs, loots, and belongings of phantom house owners.

Chapter 2 moves from the domain of the abandoned/possessed house towards urban landscapes of partitioned Cyprus, along with the borderlands that mark the margins of national identity. The ghosts observed here are charged with national and post-national thought, and discourses of the 'Ghost Town' Varosha, alongside the embordering No Man's Land, reimagine them as spaces of inter-communal transcendence. In these spaces, I analyse the spatial spectres of a postcolonial past that embody nationalist/post-nationalist ideologies, such as in the works of Mehmet Yashin, Stephanos Stephanides, Alev Adil, and Niki Marangou.

In Chapter 3, I turn to the linguistics of the spectral in the languages of Cyprus. Using Deumert's sociolinguistic analysis, I evaluate the ghostliness of the endangered Cypriot language varieties in the works of Alev Adil, Stephanos Stephanides, and Yiannis Papadakis; alongside the discourse-pragmatic uses of spectral dead languages for identity-creation in the works of Mehmet Yashin. Considering Cyprus' colonial pasts, I showcase the attitudes towards the island's language varieties, and the use of these languages to embody a pre-

colonial linguistic hybridity, which allows the Cypriot writers to invoke the ghosts of a shared past, and build multi-communal and unified literary, social, and national identities.

Materialisation:
An Object-Oriented Hauntology in the Literatures of Partitioned Cyprus

Introduction

The political spectres haunting partitioned Cyprus can be traced through various objects. The Cypriot beliefs of spectrality entangle with the material cultures formed after the island's civil unrest, ethno-geographic division, and mass displacement after the British colonial rule's end in 1960. Writing of the TsC nation-state, Navaro is one of the first to highlight this connection anthropologically within the displaced Turkish-speaking Cypriot community of TRNC. For Navaro,

> The specter is not just a figment of the imagination, an illusion, or a superstition. In the ethnographic space and time in hand, phantoms or ghosts appear or linger in a slice of territory in the form of 'non-human objects'. Although northern Cyprus was carved out as a territory for the separate habitation of 'Turks', the Greek-Cypriots remained there, not physically, but through their material objects, their dwellings, and their fields (Navaro-Yashin *Make-Believe* 13)

On the southern partitioned state, the plethora of spectral discourses ascertain that Greek-speaking Cypriots are equally haunted by the remnants of TsCs. Observing these shared phantasms, and furthering his remark about the "political management of ghosts" (*Echoes* 150), Papadakis explains that each "'imagined community' of the living" is defined by the "ritual commemorations" conjuring "the communities of the morally relevant dead" (*Nation* 254). These commemorations are perceptibly related to the material cultures of Cyprus. In this Chapter, I evaluate the literatures of haunted objects within postcolonial Cyprus. These objects are hosts to the spectres of war, colonial rule, conflict, and irredeemable futures. Through the mediums of poetry, film, and prose, I craft an object-oriented timeline of the

struggles of Cyprus that highlights the emotional and affective power objects hold in discourses of conflict and peace.

Using Gordon's definition of hauntings as "[ties] to historical and social effects" (190), the hauntological framework is utilised here to achieve more than "simply nam[ing] a situation" (Sterling *Heritage* n.p), by explicating the political volition of ghosts within material commemorations and motifs of disrupted peace in the post-1974 literatures. My definition of 'objects' is shaped by the post-human philosophies of 'object-oriented ontology' (OOO), as things that cannot be reduced "downwards to its components" and "upwards to its effects" (Harman 401). Sterling states his dissatisfaction with frameworks of speculative realism like OOO, criticising the lack of a "political-ethical stance on social issues" (*Heritage* n.p). Conversely, Sterling admires hauntology for "acknowledging injustices and seeking more ethical futures" (*Heritage* n.p). I merge these two frameworks by proposing an 'object-oriented *hauntology'*[6] that acknowledges the political nature of these ghostly objects. Especially, I draw from Janet Hoskins' "biographical objects", which demonstrates the "blur[red]" connections of non-human objects to the histories and identities of their possessors (Hoskins 7). Through these literatures, I observe these objects' material and sociological "afterlives" as remnants of colonial or partitional alteration, or "objects that persist" (Walton & Ilengiz 354).

My consideration of spectral materialisations is twofold. I focus on the shadows of previous colonial influence within the material cultures of shadow demons (Kalikandjari) and shadow puppetry (Karagöz) in Cyprus; and the hauntology of partition depicted through repossessed and looted objects after the partition. In both sections, I circle back to an

[6] An "object-oriented hauntology" is proposed by spectral ethnographer Justin Armstrong. No publications are available to demonstrate how my framework differs from his. My personal communication with Dr. Armstrong ascertains that while I work with this framework as a literary and discourse-analytical lens, his work uses it as an ethnographic approach in an Icelandic case study.

influential Cypriot film, Dervish Zaim's *Shadows and Faces* (2010), which connects these two spectral materialisms, alongside the multimedia poetics and Cypriot beliefs of ghosts.

Shadow Traces of Colony: Kalikandjari/Karagoncoloz and Karagiozis/Karagöz

Zaim's *Shadows* (2010) formulates an iconographic display of the contemporary ghostly objects of Cyprus. *Shadows* is the most recent installation of Zaim's 'Cyprus Trilogy', which depicts the struggles of pre- and post-partition Cyprus. Arinc notes the importance of this film for the cinematography of Cyprus, stating it is the "first historical film that specifically depicts the 1963-64 intercommunal civil war in postcolonial Cyprus[,] noteworthy for being the first-ever feature made in the island's Turkish north with a mixed cast of Turkish-Cypriot and Greek-Cypriot actors, and with a bilingual Turkish/Greek script that uses local Cypriot accents" (Arinc 158). Through the ghosts and shadows within the magic realism of this film, we glance at the material and non-human forms of the ghosts of Cyprus. Specifically, *Shadows* combines two spectral absent-presences that demonstrate the political formulations of spectres within the island's postcolonial and partitioned present: those of the shapeshifting shadow demons of Kalikandjaroi/Karagoncolozlar, and the shadow puppets of Karagöz/Karagiozis.

Resembling Papadakis' remark about the various symbolic and pragmatic uses of Aphrodite by different discourses of the British colony, alongside the Greek Cypriot and Turkish Cypriot communities after partition, the symbolic uses of Kalikandjari and Karagiozis provides "insights into the island's politics, [encompassing] issues of colonialism, nationalism, historiography, gender and migration" (Papadakis *Aphrodite* 238). These ghostly objects become symbolic of conflict, colonialism, and connection, across the two Cypriot communities.

Uncanny Kalikandjari

The definition of objects in the OOO framework as things irreducible to their mere "components" and "effects" (Harman 401) guides my consideration of Kalikandjaroi as non-human objects. The cross-communal imaginations of shapeshifting demons known as Kalikandjari merge the Cypriot beliefs of ghostly shadows/shadowy ghosts, and are depicted as companions to evil spirits. According to my GsC informants, in the Orthodox Christian tradition, the return of the Kalikandjari during the dodecameron (25th December – 5th January) signify the thinning of the veil between the worlds of the living and the dead, and increased spectral activity. In the realm of the living, the materialisations of Kalikandjari causes multiple superstitious acts of spiritual protection to be sought. Zaim's *Shadows* showcases one of these, which is the shared TsC/GsC superstition of throwing golifa/κόλλυβα (a liturgical dish of commemoration) on rooftops (Fig. 1). We see Greek-speaking Anna performing this ritual to "protect them from the haunting of evil demons" together with Turkish-speaking Veli, which Arinc interprets as a symbol of unity between the two conflicting communities (Arinc 192). The two characters' ritualistic connection allows Zaim to emphasise the cross-communal transference of cultural beliefs. Although conflict lurks, Anna and Veli are united by the volition of shared ghosts.

Fig. 1 *Veli and Anna throwing golifa/κόλλυβα on their roofs. Screengrab from Zaim's 'Shadows and Faces'.*

Although Kalikandjari are not mentioned by name, the definitions and nature of the Cypriot shadow demons affirm this interaction to be a demonstration of the absent-presence of these spectres. While the belief of Kalikandjari is fading, Zaim captures what Hambis Tsangaris previously describes as "the pictures of a bygone world […] when darkness was dominant over light" (Tsangaris 57). These shadow-ghosts were materialised forms of the unfathomable, which are cast off by "[t]oday's light intensity" (57). Tsangaris' "light" is both literal and metaphorical. Arguably, it represents the rise of Western ontological philosophies that trumped the occult beliefs of Cyprus. When traced down to their predecessors, we see that Cypriot Kalikandjari were most likely formed under ancient Greek influence. Guided by Greek folklorist Nicholas Politis, Tsangaris emphasises the resemblance of Kalikandjari to the "ancient Kavirian demons and other personalities of the Dionysian worship" (58), along with the "ancient Greek Kires (mythological evil spirits) […] Satyrs, [and] Arabic Genies" (59). These figures of mischief are depicted as dark, shapeshifting shadow creatures in Tsangaris' traditional woodprint depictions (Fig. 2) that trouble the living.

Fig. 2 *Woodprint of Kalikandjari dancing, Tsangaris p.87*

Kalikandjari remain a shared cultural belief of spectrality across the divide. Their connection to Cypriot rituals for ghosts is strengthened by Tsangaris' point that "[i]n Cyprus, there is a belief that children who die unbaptized or are miscarried by their mothers or are illegitimate, are transformed into little Kalikandjari" (59). This transhuman metamorphosis caused by religious malpractice is similarly rooted in ancient Greece. In ancient Greek tradition, the restless dead were categorised into three main types, *ataphoi*, *aoroi*, and *biaiothanatoi* (Johnston 128), of which *ataphoi* resemble Kalikandjari the most. These restless dead were "the ones that those who for one reason or another had not had funeral rites conducted for them, and lie unburied" (Dillion 513), and like Kalikandjari, were excluded from the Orthodox liturgical rites. Thus, we can see that these Cypriot imaginations for ghosts are shaped culturally under the influence of the Greek presence within the island.

The modern literary depictions of Kalikandjari beyond *Shadows* help us visualise these ghosts. With Kalikandjari sightings, there is a recognisable sense of Freudian uncanniness, or "intellectual uncertainty" (Freud 620) about the animacy of the phantasmagorical shadow-demon. Considering the uncanniness present in hauntings, Freud argues this feeling of intense unease is caused by the doubting of modern beliefs, and a re-evaluation of the legitimacy of abandoned traditional beliefs regarding ghosts. Freud suggests that "we have surmounted these modes of [traditional] thought; but we do not feel quite sure of our new beliefs, and the old ones still exist within us ready to seize upon any confirmation. As soon as something actually happens in our lives which seems to confirm the old, discarded beliefs we get a feeling of the uncanny" (639). Similar to Freud's use of fairytales and fictional depictions to describe this eeriness, I turn to Tsangaris' 'Twelve Tales' for instances of interactions with Kalikandjari, showing Cypriot cases of hauntings where domestic spaces of the living are invaded by spirits, and a consequential re-evaluation of superstitions of spectrality arises. In the first tale, Mihalis Tterlikkas narrates a childhood encounter with

Kalikandjari in his and his brothers' bedroom. He describes the language of the demons as "strange cries, similar to those sounds produced by a tape recorder when it is fast forwarded, undecipherable things" (Tsangaris 68; trans. Dimos Kokkinos). Tterlikkas narrates their form as "black figures that held hands together and danced around the bed" (68), depicted by Tsangaris in Fig. 3. Tsangaris' woodprint foregrounds the bed of the brothers, alongside the dancing Kalikandjari, which emphasises the uncanniness, or 'unhomeliness' (Freud's '*Unheimlich'*) of the event, which causes a paradoxical discomfort within the comfort zone of one's house. Moreover, these visuals and testimonies of ghosts emphasise their spectral, non-human shapelessness, and solidify their 'objectness' under an object-oriented hauntological lens.

Fig. 3 *Woodprint of Tterlikkas' Kalikandjari story. Tsangaris p.25*

Yiangos Yiannou's tale of his haunted domestic space by "a whole herd" (Tsangaris 69) of Kalikandjari continues depictions of the haunting presence of these shadow-ghosts. Yiannou offers another insight into the cultural perception of these spectres, and vividly defines their shape:

> They jumped around the same way monkeys jump from tree to tree in the jungle…! They jumped and stood on the cornice-shelves, they jumped on the trunk; some others would grasp the pillars of the brass bed and shake it […] It was God's will to wake up, so they would leave and free myself from them! However, it was as though they were real, the black bastards! Thus, with their feet, with their tails…! (69)

This narrative marries the spectrality of the Kalikandjari with their non-humanness. Yiannou's discourse utilises the natural world to characterise the frantic movements of the shapeshifters with those of "monkeys" ("πίθηκουσ"), and categorising them into "herds" using the Cypriot collective noun "κουπάιν" (Tsangaris 26) for Greek 'κοπάδι', flock. They are depicted as earthbound, perhaps referring to their reputation as "elemental spirits of the earth" (Tsangaris 59), and their ambiguous shapes resemble those of animals with "tails" (Cypriot "τον νούρον τουσ" for Greek "τις ουρές τους"; 26). However, they preserve their spectral and uncanny nature, with Yiannou doubting that they are "real". This mixing of the natural with the supernatural, the human with the non-human, the homely with the unhomely capture the quintessence of uncanniness that the Kalikandjari possesses. Their distressing nature gives these Cypriot spectres a semiotic significance of mischievous intent, and an uncanny, dream-like reality.

The TsC community adopts these spectres despite their different religious practices. These ghosts have been transported across the literary divide, with Tsangaris being translated into Cypriot Turkish by Hasan Ozgur Tuna, making it the first cross-dialectal translation in Cyprus (Yeniduzen n.p). A literary instance of transference we can evaluate through object-oriented hauntology is their appearance in Mehmet Yashin's *Sınırdışı Saatler* ('Deportation

Hours').[7] Yashin uses the uncanniness of these spectres pragmatically to form a political subtext. *Sınırdışı* (2003) has a dense textual, paratextual, and metatextual intensity: Written as intertwined texts in Standard Turkish; Cypriot Turkish and Greek; and the extinct hybrid-form Karamanlidiki (see Chapter 3), Yashin 'translates' the story of Misail Oskarus, in search of his forbidden identity and language, his forgotten homeland, and his translator, who is Yashin himself (D'Amora 110-1).

The tale of Misail depicts the liminal and surreal realities of a purgatory-state of deportation, with its painstaking bureaucratic paperwork, militaristic torture, and endless waiting. The Cypriot Turkish word for Kalikandjari, "goncoloz", passes as an insult between two office workers doing the paperwork for the deported undead (Yashin *Sınırdışı* 16). The fighting office women's looks are described by the narrator as "siyah tenli, gök gözlu iki geçkince kadın" ['two black-skinned, sky-eyed women advanced in years'] (15). Immediately, Yashin achieves a satire of the false bureaucracy within the "make-believe space" (Navaro, *Make-Believe* 5) of the *de-facto* TRNC, which was considered Yashin's 'homeland' after partition, much to his dislike. Thus, one possible analysis of the purgatory-place is as a biographical depiction of Yashin's deportation from the unified homeland into a forced nation-state.[8]

By imagining the officials of the purgatory-state as Kalikandjari, this narrative blurs the physical state of the spirits deported to this liminal space. Yashin uses the long queue of deported ghosts at the office as a setting for metempsychosis. These ghosts merge in the "dragon-tail" of the line, losing and gaining individual shape, as Misail narrates:

[7] In a conversation, Yashin stated that *Sınırdışı* has been translated into English by Umit Hussein ('The Hours of Deportation'), and again partially translated by William Stroebel ('The Deported Hours'), but has not yet been published. Likewise, *Sınırdışı*'s Greek translation by Frango Karaoglan ('Ώρες Απέλασησ') is currently waiting to be published. All translations here are my own.

[8] It is also possible to read the purgatory-state as a commentary on Yashin's deportation from Turkey in 1986 due to the political nature of his books.

> Ben onlardan biri değilim. Ama onlardan biriymiş gibi muamele görüyorum. [Bu kuyruk] ya içi çürümüs et doluydu ya da bizzat kendisiydi cürüyen et. Dumanlarda kıvrılıp kaybolan kuyruk binlerce gölgeden meydana gelmişti. Herkes onun mevcudiyeti içinde silinmişti sanki. Canlı olarak bir tek o kalmıştı: Ejder-kuyruk… […] Tam kanat açmış dev bir yarasa derken, bir aslan pençesine ya da azgın bir deniz yaratığının solungacına, derken bir yılanın çatal-diline dönüsüyor.
>
> I am not one of them. But I am being treated as one of them. [This tail] was either full of rotting meat, or it was made of the rotting meat itself. The tail, curling and vanishing within the smoke, was made up thousands of shadows. It was as if everyone was erased by its presence. It remained as the only thing alive: A dragon-tail… […] Just as you called it a giant bat with open wings, it was a lion's paw or a wild sea creature's gill, a snake's fork-tongue that it was turning into.' (*Sınırdışı* 14; my translation)

This transient ontology, combined with the non-human "shadows" in shifting forms, is very similarly to Tsangaris' depictions of Kalikandjari, where they merge and lose shape (Fig. 4). What solidifies the transference of Kalikandjari from one community to the other is the depiction of the non-human nature of these shapeshifting ghosts, with Yashin's metaphors drawing from the semantic field of animals. Similar to Yiannou's "νούρον" (Cypriot for 'tail') Yashin epitomises the merging shadow Kalikandjari's "kuyruk", or tail.

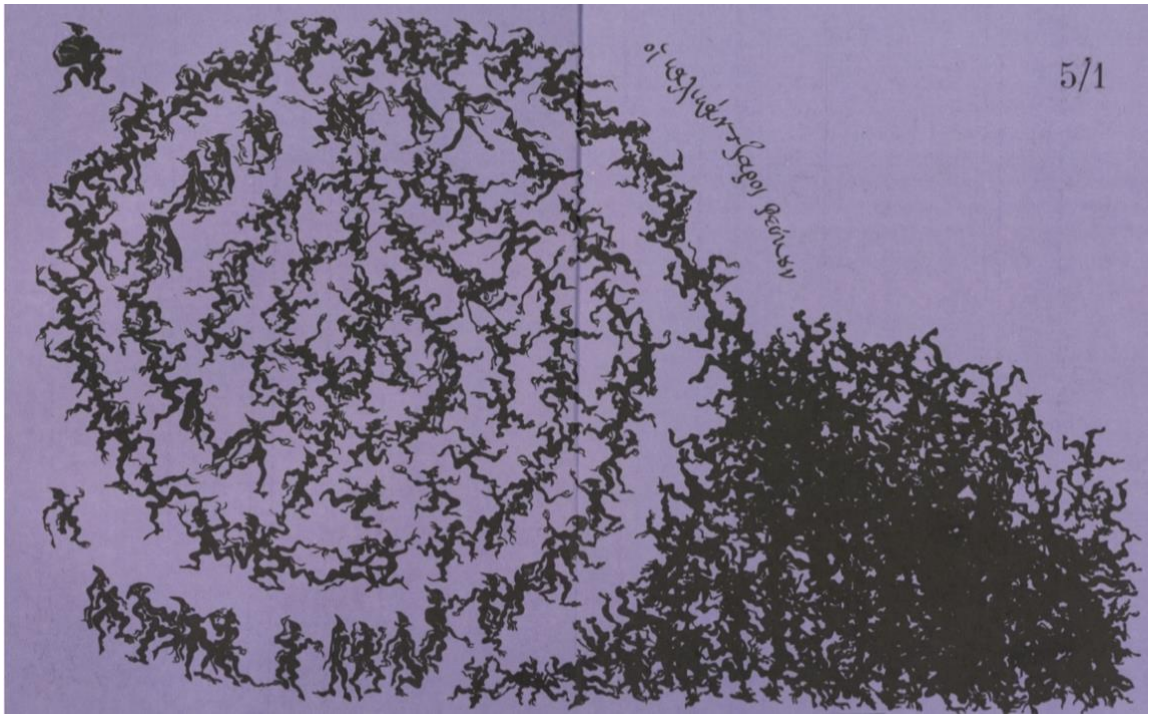

Fig. 4 *Kalikandjari merging. Back-Matter of Tsangaris' book.*

This cross-cultural transmission of the Greek Orthodox shadow-ghosts to the Turkish Cypriot belief can also be observed through a postcolonial hauntological lens. The semiotics of Kalikandjari are used by Yashin as a political symbol of discomfort and uncanniness, and much like Papadakis' Aphrodite, Kalikandjari becomes a political symbol that offer "insights into the island's politics" (Papadakis *Aphrodite* 238) by bringing forward the invisible processes of nation and identity creation. Misail's remark that he "is not one of them" emphasises the uncanniness and unhomeliness of partitioned Cyprus, and the make-believe nation-states formed on dogmatic, homogenous ideas of Turkish and Greek nationalism. Yashin's translated-protagonist battles to keep his shape and identity from becoming an object of these biopolitical discourses of national merging and separation, recalling the deadlocked identity politics of Cypriots within the post-colonial time-space. Yashin's protagonist observes the "rotten" and corrupt nature of the shapes and identities assumed by the members of the postcolonial make-believe state, and in refusing to become one with them, asserts his idiosyncratic sense of political selfhood.

The shadow-ghosts studied as objects here reveal much about the disappearing culture, beliefs, and identities of Cyprus after its partition. However, the literatures of Cyprus offer us more shadows and material objects through which we can study partitional hauntology. Another colonially-imported shadow that becomes symbolic of the Cypriot conflict and contentions is the shadow puppets known as Karagöz/Karagiozis. Through these objects carrying colonial and partitional ghosts into modern literatures, I consider the transmission of a Turkish material and cultural practice to the corresponding culture, and these objects' symbolic power in approaching conflict and partition, alongside peace and unity.

The Last Shadow Puppeteers

Outside of Zaim's *Shadows*, the tradition of shadow puppetry is rarely considered a spectral experience, unlike the Kalikandjari. Here, I study a trend in the literatures of partitioned Cyprus, where this shadow-object is depicted in poetics and practice as a cultural relic, and as a symbol of division and peaceful coexistence within partitional hauntology. The first hauntological aspect relating to shadow puppetry is the colonial passage that takes Karagöz/Karagiozis to Cyprus under the Ottoman Empire's influence. With this historical context, Zaim's cinematography and George Tardios' poetics reimagine Karagöz as a haunting symbol of conflict, displacement, and partition that informs us about colonialism, nationalism, and the object-human connections of Cypriots. While orientating the hauntological lens to the spectrality attached to the objects of shadow puppets, we can also consider them as what Janet Hoskins calls "biographical object[s]" (Hoskins 7) that tell the personal histories of their owners and consumers. Moreover, the modern practices of shadow puppetry in Cyprus demonstrate how this colonial, hauntological relic has been reshaped into a peaceful motif of multicultural coexistence with the work of one of Cyprus' last shadow puppeteers, Izel Seylani.

Shadow puppetry has a long journey through Asia before becoming the Karagöz of Ottoman tradition, appearing in various cultural formats in China, Indonesia, and Egypt from as early as the 13th century (Tietze 16-7). Karagöz shadow puppetry became popular within the Ottoman Empire with the rising social status of coffeehouses during the 16th century (Smith 188). Especially during Ramadan, Karagöz remains popular because it aims to entertain while providing a religious experience; as Myrsiades argues it is "based on the Sufi Islam doctrine that man is but a shadow manipulated by his Creator" (2). Shadow puppetry spread out to the colonies of the Ottoman Empire, one of which was Greece. Like Cyprus, Greece altered the form and motifs of the plays to criticise their coloniser's cultural assertions

(Fig. 5), although the names of the main characters remained the same in earlier plays, as Karagiozis and Hatziavatis (Smith 190). The culture and associated rituals of ownership over these shadow-objects we observe in *Shadows* were adopted in Cyprus during the Ottoman rule (1571-1878). Zaim and Tardios' works further demonstrate how these colonial shadow-objects have been reimagined in Cypriot hauntological and political semiosis.

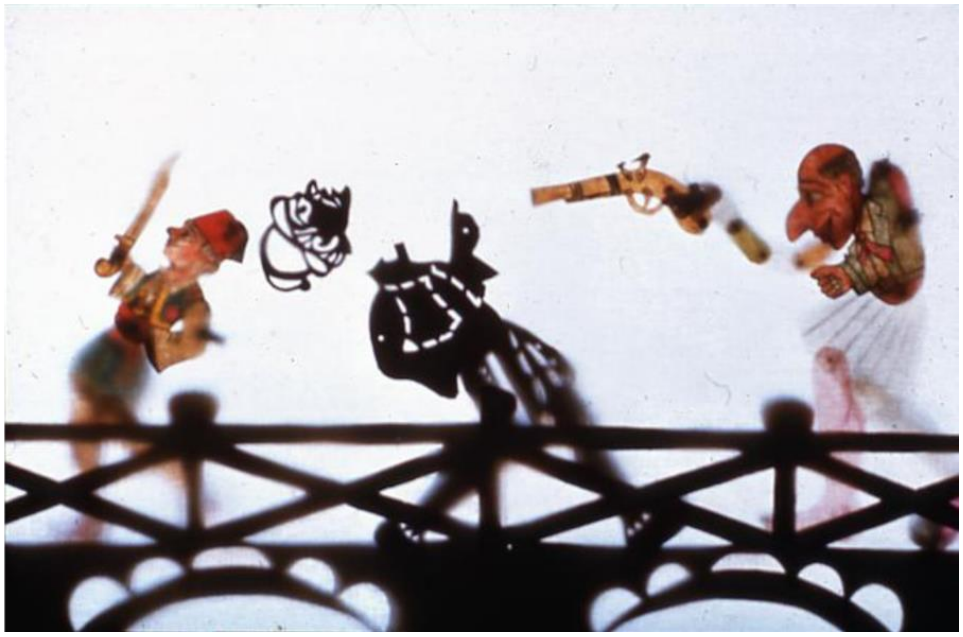

Fig. 5 *Karagiozis shoots Ottoman soldier in a Greek shadow puppetry play. Image taken from British Museum online archives.*

Zaim's cinematic depictions of Karagöz is an exemplary representation of how the object of a shadow puppet gains symbolic power as a postcolonial relic. Arinc suggests that Zaim's cinematography deals closely with the disinheritance of the Ottoman cultural heritage after the Kemalist revolution in Turkey (Arinc 28). The emphasis on Karagöz in *Shadows* is a continuation of this leitmotif. The film follows the disappearance of the TsC shadow puppeteer, Salih, during the intercommunal conflicts in the 1963-74 period, after the end of the British rule in Cyprus. Unlike the usual satirical nature of Karagöz plays, the shadow puppetry in *Shadows* is mostly eery, didactic, and bleak. In the first dialogue of the shadow puppets that echoes throughout the film, the shadows speak of the moral dilemmas that capture the main themes of Zaim's expressionist film of loss and mourning (Arinc 156).

Standing near a cave shaped as Cyprus (Fig. 6), the shadows of Karagöz and Hacivat converse:

> Karagöz: Hacivat, what would people do if they were invisible?
> Hacivat: They'd steal, make trouble and kill.
> Karagöz: Hacivat, why would people do terrible things like that?
> Hacivat: Because they wouldn't worry about being caught.
> Karagöz: Well, Hacivat, is it possible to be invisible and a good person both at once?
> Hacivat: You must watch your shadow. You must master your dark side. Come into this cave now and have a look at your shadow.

Fig. 6 *Ruhsar watches her father Salih perform as Karagöz and Hacivat in their house. Screengrab from Zaim's 'Shadows and Faces'*

Opening with this invitation into the "cave" of Cyprus' dark years, the film intends to allow its Cypriot audience to revisit their history from different points of view, while also enlightening Zaim's Turkish audiences that might not be entirely aware of the surrounding context of Cypriot conflict and coexistence. The setting is paradoxically unhomely, despite taking place inside the home of the puppeteer Salih, and his daughter Ruhsar, a name that means 'face' in Persian, but has the Turkish word "ruh" ('spirit') in it. Indeed, Ruhsar becomes haunted by the ghosts of her soon-to-be-lost father, and her abandoned home. Speaking as "the ghosts of a mass atrocity to come" (Arinc 163), Karagöz's pessimism foreshadows the conflict outside of the house, which soon penetrates their peace, and causes them to flee. A safe 'homeland' and a tradition of enjoyment are turned uncanny and

“unhomely” (Arinc 156). Arinc argues that this film is Zaim’s “cinematic mourning for his own house of childhood in Limassol [as] he was brutally expelled in 1974 along with his family by Greek-Cypriots” (156). Karagöz becomes a material representation of things lost to the conflict: a sense of culture, and a sense of home.

Tracing the echoes of this conversation between Karagöz and Hacivat through *Shadows*, we start to see that their shadows become the ghosts of the film. Like the Kalikandjari, then, Karagöz embodies a shadow-ghost here. Sleeping uneasily with the stage of the shadow plays in her room, Ruhsar has a haunting experience with Karagöz and Hacivat, hearing echoes of the same conversation as before (Fig. 7). In this scene, the shadows have the spectral autonomy of a ghost, as Ruhsar is half-awoken by her sleep from their voices. Going behind the curtain to investigate, Ruhsar discovers the puppets are played by an endless shadow of a man, perhaps a shapeshifting Kalikandjari, who shrouds her in her nightmare. Even after Ruhsar is fully awake, the shadows of Karagöz re-appear on the curtain, before disappearing silently.

Fig. 7 *Ruhsar's haunted nightmare of Karagöz and Hacivat's speech. Still from Zaim's 'Shadows and Faces'*

The shadow-ghost of Karagöz in this scene surpasses the traditional and cultural properties of the object, and enters the hauntological realm. The shadow puppet becomes a remnant haunted by the ghost of conflict and loss. Hence the ghost of a missing father, along

with the ghost of an impending conflict, is attached to the material form of an object. *Shadows* is one of the only instances in the post-1974 cinemas of Cyprus that demonstrates both the colonial permanence of this symbolic object that has been inherited from the Ottomans, along with its postcolonial affective force as a vessel that captures the hauntology of conflict and partition. Due to this emotional force of the object that Ruhsar decides to bury the shadow puppets so that his presumed-dead father's spirit can rest (Fig. 8).

Fig. 8 *A buried shadow puppet. Still from Zaim's 'Shadows and Faces'*

The plotline arising from this decision reveals much about the Cypriot culture and superstitions regarding material possessions with spiritual relations to their possessors. The Karagöz puppets become synecdochally representative of Salih, even in his absence, and must be buried to aid the passage of their owner's ghost to the afterlife. What Hoskins describes as the "biographical" aspects of this object formulate the ghost that haunts it. The puppets are so intertwined with the personal lives and histories of their owner that they "conjure up the memory of the individual" in his absence, and require a proper burial after Salih's presumed death, in a similar way to biographical objects (Hoskins 21). Not only can the shadow-ghosts of Karagöz be read as a hauntological symbol of the traumas of partition and displacement, they also become the remnants of a lost family by preserving the memory of their owner. Moreover, Zaim utilises these objects as motifs that drive the plot, and allows

the shadow puppets to become more-than-objects by transcending their physical form, and gaining hauntological autonomy and political volition.

Following the shadows of Karagöz to the other side of the literatures of Cyprus brings forth candid narratives of encounters with Karagiozis, one of which is in Tardios' poetry collection *Buttoned-Up Shapes* (2015). Tardios' collection offers a heartfelt glimpse into the communal lives of Cypriots, collated from the blurred memories of his dementia-ridden mother. From a point of external displacement, Tardios reflects on the Cyprus of his childhood from Camden, narrating his mother's experience with the ghosts of exile, domestic abuse, and a lost homeland. The poems in *Shapes* formulate a hauntological case study, with the "ghosts" of the past "push[ing] up like gorse on dried-out moors" (Tardios 67). The memory of Tardios' childhood and the lost community of Cypriots within the homeland is slowly replaced by the domestic violence that haunts his mother, with the penultimate poem of the collection, 'Fading', showing the disassociation of his mother, who confuses Tardios with her abusive husband. The mother loses all sense of home in their family house, finally asking "*But why am I in this church?*" (72).

Tardios revives the shadows of Karagiozis in 'The Karaghiozi Shadow-Play', with related themes of abuse, combined with nostalgia for a Cypriot community partaking in midsummer festivities. Tardios remembers the shadow puppeteer, whose abusive relationship with his wife has become the village gossip, and how he "[s]heds his shame into his one-man show/ The twenty characters he speaks" (48). The positioning of the puppeteer behind a curtain becomes symbolic of his shame in being cheated on by his wife with his brother, and poisoning them both with "toadstools/ Fried with egg" (49). A mushroom-related imagery is mixed with the semantic field of inebriation to describe the puppeteer, as the "Enchanted' (49) townsfolk watch the play unroll like it is "All the truth there is" (48). His gossip morphs

him into a moral tale like the shadow plays, as townsfolk relate the stories to their "house-bound wives" (49).

Alongside the plot of the puppeteer and his fearful yet curious audience woven into the poem, Tardios also reveals the biographical aspects of these ghostly shadow-objects, emphasising the spectrality of the memory of Karagiozis. The poet establishes the connection between owner and objects by saying:

> Appears like a mushroom
> In kerosene light by the misty river
> Scenting the village square.
> Seeming more than he is.
> His fungal features rule the dark
> Behind the puppet's sheet.
>
> No one calls his name.
> Only: "Karaghiozi, Karaghiozi's come"
> […]
>
> He manipulates the hunchback, cuckold, idiot
> Fermenting dormant spores
> Re-living patterns dried by time
>
> Becomes himself the Karaghioz – 'Black Eye.'
> A simple man
> Easily betrayed by a wilful wife. (48)

The fungal imagery with the "like a mushroom" simile, along with the symbolic "dormant spores" caricaturises the puppeteer, who gains village-wide infamy due to his wife's dishonesty and his homicide. There is a sense of fear in his presence that the stative sentence "No one calls his name" reveals, which allows an intense owner-object merging to happen, where the puppeteer becomes Karaghiozis himself, with the adjectives "hunchback, cuckold, idiot" becoming concurrent for both the owner and the object. Comparably to Zaim's Karagözcü Salih, the puppeteer becomes synonymous with the shadow puppets. This level of connection is explained by Hoskins, who states "the lines between persons and things can blur and shift" (7), and that objects become "entangled in the events of a person's life and

[are] used as a vehicle for a sense of selfhood" (2). Both Zaim and Tardios' Karagözcü/Karaghiozi are identified by their ownership of shadow puppets, and conversely, these shadow-objects are haunted by the ghosts of their owners.

The hauntology of this biographical object in Tardios' poem further allows us to observe the ghosts that haunt Karagiozis on personal and communal levels in the GsC narrative (Fig. 9). Tardios' poem ends with the incongruous happiness of the observers of the shadow play that has turned violent, captured as a *tableau vivant* in the poet's memory:

> *Black orbs do absorb*
> *The evil-eye –*
>
> *Mashallah*
> *Mashallah.*
>
> They cheer, cocooned by night
> As puppet Karaghiozi beats his wife
>
> Punch after punch. (49)

Fig. 9 *Greek Karaghiozis shadow puppets. Image taken from George Tardios' 'Buttoned-Up Shapes' p.49*

The reduction of the final couplets to a single-line stanza gives the violence of the play a gravitas, which recalls the domestic violence that haunts Tardios' mother. It is notable that Karagiozis' persona is portrayed to be more violent and morally incorrect in these plays, in a similar way to how the Greek shadow theatre reshaped Karagiozis and Hatziavatis' obscene and foolish antics to act "as strong ways for the community to state what it was not" (Smith 190). Through this portrayal, we once again glimpse at the political and pragmatic alteration of an Ottoman colonial remnant to formulate a national selfhood that is against the moral code of the Turks. What Tardios draws attention here, however, is that the violence sneered at as a characteristic of the 'Other' is equally prevalent in the culture of the viewers. Moreover, the utterances of "*Mashallah/Mashallah*" by the GsC (or bi-communal) audience further ascertains that Karagiozis is still haunted by its associations with the Ottoman colonial route, even after being incorporated into both cultures of Cyprus. This colonial route is evident in the linguistic borrowing 'mashallah/μάσσαλλα', a fragment of Islamic belief, that has been picked up by Cypriot Greek speakers in contact with TsCs (Kabatas & Hacipieris 225). We once again see that the ideas of nationhood are constructed upon false conceptions of selfhood and otherness, and the understatement of the sharedness of culture and experiences. These shadow-objects reveal how processes of postcolonial nation-creation in Cyprus rely on the pragmatic obscuring of cross-communal mutuality to emphasise the differences, and how the ghosts of these objects can disrupt these discourses by revealing shared aspects regarding cultural connections.

Accompanying these unifying uses of Karagöz/Karagiozis, the contemporary revival of shadow puppetry in the island strives to cross the divide. With the work of one of Cyprus' last shadow puppeteers, Izel Seylani, Karagöz is bestowed a more Cypriot undertone with the use of Cypriot dialects and settings to tell more relevant tales (Fig. 10). Seylani recently collaborated with the Famagusta Municipality to tour the island with his shadow acts under

the title *Karagöz Gizli Hazine* (‘Karagöz the Hidden Treasure’). Seylani was interviewed about his shows on the south, where his Cypriot Turkish script was accompanied by Cypriot Greek subtitles (Avant-Garde n.p).[9] Seylani remarks in the same interview, “το χιούμορ του Καραγκιόζη κυλάει στο DNA μας” [‘the humour of Karagöz runs in our DNA’] (n.p).

Fig. 10 Seylani performing a Karagöz play in Zahra Street, Nicosia. Taken from Seylani's Facebook page.

Seylani’s practice perfectly summarises the symbolic force of the shadow-object(s). We observe the political acknowledgement, utilisation, and exorcism of the colonial and conflict-ridden ghosts that haunt these shadow-objects for the purposes of national identity creation for a unified Cyprus, and peace-seeking. Papadakis’ symbols of conflict and contention in ‘Aphrodite Delights’ also mention similar political discourse practices across the partition emphasising “the same genetic stock [of Cypriots], different from Greeks and

[9] Seylani has recently announced the premiere of the Cypriot Greek version of *Gizli Hazine*, titled ‘*Κρυμμένος Θησαυρός*’, translated by Christos Nikolaou, with music written and composed by Stavros Stavrou and Savvas Chrysostomou.

Turks, according to DNA research" (*Aphrodite* 246). In comparison, Seylani's discourse of a shared DNA mirrors these narratives of reunification politics.

Through the studied narratives, we understand the political force of these ghostly shadows in discourses about the past and future of the island. An object-oriented hauntological lens traces the movements of Kalikandjari and Karagöz through Cypriot cultures to embody the hauntological aspects of partition and displacement. Their ghostly materialisation and uncanniness are utilised by post-1974 writers to emphasise emotional and political messages. In the next section, I continue my study of the haunted objects of partition in literatures, focusing on the hauntology of tangible and material remnants of displacement, rather than their shadow-forms. Through the narratives featuring these lost, looted, and repossessed belongings, I consider the afterlives of biographical objects, and the hauntology of uprootedness depicted across the literatures of Cypriot communities.

Material Commemorations: Hauntology of Lost and Found Objects

Many haunted objects in the partitioned literatures of Cyprus offer reflections on the mass displacements of Cypriots after 1974. Under the regulations of UN peacekeeping forces, a population exchange agreement was signed to encourage the safe transfer of TsCs remaining in the south to the north, and the societal integration or repositioning of GsCs remaining in the north to the south (UN *Report S/11789* 1). Due to mass attacks on innocent civilians by nationalist guerilla groups; feelings of unsafety; and other hardships of the 1963-74 conflict period, civilians from both communities were forced to relocate, taking very little of their possessions with them. In the north, many moved into the previously-owned houses of GsCs, having to live with the material remains of pre-lived lives and conflict. In the south, houses of displaced TsCs remained abandoned, if not re-occupied, and destroyed over time due to rapid urbanisation.

The violence of war left many with only material remnants of their loved ones. These were not only their effects, but their only physical remains. The bi-communal Committee on Missing Persons in Cyprus' (CMP) website states that there were 2002 missing persons (492 TsCs, 1510 GsCs) following the 1963-74 conflicts. CMP works across disciplines to locate, identify, and return these remains, while supporting the grieving families. For everyone affected by the loss of a loved one in the post-1974 generations, the present is "inevitably stained by the ghosts of all moments that preceded it" (Hoak-Doering 25).

These remnants of displacement, loss, and conflict, become permanent hosts for the ghosts of partition. In political and artistic discourses, these objects become personal "ritual commemorations" to "[delineate] the communities of the morally relevant dead" (Papadakis *Nation* 254). Many artists reflect on the aftermath of partition and displacement by meditating on these material remnants they live with. Objects return to their 'legal' and 'illegal' owners, with an affective force invoking poetic and psychological reactions. Hoskin's biographical objects once again becomes applicable here, as these remnants convey the stories of their owner, even in their "non-present presen[ce]" (Derrida *Spectres* 5). Moreover, Walton's "material afterlives" (Walton & Ilengiz 349) helps us observe these repossessed objects' hauntological power, and their discourse-pragmatic roles. Recognising these commemorative possessions as the "ruins" of disrupted lives, we understand that they "emphasize the dialectic of continuity and discontinuity that conditions material objects in the afterlives" (349). Studying these haunted objects also shows us their spatio-temporal role as material commemorations, and allows a closer observation of the "non-human objects" (Navaro-Yashin *Make-Believe* 13) dictating the Cypriot present. Looking at the poetics of commemorative remnants and cross-communal explorations of 'looted objects' with an object-oriented lens, the 'afterlives' framework guides my consideration of sociological and literary approaches to the hauntology of objects in the partitioned moment.

The Repossessed

In an emotional crux of *Shadows*, Anna returns to the abandoned house of her neighbour Karagözcü Salih, who has gone missing while fleeing Greek nationalist attacks to his village, to retrieve some of his possessions for Salih's daughter Ruhsar, along with his grieving friends and family. This results in an uncanny epiphany for Anna, undone by the destroyed, looted, incinerated remains of what was once familiar and homely for her and her neighbours. In Salih's looted house, Anna finds his shadow puppets, along with some photographs of GsC and TsCs gathered in these spaces (Fig. 11). Arinc considers these objects as "fragments of interrupted lives" (Arinc 197), yet these are also physical evidences of peaceful coexistence that has been eradicated. Anna takes a photograph of Salih with Maria – her relative, and Salih's lover – and puts it in her bag with Karagöz.

Fig. 11 Anna collecting the shadow puppets and photographs from Salih's looted house. Screengrab from Zaim's 'Shadows and Faces'.

These photographs become commemorative icons of the victims of inter-communal violence and displacement. Zaim's use of photographs exemplify objects of personal remembrance, providing the perfect object-oriented hauntological specimen that carry the ghosts of all things lost to conflict. These photographs, alongside objects and spaces such as "cemeteries, statues, roadside memorials to traffic accidents, and the unclaimed possessions

that remain following an unanticipated death" formulate the core of Walton & Ilengiz's "afterlives" studies (349), a spectral approach to the ruinscapes of past colonies, conflicts, and similar remnants of political/social/personal occurrences. 'Afterlives' is thus offered as a "new hauntology" (348) that delves into the affect of social remnants.

These objects further shape theories within partition studies, as Kemal's object-oriented and psycho-spatial approach to material commemorations and aftermaths of partition demonstrates. Anna's return in *Shadows* represents a rare occurrence in the post-1974 timespace where the owner, in some way or another, manages to return to, or retrieve from, their abandoned home. Especially between 1974 and 2003, the opening of the first border-crossings, the prohibition of all movement through the partition caused a "maddening" increase in the myths and fantasies of return to the abandoned home. Kemal aims to capture this motif with her coinage of a "key fetish", defined as:

> [a] slippage between the present property 'here' that [Cypriots] physically live in, which is owned by someone else; and the past property 'there' that they mentally conceive in loathing or longing, which is lived in by someone else. It is a play whereby the past property is, as in nostalgia, conceived as a safe site the victim inhabited, and a dangerous site that the other across the divide occupies (Kemal 17).

The object of a key is chosen, Kemal explains, because her grandmother held onto the keys of the house she left behind, and gifted them to Kemal on her wedding day.

This approach can be analysed as a representative example of Walton & Ilengiz's afterlives, and the epitome of material commemoration and partitional hauntology. The key continues its existence as an object that captures an unreachable past, and a faithful hope of return. After being passed down, the key both inspires Kemal's socio-theoretical approach to partitioned space and place, and becomes a symbol of the handed-down memory and spectres of the trauma of postcolonial conflict. Kemal's "slippage" is also similar to the hauntological framework's recognition of an "out-of-joint"-ness (Derrida *Spectres* 20) of time. Moreover, this coinage is useful for expanding Navaro's remark about the objects remaining from GsCs

in the north, which "have exerted a force over life […] through their very presence" (Navaro-Yashin *Make-Believe* 14). Almost 'fetishistically',[10] these material remnants, fields, and houses are repeatedly brought up in political narrative and discourses, further convoluting the deadlock discussions of the Cyprus Problem. Kemal's key fetish is a useful literary tool when studying the poetics of similar remnant objects within partition literatures, and expands the partitional hauntological framework.

A poetic meditation on the hauntology of the commemorative repossession comes from the poetic oeuvre of Mehmet Yashin, whose work acknowledges the ghosts of the island poignantly.[11] In his first poetry collection *Sevgilim Ölü Asker* ('My Lover the Dead Soldier'), Yashin gives voice to the phantoms of wartime, during which his family was forced to abandon their house in Neapolis, Nicosia. In 'Poems of the Days that Did Not Belong to Us', Yashin studies the spectral objects of the house they are displaced into, depicting the absent-presence of the previous owners. Just like Anna in *Shadows*, the first portal into the lives of others here is the photographs of the previous owners:

> - Adin Estrella mıydı senin
> Bizden önce bu evde yaşayan teyze?
> Çocukların var mıydı senin
> Ve duvardaki bu resim
> Evlendiğin günü mü anlatıyor teyzeciğim?"
>
> '- Was your name Estrella
> auntie that lived in this house before us?
> Did you have kids
> and this picture on the wall
> does it depict the day you were married my dearest auntie?' (Yashin *Collected* 46; my translation)

[10] By 'fetishism', I refer to Marx's notion of "commodity fetishism" that identifies the superstitious social values given to objects that falsely creates an "obscure hierarchy of value" (Oxford Reference n.p). The value given to these material remnants in discourses of nationhood, rather than the resolution and restoration of the Cypriot conflict, perfectly exemplifies the fetishist qualities of these objects.

[11] Page numbers for Yashin's poems refer to his collected poetry anthology in their original languages. Yashin's poetry is largely being translated into English, soon to be published under the title 'Caretaker of Ghosts: Selected Poems (1977-2017)'.

The poem starts with unanswered questions, an inquisitiveness that symbolises the putting-together of a life that is unreachable, through the biographical aspects of abandoned objects. Considering the timestamp of the poem as "Ankara, 1979", we understand that this poem captures the moment before border-crossings, where the previous owners were truly untraceable. Moreover, Yashin's location emphasises the hauntology of these objects, which remain vividly in the poet's mind even when living abroad. In their afterlife as repossessed objects, the photographs of the wedding day are like the images Arinc describes as the commemorations of peaceful times (197). The first poetic introduction of Yashin's childhood home is immediately marked by its pre-ownedness, and uncanny unfamiliarity. Yashin is thus in a constant battle to dispossess the haunted objects from the ghosts of the previous owner. The poet struggles between tracing the ghosts through their materialisations, and trying to cage the ghosts into the pictures that give them a face:

> Dipcikle kırılan kapısın
> Yabancıları giydiren elbise
> Başkalarına aş pişiren tencere.
>
> Eski bir fotoğraftan başka birşey değilsin
> Albümlerde bile kalmadı yerin
>
> 'You are the door broken by a rifle's butt end
> a dress that dresses up strangers
> a pot that cooks food for others
>
> You are nothing more than an old photograph
> even in the albums you don't have any space left.' (46)

These remnants are reminders of the violent past that brings Yashin and his family into the house. The uncanniness of Yashin's ownership over the repossessed house is reflected with his self-alienation. The current owners are depicted as "strangers" to the dresses, and "others" to the repossessed kitchenware. The objects are given a subjecthood over the household that emphasises the estrangement felt by the displaced family. Through this hauntological

approach to the remnants, Yashin recalls his childhood home, and depicts the double-sidedness of the mental "slippage" (Kemal 17) between what was once owned and what is now 'homely'. Although Yashin attempts to reject the hauntological remnants by forcing the ghosts of the previous owners to become "nothing more than an old photograph" and rewriting their memories by refilling their albums with new memories, the ghosts never leave entirely.

Yashin demonstrates a similar material sensibility to Kemal's key fetish, which are connected by a hope for retaliation, and a guilt complex developed from living with ghosts. The poet hopes for a future where he can return everything he has repossessed from the presumed daughter. In the third section, Yashin muses about the potentials of meeting this girl, and the possibility of her being killed during the conflict (*Collected* 47). Looking at the partially-read copy of Konstantin Simonov's *Nobody is Born As Soldier*, Yashin imagines an alternative reality with the elder son of the house, inspired by the biographical connotations of the book:

> Anılarımız olsun isterdim senle
> Birlikte dondurma yemek
> Elin kesilince pamuk vermek
> Paltonu giyebilmek yağmurlu bir günde.
> Ve bilesin isterdim şaştığımı kendime
> -yarım bıraktığın kitaba
> Nasıl devam edebildiğ'me burada, böyle.
>
> 'I would have liked to have memories with you
> to eat ice cream together
> to give you some cotton when your hand was cut
> and to wear your jacket on a rainy day
> And I would have liked for you to know that I am surprised at myself
> - how I continued on with the
> book you left unfinished, here, at this state.' (47)

Yashin uses a language of restoration, with the "cut" hand symbolising the shared wounds of war, and the shared "jacket" signifying fraternity. These ghosts depict a desired peaceful futurity, resembling what Fisher defines as the "spectres of lost futures" (Fisher 33). While

desiring reunification, Yashin's ghosts remain haunting because of the acknowledgement that this future is lost to circumstance. This realisation becomes stronger in the final section, where the poet repeatedly pleads "Ben katil değilim" ['I am not a murderer'] (48). The poet asks for forgiveness from the objects of the house, instead of the ghosts. These objects of commemoration become the very things that keep the memory, and host the ghosts of partitioned Cyprus.

Reading Looted Objects

The object-oriented lens can help us connect divided cross-communal conversations about the haunting power of other looted objects of war as well. Literary depictions of looted objects from both sides of Cyprus informs us about the material atrocities committed during and after the conflicts. While we observe this in *Shadows* with Anna's return to the abandoned village, Zaim depicts the black markets of the stolen religious and historic relics more closely in *Mud* (2003), another feature film from his Cyprus Trilogy. In a signature expressionist, magic realist style, Zaim uses the plot of the looted Kybele sculpture in *Mud* (Fig. 12) to bring awareness to "one of the most systematic examples of the looting of art since World War II" (Morris n.p) in the north. There are many explanations for the increase of lootings in the north, and what Navaro calls the "make-believe" system of the de-facto government is one of the largest factors. Some critics also state an attempted erasure of Greek Orthodox Cypriots from the lands of the Turkish Muslim Cypriot nation-state "to eliminate their presence" (Morris n.p), which further enforces their absent-presence. This process is

similar to Papadakis' observations of nation-building through "ritual commemorations" (*Nation* 254) that decide what gets to be remembered for which political ideology.

Fig. 12 *Looted ancient sculpture of Kybele. Screengrab from Zaim's 'Mud'*

However, looting is not limited to one side of the divide. In his travelogue *Eureka! Rummaging in Greece*, George Mikes writes of his travels in Cyprus, describing the armed enclaves TsCs were forced into after 1963, from where "[t]he Turks can actually see their former dwellings […] but the Greeks will not let them back to their looted and half-destroyed villages" (Mikes 117-8; qtd. in Papadakis *Aphrodite* 242). Hence, such nationalistic, emotionally-charged narratives exist cross-communally, with both sides blaming the motherland nationalisms of the corresponding community.

While avoiding the blame-games surrounding this issue, I analyse two poetic approaches to lootings by the TsC Gur Gench, and GsC Niki Marangou, that capture these objects' affective and hauntological properties. 10 years after Marangou's unexpected death in a car accident, Gench dedicated his book *Arzu Kılavuzu* ('Manual of Desire', 2023) to the beloved poet. Considering their poetics in unison provides a two-sided dialogue on the

matter, after which I conclude the Chapter with a consideration of contemporary restorative justice projects that centre on the biographical and hauntological objects of Cyprus.

There is a sinister spectrality and guilt complex surrounding lootings these poems emphasise. Gench's *Sakangur* (2015) features the poem 'Ganimet Laneti' ('Curse of the Loot') that recounts acts of violence committed towards the remnants of the displaced GsCs in the north after 1974. Resembling Yashin' poem, Gench focuses on the attempts to kill the ghosts haunting these objects:

> Heykellerini kırdık.
> Domuzlarını mızraklayıp
> Çocukluk fotoğraflarıyla birlikte yaktık.[…]
> Futbol sahası yaptık mezarlarının üstüne.
> Anılarının içine yıktık kerpiç duvarları.
> Ağaçlarını kestik. Gölgelerini bile öldürdük.
>
> ' We tore down their monuments.
> We speared their swine
> And burned them with their childhood photographs.[…]
> We built football fields over their graves.
> We broke down their mudbrick walls into their memories.
> Cut down their trees. Killed even their shadows.' (Gench 25; my translation)

The simple parataxis of Gench's poem creates a confessional tone. Lines are formed by stative sentences that depict the destruction of homely objects like "photographs", and communal objects like "monuments", "graves", and "trees". Every aspect of the Greek-speaking community's existence is antagonised by an indistinct community "we", emphasising a sense of complicity. The looted objects of Gench's consideration are material commemorations, with monuments, graveyards, photographs being common areas of spectrality in Walton & Ilengiz's afterlives framework. These objects are haunted by the spectres of the villainised 'others', and their destruction strengthens the discourse of national creation connecting the 'we'. Gench expands his consideration to the ecology that remains from the displaced with the annihilated "swine" and "trees". Historically, the livestock of the

displaced communities were targeted during the conflicts, and Gench's "swine" becomes symbolic of religious differences, with pork being haram in Islamic practice. Much like destroyed and looted religious relics, the killing of swine is an act of purifying religion in the nation-state. Moreover, according to ancient Cypriot belief, trees keep the spirits of ancestors, and Gench deals with this theme regularly. In his couplet 'Ölüme Karşı' ('Against Death'), Gench writes: "Sevdiği bir ağacı besliyor/ buraddaki her ölü" ['Every dead person here/ is feeding a tree that they love'] (15; my translation). Adding to the discussion of hauntological objects, Gench demonstrates how nature is also a material commemoration haunted by the spectres of 'the other'. Considering shadows as objects once again, the line "Killed even their shadows" epitomises the acts of erasure, demonstrating that even the non-material, non-corporeal remnants were villainised in the rhetoric of nationhood.

Gench's confessional tone changes with the breaking of the octet. The poem is finalised with a couplet that marks the paradoxical nature of combatting the absent-presence of a community that is still-present:

> Bir daha geri gelmeyecekler sandık.
> Geldiler. Ellerinde kapılarımızın anahtarı…
>
> 'We thought they would never return.
> They did. In their hands the keys to our doors…' (25)

This volta marks the moment of confrontation between the two communities, or the opening of border-crossings in 2003. The symbol of the "key" appears once more, recalling Kemal's key fetish. The confrontation is strengthened by the shared wish to "return", ending the slippage between a homely past and unhomely presents. This motif captures the paradoxical uncanniness of repossession, where both key-holders feel equally unhomely upon return. Gench ends the poem within this deadlocked moment of nationhood discourses with a symbolic ellipsis, anticipating the recognition of both side's presence and authority over shared spaces.

The poetics of Marangou respond to the looting from across the divide, with the poem ‘Για Τουσ Φιλουσ Στο Βορρα’ (‘For the Friends in the North’ Marangou 14-5; trans. Xenia Andreou). Written in 2005, 2 years after border-crossings, Marangou reflects on a recent experience of return. The poet starts with a warning “μι νομίζετε, φίλοι απο το βορρά,/ ότι αυτό που συνέβηκε το '74/ δεν απλώνει σαν κηλίδα στη ζωή μου,/ κάθε μέρα” [‘don’t think, my friends in the north,/ that what happened in ‘74/ does not spread like a stain across my life,/ every day’] (14), describing her experience with partitional hauntology, while defining her friend and foe.

Marangou recounts the spectral memories of their house in the north, and the objects they abandoned, that carry their biographies:

> Το φεγγάρι ξεπροβάλλει σα μία φέτα καρπούζιου από τη
> θάλασσα
> και η πεθαμένη μητέρα μου στη βεράντα του σπιτιού μας
> στην παραλία της Αμμόχωστου μας φωνάζει
> να βγούμε από το νερό.
> Είδα έναν πίνακα που ζωγράφισε τις προάλλες
> στον τοίχο μιας ταβέρνας στο Καρπάσι.
> Μίας ταβέρνας που την αποτελούσαν κλεμμένες καρέκλες,
> κλεμμένα τραπεζομάντηλα κλεμμένες πόρτες,
> κλεμμένα χερούλια.
>
> ‘The moon rises like a slice of watermelon from
> the sea
> and my dead mother on the veranda of our home
> on the beach of Famagusta is calling us to
> come out of the water.
> The other day, I saw one of her paintings
> hanging on the wall of a tavern in the Karpass.
> A tavern made up of stolen
> chairs, stolen tablecloths, stolen
> doors, stolen handles.’ (14-5)

The poet’s narrative is haunted by the ghost of her mother, attached to their abandoned home in Famagusta. The spatio-temporal slippage is represented with the juxtaposed homely imagery of “slice of watermelon from the sea” and “home on the beach”, alongside the uncanny present of the tavern of looted objects. Marangou observes these “stolen” objects as

biographical, acknowledging their material afterlives as repurposed loots. The epiphany that they are stolen arrives upon the recognition of Marangou's mother, haunting her own portrait. The painting becomes a biographical object of the mother, a symbol of how her life has been stolen from her by the conflict, and a re-confrontation with the hauntology of partition.

The poem then breaks into irregular prose, in the form of dialogue between Marangou and the innkeeper, in an argument of ownership. Despite Marangou's proof, the poet meets a counter-argument that stays with her:

> «Τώρα όμως είναι δικό μου», είπε ο άντρας που ήρθε από
> το μέρος που ανατέλλει ο ήλιος (έτσι μου τον περιέγραψε
> η γυναίκα του). «Είναι δικό μου τώρα», είπε
> «ganimet, έτσι το λένε στα τουρκικά».
>
> "But now it's mine", said the man who came from
> the place where the sun rises (that's how his wife
> described him to me). "It's mine now," he said,
> "ganimet, is how they call it in Turkish." (16-17)

This repetitive assertion of ownership reflects how the echoes of this interaction continue to haunt Marangou. Furthermore, the poet's non-descript wording to describe the looter's country of origin is interesting. Written for a "book exhibition in Istanbul, Oct. 2005", according to the poem's timestamp, the poet does not directly state that the looter was a Turkish settler that arrived in Cyprus after TRNC's creation. Instead, the poet breaks down the word 'Anatolia' into its etymology, "ανατέλλει ο ήλιος" ['the place where the sun rises'], which delivers the insinuation through its homophony. Marangou remarks the illegality of the situation, and the unspoken irony of claiming ownership over a signed object. The word "ganimet" for 'loot' crosses language barriers, and remains as a hauntological echo of the interlinking material afterlives of the Cypriot conflict. Marangou's personal tone and first-person narration focuses on the affect of the confrontation, instead of providing an argument of righteousness. It is silently acknowledged that the conversation has nuances, and the deadlocked dialogue on the material remnants are represented by the bathos of the

interaction. What this poetic dialogue between Marangou and Gench can demonstrate is the shared regret and contempt towards this unresolved issue that we can find across the literatures of Cyprus.

Conclusion

The object-oriented hauntological lens provides a material approach to hauntology and spectrality in the literatures of partition that showcases the cross-communal transference of the ghostly elements that haunt the material commemorations of Cypriots. It reveals that materials we take as sub-human, and shadows we take as secondary, can be combined to uncover the hauntological, affective, and cultural aspects within narratives of conflict and nationhood. These objects become literary muses, and shared symbols of conflict and peace, of colonial influence and post-colonial selfhoods.

The repossessed and looted objects are increasingly becoming significant in initiatives seeking restorative justice in the island. To finalise this Chapter, I want to draw attention to such attempts that recognise the importance of these objects haunted by partition. Alongside Tsangaris' reanimation of Kalikandjari with his traditional woodprints, and Seylani's cross-communal revival of Karagöz puppetry, the multi-communal organisation of Famagusta New Museum which seeks to generate cross-communal public discourse and artistic creation, has recently created the Lost & Found digital archives. Their website explains that this is a digital repository of objects found by the "others" in 1974 and after in their repossessed houses (FNM n.p). At a time when even the unwilling possession of a looted object has become criminalised, FNM demonstrates the power held by these spectral objects in the reconciliation process. These attempts echo the hauntological framework's solution for hauntings, which is to "learn to live with ghosts" (Derrida *Spectres* xvii), by redirecting them towards restorative discourses. As Argyrou states, "[w]e may not be able to put spectres at rest, chase the

shadows away, and construct a world suffused with light but perhaps we can learn to live with them, become so familiar that, if nothing else, they no longer cause the kind of nationalist nightmares that Cypriots know only too well" (46).

In the next Chapter, I turn to the hauntology of the spectral landscapes of Cyprus after partition. These narratives of haunted spaces, akin to the discourses of haunted objects, allow both nationalist and unificationist literatures to prosper, which are exemplified by the poetics of the Cypriot communities.

Hosting the Ghost:
Poetics of Partition & Unification in Spectral Landscapes

Introduction

Turning to the spaces formed by accumulated remnants of conflicted pasts, displaced lives, and unrealised futures, we observe that spatial depictions and discourses concerning partitioned Cyprus refer to hauntological absent-presences in similar ways. Observing such haunted spaces of Cyprus, Yael Navaro's ethnographic research provides vital observations and useful theoretical concepts. Navaro's *The Make-Believe Space* (2012) depicts the formation of a 'sovereign' nation-state in the north by TsCs following 1974, amongst the ruins of war, and remnants of displaced GsCs. Navaro states that the partition is "tangible" in domestic, natural, and social spaces, "inscribed all over the materiality, physicality, texture, surface, and territory of Cyprus. It has transformed the land (not just the landscape)" (Navaro-Yashin *Make-Believe* 10). Observing the nation-building processes of TRNC in its early days, we can identify continuous processes of the 'make-believe', contested by the ghosts of the displaced.

"The material crafting is in the making", states Navaro, while "[t]he phantasmatic work is in the believing" (5) that northern Cyprus is entirely owned by the TsC community. The de-facto state attempts to overwrite the history of territories entirely – re-distributing houses and fields previously owned by GsCs; re-naming streets, towns, and cities that had referential names to the Hellenic heritage of the island. Papadakis shows the similar case of the southern state, where "obsessive efforts to inscribe the national Self on the landscape and erase the Other" (Papadakis *Bridge* 3) demonstrate a continuous struggle to create a national identity through spatial domination. This becomes a shared toil across the changing and out-

of-joint landscape of Cyprus, as Kemal states, as place names are constantly altered by the hegemonic and colonial "Name Games" of partition. Kemal perfectly summarises the dual-sided competition to change names as a "demographic and cartographic cutting and compartmentalising of people and place through naming", explaining that it is a "mental and physical invention that enables the namers to have total knowledge and power" (Kemal 15), as partition cases worldwide, such as in Ireland, and Palestine, continuously demonstrate. Through a hauntological lens, this palimpsestic, oversubscribed graveyard of past-names becomes a challenge for the present-moment inhabitants. Many Cypriots refer to places using their previous and current names simultaneously, creating an overlapping mental map of past and present spaces.

The muddled state of Cypriot spatio-temporal comprehensions, the absent-presences of the past, cause a phenomenon comparable to Derrida's anachronistic "spectral asymmetry" (*Spectres* 6). They confirm that hauntology "concerns a crisis of space as well as time" (Fisher 28), and rightfully combines spatial and temporal matters. Staying on the North, at a time when border-crossings were difficult, if not impossible, Navaro highlights similar psycho-social syndromes that living with(in) the remnants of a previously-shared space bring, explaining the ghosts of previous owners refuse the attempts of erasure through their materiality:

> The objects left behind (homes, fields, trees, and personal belongings) continued to be associated with members of the community who had fled to the other side. The ascription *Rumdan kalma* (left from the Greeks), used to this day by Turkish-Cypriots in reference to objects, houses, or fields, is a recognition of the previous life of these materialities, as well as of the force or affect they maintain in their post-1974 afterlife. In other words, northern Cyprus is a space where the spectral is visible and tangible. (*Make-Believe* 13)

The attention required for analysing ghosts of space and the spectral landscapes of partition is stressed once again. The spectral elements within the poetics of these spaces are not merely aesthetical, but political and psycho-social. The north (alongside the rest of the postcolonial

partitioned island) becomes a "phantomic space" according to Navaro (13), that hosts both the living inhabitants, and the absent-presences of previous or deceased inhabitants. Much like Derrida's perceived power of the haunting dead over the haunted living (*Spectres* 59), Navaro's phantasms challenge assertions of nation-creation procedures and ideologies, as they "exert a force against the grain of the make-believe" (*Make-Believe* 15). The absent-present previous owners, the remainders of pre-partitioned lives, or simply "the phantoms, in the shape of built and natural environments, survive and challenge the agencies geared to phantasmatically transform a territory" (15), Navaro posits.

Despite Navaro's justifiable lack of consideration for both Cypriot nation-states, the spectrality discussed remains arguably applicable to both communities' experiences, with *Make-Believe* providing a good sociological context for approaching the poetics of haunted spaces in Cyprus. Where such considerations fall short, the critical studies of Papadakis, Kemal, Colin Sterling, and Alev Adil expand the evaluations of the crisis of space and spectrality across the divide. For my spatial evaluation, Navaro's conceptualisation of a ghost is fundamental, and as I argue, travels across the literatures. Navaro introduces this new, political ghost by making the following proposition:

> Here, the ghost is material (if not physical or embodied). It exists in and through non- human objects, if not as an apparition in human form or shape. Rather than standing as a representation of something or someone that disappeared or died—which would be a simulacrum—a ghost, as conceptualized out of my ethnographic material, is what is retained in material objects and the physical environment in the aftermath of the disappearance of the humans linked […] It is not that Turkish-Cypriots spoke of actual ghosts (or djins) appearing to them but that the objects and spaces left behind by the Greek-Cypriots exert an effect (and affect) of haunting through the ways in which they get tangled around the feet of northern Cypriots in their inhabitation of Greek-Cypriot properties, as well as their economic transactions in and through them. This haunting, then, exerts a determinate force over politics in northern Cyprus. (*Make-Believe* 17)

As Chapter 1 argues, both Turkish and Greek Cypriot literatures do utilise cultural representations of spectres, along with simulacra of loved ones to the same political and

affective extent. However, Navaro's material and spatial ghosts of the phantasmic state become crucial additions for the hauntology of partition studied. Although limited in its elaboration, Navaro's understanding of "affect" here is shaped by Spinoza's interlinking of humanity and Nature under the singular "*affectus*" (*Make-Believe* 26), Latin for 'disposition', that signifies the transmission of emotions from non-human objects and spaces, such as a "melancholy" discharged by the "environment of ruins" Navaro studies in Northern Cyprus (Navaro-Yashin *Affective* 14). This concept remains useful for approaching the poetics of spectral landscapes.

In my analysis, Navaro's conception of ghosts is accompanied by Bell's "ghosts of place": another socio-spatial consideration of spectrality that gives a "sense of social aliveness to a place" (Bell 815). According to Bell, these "felt presences" in social spaces belonging to past, present, and future selves, along with other absent social figures, are instrumental in constituting "the specificity of historical sites, of the places where we feel we belong or do not belong, of the boundaries of possession by which we assign ownership and nativeness" (814). Hauntology is thus restated as a spatial issue, a matter of navigating through the palimpsestic existence of past, present, and future lives. In the Cypriot context, the poetics of spectral spaces also closely deal with these issues of belonging.

In this Chapter, I observe haunted spaces across the poetics of the partitioned phantomic states, along with the spectral poetics of the dividing No Man's Land. Working across the division, I demonstrate how these spectral spaces are utilised for various poetic and discursive purposes of identity- and nation-creation. My consideration of interlinked identities and spaces follows Kemal's notion that "the people of Cyprus, who have been partitioned for decades, if not centuries, have shared 'identities' determined by places and spaces throughout history" (Kemal 5). While Kemal provides analyses for some of the poets I study here, she considers these apparitions of the past and future as nostalgic memories,

alongside which I wish to emphasise the affective and hauntological power within these apparitions.

Poetry of Phantomic Spaces: Abandoned Homes and Cities

The spatial consideration of spectrality here starts within the phantasmatic domestic and social spaces of the partitioned states, utilising Navaro and Bell's conceptions of material and spatial ghosts to demonstrate how the poetics of spectrality in these landscapes exemplify the hauntology of partition, while partaking in discourses of various nationalist and post-nationalist ideologies across nation-states.

Returning to the Haunted House

Yashin's poetics of haunted domestic spaces are a crucial starting point, given that his spectral considerations had a symbiotic relationship with Navaro's ethnographies when the two were married. Similar to Yashin's deported-ghost protagonist in *Sınırdışı*, and his auto-poetic laments of displacement, conflict, and vindication of peaceful (co)existence, Navaro's ethnographic subjects in the north address a feeling of "'being in the abyss', or 'hanging in the middle'" (Navaro-Yashin *Life* 109). Yashin's family house in Neapolis, Nicosia, from which his family was uprooted from, becomes a poetic symbol of the disjoining of time experienced by postcolonial and partitioned Cypriot subjects after their displacement. Experiencing three hegemonic leaderships from his birth onwards, Yashin's poem 'Gizli Izler' ('Hidden Marks') from *Hayal Tamiri* ('Dream Repair', 1998) shows how the domestic space is altered by the spatial domination tactics of each hegemonic authority, resulting in a palimpsestic "make-believe upon a make-believe" (Navaro-Yashin *Make-Believe* 11) that

suspends the colonised and partitioned subjects in time. Yashin plays on the address of his house:

> Tarih: Mart 1958
> Adres: 12 Queen Victoria Street, Neapolis/Nicosia
>
> Tarih: Aralik 1963
> Adres: 12 Οδός Καραϊσκάκης, Νεάπολη/Λευκωσία
>
> Tarih: Temmuz 1974
> Adres: 12 Sehit Ahmet Kaya Sokağı, Yenişehir/Lefkoşa
>
> Burada oturmuyorum artık.
> Ben bir başkasıyım nice zaman var.
>
> 'Date: March 1958
> Address: 12 Queen Victoria Street, Neapolis/ Nicosia
>
> Date: December 1963
> Address: 12 Odos Karaiskakis, Neapoli/Levkosia
>
> Date: July 1974
> Address: 12 Sehit Ahmet Kaya Sokagi, Yenisehir/ Lefkosa
>
> I do not reside here anymore.
> For quite some time I have been somebody else.' (Yashin *Collected* 317; my translation)

This simple repetition of the address demonstrates the identity and displacement crises that characterise Yashin's earlier poetry, with this poem dating back to 1997, according to the timestamp "Londra (Atina, Lefkoşa), 1997" ['London (Athens, Nicosia, 1997'] (318). The constancy of the homely space is juxtaposed with the infrequent alterations, and Yashin's three different places of habitation through the writing process provides a biographical explanation to the feeling of "being someone else" in a state of societal exile. These dates combine Yashin's personal identity with Cyprus' national identities, with 1958 being the year of his birth; December 1963 being commemorated as the date intercommunal conflicts broke out after a brutal attack by the Greek-speaking Cypriot guerrilla paramilitary organisation EOKA (Papadakis *Nation* 264); and July 1974 marking the military intervention of Turkey

that divided the island. The abandoned house that haunts Yashin's imagination is equally subjected to the change of colonial and national authorities, exemplifying the political, material ghosts that Navaro observes. The street names are significant in demonstrating the commemoration processes by each hegemonial power, with "Queen Victoria" justifying the British colonial ownership of the colonised island through the righteous prowess of the monarchy, and "Odos Karaiskakis" alluding to Georgios Karaiskakis, the leader of the Greek War of Independence against the Ottomans. While "Şehit ['Martyr'] Ahmet Kaya" does not refer to a specific historical figure, it represents the commemorative (and hauntological) practice of the northern state to name streets after the martyrs of 1974. Yashin states his discomfort with this practice in another poem from 1979 titled 'Sokağımızın Masalı' ('The Tale of Our Street'; *Collected* 67) by saying "Kimse anımsamıyor Generalim/ bizim sokağın adı neydi/ "Şehit" olmadan." ['No one remembers sir general/ what was the name of our street before it became "Martyr"'] (Fig. 13; *Collected* 68).

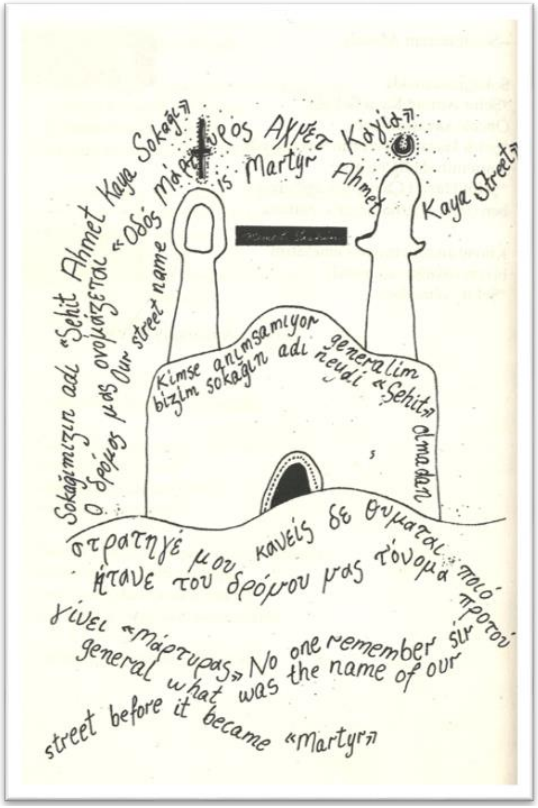

Fig. 13 *Drawing of a church-mosque, and tri-lingual poem from Yashin's first collection 'Sevgilim Ölü Asker' ('My Lover the Dead Soldier').*

The hauntological depictions of this house reappear in a poem from 1988 in Yashin's *Sözverici Koltuğu* ('Wordgiver's Seat', 1993). In 'Ölü Ev' ('Dead House'), Yashin writes from the house he has returned to, focusing on the absent-presences and ghosts of ancestors:

> *ve babamın ilk şiirlerini yazan bu daktilo, annemin aşka düşüp öldüğü bu ev -- her savaşta esir edilen, kurşunlanan, yakılan, Osmanlı sandığındaki çeyizleri yağmalanan – ve bir ailenin bütün kadınlarını çırılçıplak gören aynalar, aynalar, yüzlerini çarsaflarla örten aynalar – ve sarmaşık güllerinin yabanıl pembe kokusundan başka tüm çiçekleri kuruyup giden – büyük ninemin ak dantel örtülerle sakladığı zaman – öldürüldüğü yere dönen şu küçük hayalet – kesilen selvilerin uzun sessiz gölgeleri – ve şimdi bu evin bütün sakinleri savaşın deli-kahkahasıyla çınlayıp duran fotoğraflardan gözetliyorlar yarıgeceyi – niçin gülümsediğini kendisi de unutan fesli bir adam bakıyor camın arkasından – ve bana ait herşeyi öldürenlerin beni neden sağ bıraktığını düşünüyor ev – ve bu şiirin cağırıldığı çocuk odasında ışıklar yanıyor birden*
>
> Ölü Ev Ölü Ev Ölü Ev
>
> Şiirden başka birşey olamaz
> Bu eve beni döndüren.
>
> 'and this typewriter that wrote my dad's first poems, this house where my mom fell in love and died in – the one that fell hostage in every war, got bullet-riddled, burned, the dowry in her Ottoman chest looted – and the mirrors that saw every woman of a family naked, mirrors, mirrors that shrouded their faces with sheets – and the one whose every flower wilted away other than the wild pink smell of the roses from the vine- the time my great grandmother hid with white lace embroideries- this little ghost that returns to where it was killed - the long silent shadows of the cut-down poplars – and now every resident of this house watch over midnight from the photographs echoing with the mad-laughter of war – a fessed man who forgets why he is smiling is looking from beyond the mirror – and the house is wondering why those that killed everything that belonged to me has left me to live- and in the kids room where this poem is spoken out the lights come on suddenly
>
> Dead House Dead House Dead House
>
> It can be poetry and nothing else
> that made me return to this house.' (*Collected* 277; my translation)

This dialectic between dead and living houses becomes potent across literatures of the partitioned north, with Navaro's "living house [that] can be detected from the watered plants, bushes, and trees that have grown to hide and surround it" (*Life* 115) being comparable to

Yashin's "Dead House" distinguished by "every flower wilted away other than the wild pink smell of the roses from the vine" and "the silent shadows of the cut-down poplars". The 'Dead' house is ironically active inside, with the ghosts of the house acknowledging Yashin's intrusion, and the house itself "wondering why" only the poet remains to meet it again. The shadows of absent trees combine with the sensual experiences of the social environments of the house from when it was 'alive', with "every resident of the house" existing in a palimpsestic defiance of space and time, as Yashin traces his own memories amongst them. Such experiences of spectral spaces have multiple explanations, with Bell describing the combined hauntology of objects and spaces as a social phenomenon. According to this description, "we experience objects and places socially; we experience them as we do people. Through ghosts, we re-encounter the aura of social life in the aura of place" (Bell 821). Hence, through the ghosts of past inhabitants (including the "little ghost" of himself, returning to an abandoned domestic life), Yashin experiences the multiple social fabrics that are interlinked over space and time.

Similarly, Lipman's anthropological observation of haunting experiences suggest there are certain "geomantic weak spots" for ghosts (Lipman 13), such as the mirrors and thresholds Yashin's narration lingers around. Lipman posits that there is a specific sensitivity to multi-sensory experiences ignited by objects of others, which triggers a spectral "re-memory", or a "conceptualization of encounters with memories, stimulated through scents, sounds and textures in the everday […] signifiers of "other" narrations of the past not directly experienced but which incorporate narrations of other's oral histories or social histories that are part of the diasporic community's re-memories" (Tolia-Kelly 1; qtd. in Lipman 54). These ignited memories and re-memories combined make the house a deeply spectral space, the reflection upon which is made poignant by the abandonment of the homely after partition.

Yashin becomes a stranger to his house, and is susceptible to the affect its ruins discharge. Undoubtedly, Yashin feels nostalgia and melancholia upon entering his family house. Yet, the pondering of what "made [him] return" showcases a deeper commemorative and affective force to this spectral landscape. Writing of his poetic and familial heritage with the remnants from his nationalist poet father, Özker Yashin, alongside an ancestor of Ottoman origin in the shape of "a fessed man", Yashin captures the disposition of a commemorative space of Turkish Cypriot history and memory, similar to those characterised by Bryant & Hatay as "dispositions such as resolve, determination, and endurance that appear both to describe who 'the Turkish Cypriot' is today and to constitute it" (86). Thus, the return to the spectral house is a total return to roots and personal histories for Yashin, demonstrating how much national and personal memory is imbued into spaces in the shape of material ghosts. These spectres arise in a house that is a "hostage in every war", reminding us that they are not at all de-political, with each haunting carrying a political condemnation of war. Yashin's unhomely dead house symbolises the desecration of conflict and partition, evoking simultaneous complex feelings in the returning poet.

Following the mass displacement movements after partition, spectral returns to abandoned homes become a common trope across the literatures of both communities, and requires much more critical attention. Not all writers share Yashin's ability to enter their lost houses, and instead project the ghosts of a lost life over to the 'other side' of the island. One example is Claire Angelides, whose epic poem *Πενταδάκτυλος ο Γιος μου* ('Pentadaktylos My Son') discursively utilises the ghosts of the victims of war to reflect on lives and properties lost to conflict and displacement. Angelides' poem is evocative in its nationalist discourses, and builds on the image of a lost son that haunts the desecrated Pentadaktylos/Beşparmak mountain range in the north, where a mural of TRNC's flag is visible from the south. This poem heavily relies on national symbolism and representation of the lost homes in the north

(in Angelides' case, Famagusta) through Pentadaktylos, which becomes "an image of political significance, of uncertainty and anxiety for the future" within GsC literatures (Pellapaisiotis 4).[12]

Continuing with the poetic encounters within abandoned homes, I turn to Stephanos Stephanides' *The Wind Under My Lips* (2018), an experimental and multi-media collection of poetry, prose, and visuals from across the poet's wider works, which can be considered a parallel form to "the supplementation between places, spaces and identifications with positions that provides an understanding of Stephanides' production of Cyprus" (Kemal 227). Across multiple fragments within *Wind*, Stephanides stitches together the story of his return to his childhood village of Trikomo (now 'Yeni Iskele') in the north, where he encounters various phantoms. In the first prose fragment 'The Wind Under My Lips', Stephanides recalls his return to his birth-house after thirty years of partition, focusing on the identifying "green balcony" (*Wind* 46) of his house, which Kemal interprets as a spatial representation of Stephanides' political and diasporic "middle positionality" to the Cypriot deadlock narratives and discourses (Kemal 223). Stephanides writes with a pensive and wistful tone that bears his intimate thoughts upon returning to his birth-room, after the new TsC owner of the house unlocks the door:

> I was trying to find words to explain my preternatural or natural instincts that drew me to that room, the stranger with the key came and let me in, following me in discreetly as my eyes surveyed the wooden floors and high beamed ceilings. I stepped out on to the balcony and looked over the village skyline and the road outward lined with acacias that would eventually reach the sea and would wind along the coastline to Salamis. The stranger with the key kept his distance so as not to disturb my communion with whatever revenants I had come to find. As we exited he gave me a key ring with the initials of the name of his political party and gestured with words of appreciation for my visit, kissed me on each cheek as he bid me "güle güle", and a wish for peace. With this message and wish, I wandered away in my spectral reverie contemplating

[12] I would like to point out the vast range of spectral elements across nationalist literatures that make discourse-pragmatic allusions to the aftermaths of war and conflict, and perpetuate divisive, one-sided victimhood narratives. I choose to focus on narratives of return to these phantomic spaces, as they have arguably become more prominent in contemporary literatures, and are less charged with motherland nationalist ideologies.

> whether love might be just a rehearsal for departure to some unknown other place (*Wind* 48)

The poet is overcome by emotions, evoked by memory and re-memory that re-entering his house brings back. The heavy emotions felt when Stephanides looks out onto his village on the balcony are described by the poet as "revenant" spectres that haunt him, emphasising the hauntological power of this place. The "key ring" becomes an interesting object here, symbolising that although there is a wish for restoration on both sides, the ghosts encountered in these spaces are political, rather than personal. Thus, Stephanides' visit is not just a nostalgic return, but a political statement. The narrator's "nostalgia position" achieves a pensive reflection on the overlaying of childhood and adulthood that attempts to "capture, cross and blur partitioned Cyprus in various ways that operate between childhood-adulthood moments in relation to place and space" (Kemal 251). While Stephanides' nostalgia does allow a disjoining of the present moment with memories of childhood blending in, I argue that this moment is more than mere nostalgia, and bears hauntological value as well: the past Stephanides reflects upon evokes an uneasy, contemplative state of "spectral reverie" that is less comforting than pure nostalgia for the poet.

Similar hauntological descriptions are traced across Stephanides' *Wind*. Even when far from home, the poet's sensory memory of this house is triggered by random stimuli, such as in the poem 'Life's Weight', where the sound of bare feet walking "Resonate with [his] grandmother's footsteps" (62). The familiar imagery is accompanied by the haunting afterlife of his lost village. The poet spirals in-and-out between the present moment and haunting memory, pondering "And you think of her house and ask/ How much rubble must you pick up/ To rebuild it from the discarded limbs/ Or just leave it to the strangers who inhabit it/ And who in their strangeness resemble your kin" (62). In Derrida's phrasing, there is an affective and emotional attempt in Stephanides' mourning to "ontologize remains" (*Spectres* 9) of his childhood, family, and village. Home consists of "rubble" in his memory, providing another

palimpsest of overlaid lives with the "strangers who inhabit it" now. Nevertheless, Stephanides remains capable of addressing the resemblance between the previous and current inhabitants of the spectral landscape, characterising what Kemal deems a "post-Linobambakoi hospitality, which identifies with multiple 'positions' that carry the weight of diasporic and Cypriot experiences within the colonial, postcolonial and partitioned moments" (214). Honouring the Linobambakoi people of Cyprus, a group of Greek Orthodox Cypriots who converted to Islam under Ottoman rule, hence breaking down religious and national binary expectations, Kemal fashions a postcolonial Cypriot identity and political stance that recognises the hybridity within the diasporic communities of partitioned Cyprus. Stephanides' poetics demonstrate this stance adroitly, by reflecting the hauntology of partition through the ghosts of his childhood and the afterlife of the homely space, while steering away from nationalistic discourses of competing ownerships.

In the poem 'Sentience' from July 2003, the poet writes of the moment of return to his house, where the poetic climax is achieved with the movement of the dead across the divide as messengers ("Everywhere the dead send their messengers/ But many turn their heads away in dread/ We cannot show our passport/ To cross the gate they say/ Yet I have to take the road to find you/ With my eyes open"), with Stephanides picking up the spoken message "in the movement of the wind" (*Wind* 94). The moment of return is monumentalised within snippets of the house, where parallel narrations are achieved with the aforementioned prose fragment:

> Today you will send a stranger to tell me my story
> He will first give me fresh lemonade to quench my thirst
> And with a key open the door of the room
> Where I was born and where you dreamed in your dreams
> As you stood on this green balcony
> With the sea-breeze in your hair
> Looking over rooftops, bell-towers, and minarets
> At the road with the acacias and eucalyptus trees
> And I will hear you speak in the movement of the wind (92-94)

While the green balcony spatially represents Stephanides' "post-Linobambakoi" stance by overlooking "bell-towers" and "minarets" as one vista, it becomes one of Lipman's "geomantic weak spots", or thresholds of hauntings, as a spectral, familial voice responds to Stephanides' call on the balcony. Stephanides makes the hauntological assumption that "the dead can often be more powerful than the living" (Derrida *Spectres* 59), insinuating that his meeting with the new inhabitants of his abandoned house is orchestrated by the dead as oracles. This slippage between the past and present, physical and metaphysical, memory and current, all capture a sensual, hauntological experience triggered by the interactions with the spectral landscapes of partition. Alongside the domestic spaces of homes and streets, these affective discharges are felt through the spectral landscapes with which Cypriots were unable to interact, but merely observe from the peripheries. In the next section, I demonstrate an example that crosses the boundaries of communities in political discourses: the spectral Varosha/Marash, or 'The Ghost Town'.

Fig. 14 *Abandoned buildings inside Varosha, author's own image, 2023.*

Observing The Ghost Town

Varosha is one of Cyprus' most controversial spectral landscapes, and a direct result of partition. Indeed, the political and hauntological poetics and discourses of Cyprus converge in their depictions of this space, reflecting various stances towards resolution. We can utilise heritage researcher Colin Sterling's hauntological approach to this abandoned city to summarise its history. Sterling explains that the entire city was "vacated by residents who assumed they would be able to return in the not-too-distant future. Instead, the Turkish military annexed the area, hastily erecting a perimeter fence of barbed-wire, disused oil cans and corrugated iron which endures to this day" (Sterling *Spectral* 2). The fear of looming conflict in 1974 had forced the GsC residents of Varosha out of their city, and Turkey's annexation of this space to be used as a "bargaining chip" (6) in the Peace Deliberations meant that it was completely abandoned in one day, and remained hastily embordered in that state, without any public entry allowed.

Varosha has since been partially opened to the public in 2020 with the intervention of Turkey, and functions as one of the north's biggest touristic attractions commemorating the 1974 conflicts (Fig. 14). The poems studied here precede this, yet capture contemporary reflections on this spectral landscape accurately. As Navaro observes, the Ghost Town discharges an "affect of melancholy" that causes those inhabiting the peripheries to put the "ruins into discourse, symbolize them, interpret them, politicize them, understand them, project their subjective conflicts onto them, remember them, try to forget them, historicize them" (*Affective* 14-15). Much like Marangou's poetry, where ghosts of a lost childhood haunt Varosha's abandoned horizons (see Chapter 1), we can observe how hauntological narratives combine with political ideologies within the poetic reflections upon this space.

Returning to *Wind*, we find the apt sensual affinity to reflect the hauntology of Varosha in poetic form. In 'Ghost Town', Stephanides writes of a "frail and failing longing"

that seems endless and unfulfilling, leaving the poet wondering "What shadows wait/ On the yonder shore" of futures to come (*Wind* 84). The poet describes his interaction with Varosha from outside:

> Crumbling in quiet resolution
> Varosha beckons and softly
> Whispers in my ear
> Through the barbed wire fence
> *Ars longa, vita brevis est* (84)

There is a hauntological force to the personified spatial ghosts "whisper[ing]" to the poet, while "beckon[ing]" in "quiet resolution". The paradoxical living/dead state of the ruinscape is captured by this juxtaposition of simultaneous loudness and stillness, reflecting the affective force of the spectral landscape upon those who can only witness its slow degradation from beyond barbed wire fences and watchpoints (Fig. 15). Stephanides does not utilise the Ghost Town as a symbol of hopeless division, but rather a problem to be resolved, quoting Hippocrates both in Latin ("*Ars longa, vita brevis est*", 'Skill takes time, and life is short'), and in Greek, in the epigraph. With this aphorism, the poet exemplifies his longing for a future that will restore this ruinscape.

The haunting power of this landscape is used to the benefit of a restorative and peace-demanding discourse by Stephanides. Moreover, the poem's title, analysed alongside Sterling's observations about the epithet 'Ghost Town', refuses to play into the semantic chasm that deems the place inaccessible and isolated, but rather serves as "a provocation – an incitement to imagine new futures for a place widely perceived as 'out of sync' both temporally (with the present) and physically (with the surrounding landscape)" (Sterling *Spectral* 5). The poet imagines the potential this place would offer to Cypriots if its former glory was restored.

Fig. 15 Varosha through binoculars from the roof of the Famagusta Municipality Cultural Centre, Sterling 'Spectral' p.11

Across the divide, Alev Adil writes of Ghost Town with a similar spectral lens in her collection *Venus Infers* (2004). Thoroughly a hauntological text, *Venus'* first part titled 'Dead Sister/1974' deals with the mythologised birth of Adil's ghost-twin, who embodies the possible lives Adil loses to the Cypriot conflict and displacement. The ghost-twin haunts Adil across a plethora of spaces within and beyond Cyprus, across mythical and literary parallels, and memory and present. Kemal observes this temporal and spatial slippage in Adil's poetry, commenting: "Adil thrives and slips between her lived places of belonging and spaces of longing, diverse identifications and multiple time-zones that are in a constant state of nightmarish ambiguity" (Kemal 228). Focusing on the poem 'Marash' from the second half of *Venus*, I evaluate how the maddening slippage between time, space, myth, and memory continues through Adil's reflections on the Ghost Town.

Starting with the Turkified name for Varosha ('Marash'), and finishing with the original name, Adil remains critical of the Name Games of partition and national re-writings

of memory. The poet starts by describing the lay of the land; writing "This is a dead place,/deserted, a war cursed place" (*Venus* 93). Observing the reclamation of land by nature, Adil states "this wasteland is haunted by unfulfilled treatises" (93). Varosha's ghost-owners become politicised, representing the inability of the governments involved to fulfil their promises of peace, and restore life within this place. Adil's poetic narration is suddenly overcome by tense and adjacent questions, upon observing Varosha from behind barriers:

> What are we ashamed of?
> This is the proof of whose betrayal?
> Why hide the place behind wire fences?
> We must face our lost chances.
> Stand in those streets watching ghosts dancing
> the wind keening its classical chorus
> warning "don't ignore us"
> in a land where chameleon is king,
> the cockroaches the chosen race
> who endlessly chant their triumphant hymn.
> […]
> Try to figure out whether the lesson we need to learn
> is how to remember
> or how to forget.
> Whichever it is, clearly we have not succeeded yet. (94)

Adil questions the reasoning for embordering Varosha, which strengthens its position as an "inadvertent symbol of division" (Sterling *Spectral* 6) because of Turkey's failure to use it as a successful bargaining chip to achieve peace. Adil wishes for the restoration of Varosha, pleading for a spectral return to the homely similar to Yashin and Stephanides', where the warnings of the ghosts cannot be ignored, and living spaces are not succumbed to ruin. The affective force of this spectral landscape is comparable to the ruinscapes studied by Walton & Ilengiz, who quote Boym to suggest that the type of nostalgia felt here is "reflective rather than restorative and dreams of the potential futures rather than imaginary pasts" (Boym n.p; qtd. in Walton & Ilengiz 350). The landscape of Varosha remains as an emphasis of the perceived absurdities of the two states' national commemorations of conflict, which erase/remind national memories partially, ignoring that both sides suffer equally from the

results and aftermath of conflict and partition. Varosha feeds into the parallel discourses of Turkish and Greek Cypriot nationalisms of ""We Won't Forget" (*Unutmayacagız*)"and "I Don't Forget" (*Den Xeno*)" (Papadakis *Nation* 264). However, Adil highlights here that it still fails to become a collective issue for all Cypriots.

Like Stephanides' poem, 'Marash' mythologises Varosha as cursed with longing. Adil uses the image of Penelope waiting for Oedipus' return to depict Varosha, along with residents waiting to return to Varosha, as unable to move beyond memories. The poet suggests Varosha is haunted not only by the ghosts of past owners, but by Fisherian "lost futures" (Fisher 33). A return to this spectral ruinscape can only be anticlimactic according to Adil, who finishes by asking "Was it worth waiting,/ if this is what we waited for? asks the waves that lap the shore/ at Varosha" (95). Overall, the hauntology of Varosha prompts questions about sustainable, restorative solutions to conflict. Considering the possible futures for this landscape, Sterling mentions the Famagusta Ecocity Project led by Vasia Markides, which "seeks to radically transform Varosha (and Famagusta as a whole) into a new eco-friendly city and model for urban development across the world" (Sterling *Spectral* 13). While this points towards possible futures for this phantasmic space, the ghosts of place that add to their affective and hauntological nature continue to manifest within the poetic imaginations of the island.

Another phantasmic landscape of partition where nature and hauntings intermingle, and similar attempts of banishing political ghosts is poeticised is the dividing Green Line itself. In the next section, I turn to the borderland's depictions as both a phantasmic space, and a trans-national, spectral third space.[13]

[13] By 'third space', I refer to Bhabha's conception of a Third Space within postcolonial sociocultural contexts which is created discursively, and aims to "open the way to conceptualising an *inter*national culture, based not on the exoticism of multiculturalism or the *diversity* of cultures, but on the inscription and articulation of culture's *hybridity*" (Bhabha 38). The post-nationalist poeticisation of the Dead Zone as a space of unity rather than division enforces Bhabha's notion that "even the same signs [of culture] can be appropriated, translated, rehistoricized and read anew" (37).

Hauntings of No Man's Land: Spectres of Borderlands

The Green Line, also known as the Dead Zone or No Man's Land, was first delineated by Major-General Peter Young during British colonial rule in 1964, and demarcated by barbed wires in 1956 as the "Mason-Dixon line" (Adil *Border* 331; Papadakis *Bridge* 3). This divide became the physical partition of the two ethno-states in 1974 with military restriction that continues to maintain it. It is noteworthy that the epithets 'Dead Zone' (Ölü Bölge, Νεκρή Ζώνι) or 'No Man's Land' occasionally stand for the entirety of the northern state, in Greek Cypriot national discourses to claim that this land is entirely 'occupied' by the Turkish military (Papadakis *Bridge* 3); and in Navaro's ethnography in the unrecognised northern state, as a "metaphor that accentuates the abjected quality of space in places, like Northern Cyprus, which fall out of the recognized domains of the international law" (Navaro-Yashin *Life* 108). Here, I attend to the border-space as the true, or central, Dead Zone, represented across Cypriot poetics as a political spectral landscape.

The pragmatic use of this hauntological space is a commemoration of its own, instrumental in "producing and reproducing" a national and individual identity (Bryant & Hatay 62) that subverts the border's dividing duty – a collective Cypriot identity unified by the *re*-possession of the borders through projections of poetic and discursive spectres. To demonstrate this, I utilise Adil's seminal critical work 'Border Poetics'; alongside poems that display the spectral and affective characteristics of the dividing land, and exemplify the poetic border-identities of Cyprus.

Entering the Dead Zone

The collective and connective paradox concerning the pseudonymous 'Dead Zone' or 'No Man's Land' is that it crosses through the lives and lively spaces of Cypriots, like the middle

of Nicosia's Walled City where "many immigrants live or shop" (Adil *Border* 336), and preserves some of Cyprus' endangered ecosystems collaterally, such as the indigenous mountain-goats known as moufflons, or the almost-extinct prickly pear fruits known as babutsa/baboutsasikos (Constantinou et al. 1; 8). Nature's reclamation of this abandoned space may enforce the forgetting of its previous ownership preceding the militarisation of the Buffer Zone by United Nations peacekeepers. However, the poets studied remind us that this dividing land is still Cypriot land; "home" to the displaced and diasporic generations such as Adil (*Border* 332); and a graveyard to many, whose loved ones lost to war lie in unmarked graves within the borderlands. The poetics of this landscape combine these conceptions of nostalgia, nature, and spectrality.

Reading Marangou's 'Nekri Zoni' ('No Man's Land', trans. Xenia Andreou), we get a deeper understanding of these issues. Reflecting on the spectral, palimpsestic spaces of partition, Marangou writes:

> Αυτό που λένε «νεκρή ζώνη» δεν υπάρχει
> γιατί πάντα ανήκε σε κάποιους ζωντανούς.
> Στο σκοινί με τα ρούχα της μνήμης
> μικρές φανέλες σκάζουν στον ήλιο
> ένα αγόρι πέφτει κάτω
> και πληγώνει το γόνατό του.
> Μια γυναίκα κλαίει. (71)
>
> There is no such thing as no man's land.
> Every no man's land
> was someone's land.
> On the clothesline of memory
> little vests are cracking in the sun
> a boy falls down
> and hurts his knee.
> A woman sobs. (70)

The translation of 'Nekri Zoni' as 'No Man's Land' connects these two titles in their paradoxical nature, with the original second line roughly translating to 'because it has always belonged to some living people'. Marangou gives a snippet of a childhood memory that does

not politicise the life within this space by alluding to its political and militaristic afterlife. This competing "someone's land" is a contrastingly mundane and non-marginal existence, highlighting the peaceful potential of the No Man's Land. These spectres are hence ghosts of what could have been, and of an innocent childhood lost to conflict. Like Adil's autoethnographic Border Poetics, Marangou's story focuses on the spectral human figures in the "unheimlich homeliness of the border terrain, the Dead Zone, my childhood home" (Adil *Border* 331).

Marangou follows this nostalgic snippet with the current state of the abandoned landscape: "Luckily the earth, unaware of all this,/ decorates the destroyed walls with ivy/ the wounds with poppies/ the tombs with thyme" (70). As Constantinou et al. demonstrate, borderland ecologies thrive without the 'invasive' and destructive habits of humans, making the Dead Zone a zone of "collateral conservation" protecting non-humans, and a "'silent space' of peacekeeping […] hosting multiple socio-political, military, and ecological identities" (1). Marangou's natural imagery also reminds us that the Green Line was depicted as a river on medieval maps, acting as a "natural divide" that later became a much deeper "chasm" by becoming No Man's Land (Papadakis *Bridge* 1). Although the border-space is haunted by Fisherian lost futures, the spectral poetics of this space emphasise that it simultaneously hosts marginal identities and endangered Cypriot ecologies.

According to Adil, to dwell within the Dead Zone is to "write from the border between languages, between myth and memory, as well as between politically defined territories; moving through rather than only thinking about the politics of poetics" (*Border* 331). This formulates an "anti-canon" (331) that challenges colonial and hegemonial assertions of literary identities. Marangou's poetic voice demonstrates this stance with its omnipotence, moving across the spatial and temporal borders to access small memories within the abandoned landscape. We see a similar dwelling within spatio-temporal liminality

in Stephanides' poem that shares a title with Marangou. In 'Dead Zone' (translated as 'Nekri Zoni' by Despina Pirketti), Stephanides employs spectrality as a reminder that this place is *still* "someone's land", because the ghosts of place that demarcate this spectral space are still present. Starting his poem with an overcast image of the borderlands, Stephanides then resolves this tension with natural imagery like Marangou:

> Dark devotion to perdition
> An overcrowded cemetery
> Entombed memories
> Of perfidy and betrayal.
> Longing for a larger beauty
> I would be Pherepapha
> Touching everything that moves
> Transforming with
> A razor eye or
> In a single sound of a
> Conch shell
> I would entice a ghost
> In the sea's distant voice
> A mortal echo *que sera sera* (*Wind* 188)

The first quatrain emphasises the commemorative force of this landscape, which figuratively and literally is an "overcrowded cemetery" of lives lost to conflict, along with their discourse-pragmatic ghosts utilised by the divisive policies and narratives. The poets' metaphor of this space as a purgatorial space of "perdition" alludes to the position of the borderland in-between the two ethno-states. Moreover, "perfidy and betrayal", traumatic elements of conflict, is commemorated within the daily spaces of Cypriots through the Dead Zone. Adil captures this centrality (or centralisation) of the spectral borderscape poignantly with her photography of the Nicosian barricade (Fig. 16), and a statement repeated across her critical works: "Nicosia hides everything it wants to forget in plain sight, at the very centre of the old walled city" (*Border* 336; *Developing* 117).

Fig. 16 *'Barricade, 2006'. Taken from Adil 'Developing Identities', p. 114.*

Akin to Adil's 'Border Poetics', Kemal writes of Stephanides' border-dwelling poetics as a spatial phenomenon, suggesting this school of poets "name and claim these sites or contact zones as a forbidden zone which is a personalised 'third space' where they maintain and extend its definitive qualities and operations through expanding the coloniser-colonised and british-cypriot hybridity and translation to a cypriotgreek-cypriotturkish understanding. The writers thrive between the north and south forbidden zone to generate a new – cypriotgreek-cypriotturkish – doubling" (Kemal 250). As both sides are devoted to the "perdition" state of the spectral borders, in writing of, and hoping for, the lifting of these discursive partitions, Stephanides speaks for all Cypriots desiring unison.

Thus, the "larger beauty" of nature that covers this land (via reference to Persephone "Pherepapha", Goddess of the dead and nature), Stephanides emphasises the sharedness and cultural hybridity that Cypriots should strive for, acting as "a departure from the national as defined by two separate ethnic teleologies and the arrival to somewhere else- a cultural

arrival without partition and impermeable boundaries (Stephanides *Translation* 307). Embodying the Platonic rendition of Persephone as "Pherepapha" ("for since things are in motion (φερόμενα), that which grasps (ἐφαπτόμενον) and touches (ἐπαφῶν) and is able to follow them is wisdom", Plato n.p), Stephanides alludes to Socrates' argument in *Cratylus* that the Goddess' wisdom is the virtue that will bring transformative peace to the island, and exorcise the ghosts of the Dead Zone towards the "sea's distant voice".

While Stephanides' ghosts are another important spectral representation of the hauntology of the borderscape, I return to Derrida's argument about the role of hauntology, and what ought to be done with these political ghosts, to conclude this section. Despite their political and nationalist implications, we must remain critical of banishing these spectres that make up the social fabric of spaces in postcolonial Cyprus, as Stephanides suggests. Derridean hauntology does not condone the exorcism of absent-present influences from the past, but rather tells us that we must "learn to live with ghosts" (*Spectres* xvii), so that we can learn from the lessons they have to offer. Hence, the poets' attempts to rid No Man's Land of its spectral inhabitants is a wasted attempt, as the ghosts of place cannot be erased. Arguably, the designated ghosts of these spectral landscapes must remain as reminders of the shared Cypriot pasts, albeit in less polarising discourses that encourage peace. While there is no foreseeable un-haunting of the border poetics on either side of the divide, spectral selves continue to arise from the margins of the post-nationalist communities, and come together to re-territorialise this landscape as a unifying middle-space.

Conclusion

This Chapter demonstrates that writing of ghosts inhabiting the Cypriot spectral spaces of partition is a personal and stylistic reflection on their affective force. The affect discharged by these spaces relate to their nostalgic and melancholic, divisive and connective properties, as

highlighted by various ethnographies. What the poetics of these spatial spectralities show us is that the overlaying histories of Cyprus' colonial, pre- and post-partitional pasts continue to influence the way we interact with and within them, along with the ways in which we observe and depict them. While moving towards the reclamations of these ghosts and post-nationalist, post-humanist discourses of ecological connectedness, we must question whether banishing these ghosts of place that add to the fabric of the spatial-sociology of these landscapes is a valid next step. As these post-nationalist, Cypriotist, border poetics demonstrate, the spectrality of these spaces are equally important for the discourses of reunification, restoration, and future-making. It is within this same No Man's Land, that peace-demanding Cypriots unite for social, artistic, and political gatherings, within the Home for Cooperation, across the abandoned Ledra Palace Hotel (Fig. 17).

Fig. 17 *The abandoned Ledra Palace Hotel, photographed from within the borderland. Taken from Adil 'Towards a Poetis of the 'Dead Zone' in Nicosia', p. 9.*

In the next Chapter, I turn to similarly connective spectral elements in the literatures of Cyprus: the ghosts of language. Considering language as a social creation that can be

haunted by remnants of the past, present, and futures, I reflect on what these spectral elements, similar to material and spatial spectres, can teach us about the Cypriot experiences and approaches to partition, and how they may point us towards peaceful futures.

Murmuration:
A Spectral Linguistic Approach to the Languages of Cyprus

Introduction

The hauntological lens can help us detangle the palimpsest of linguistic influences that contribute to the modern and contemporary literatures of Cyprus. The issues of language, translanguaging, and translation are ever-present in Cypriot literary studies, as the accompanying critical works of the poets discussed in this Chapter on their personal linguistic and stylistic ideologies closely demonstrate. Adil, Stephanides, and Yashin, are poets who openly delineate how their conscious stylistic choices reflect their positionality against colonial, national, and hegemonic influences (Adil *Border*; Stephanides *Translation*; Yashin *Step-mothertongue*). Similarly to the hegemonic projects of spatial and linguistic domination through the alteration of place names, and the resulting hauntology and overlaying of mental maps considered in Chapter 2, the repression of the native tongue, an erasure of polyglot identities, and the death of languages become emphasised with the hauntological approach to the languages of Cyprus. In the postcolonial moment, we observe literatures written in standardised or dialectal Greek, Turkish, English, Armenian, and Arabic (Sanna)[14] varieties. The simultaneous existence of multiple colonial projects causes the native languages of Cypriot writers, which connect and combine in complex ways due to centuries of close contact (Gulle 94), to be pushed aside or homogenised within mainstream media and literatures, by the standardised 'mainland' varieties of Turkish, Greek, or English (Adil *Border* 33-4; Yashin *Step-mothertongue* 4). Choosing to write in Cyprus' native linguistic

[14] Although I do not cover Armenian and Maronite Cypriot literatures here due to limitations of space, some brilliant examples that I preserve for further consideration are the poetics of Cypriot-Armenian Nora Nadjarian (*Cleft in Twain*, 2003) and Cypriot-Maronite Napoleon Terzis (*Tulips in the Gardens*, forthcoming).

varieties is therefore an important identity marker that counteracts linguistic oppression and division.

Hauntology helps us reveal that resurgences of Cyprus' languages are indexed with a sociologically affective and politically effective sense of spectrality within the post-1974 literary context. This Chapter brings forward spectral elements within language, and the hauntology of language within postcolonial partitioned Cyprus. As Stephanides captures in the fragment 'Winds Come from Somewhere', the affect of Cyprus' colonial and conflicted pasts are not only evident in material and spatial traces, but in enigmatic conversations with the dead:

> I walked through fields haunted by Neolithic underground dwellings and necropolis. I negotiated my path to the house with anxiety and excited exhilaration. I heard ghosts speak to me. […] As I pass through nowadays I wonder if the ghosts I used to hear are muted, covered by concrete and wandering in musty underground car parks. Would they still speak to me if I stopped and listened? Sometimes I think I do hear them speak to me: Do you remember us, Wise one? This is the country of the dead. (*Wind* 150)

Papadakis' remark about the power of the dead "who speak louder than the living" (*Echoes* xiii) is once again present here. Observing Stephanides and other poets' similar linguistic choices reveals nuanced and attentive approaches to the spectral and linguistic concerns of Cyprus through their affective and spiritual sensibilities. I study these dialogical narratives of conversing with ghosts in tandem with Cyprus' sociolinguistic context, to enlighten issues and attitudes regarding the slow death of the Cypriot languages under colonial oppression. Expanding the hauntological framework via a linguistic lens also aids the process of developing "a vocabulary and practice […] for understanding how social institutions and people are haunted, for capturing enchantment in a disenchanted world" (Gordon 8), by increasing our consideration towards languages as social objects susceptible to hauntings. Approaching the language of ghosts with a sociolinguistic lens further solidifies the critical and poetic vernacular that represents ghostly encounters that Gordon establishes in *Ghostly*

Matters. For the hauntological study of partition, this represents an additional attentiveness to how the depictions of language collide with ghosts of the past, and how writers convey linguistic issues arising within the postcolonial partition context through linguistic spectrality.

Here, I utilise recent considerations of spectrality within sociolinguistics to guide my analysis. Joseph's suggestion that language is an object of social creation, a "historical product, and a social fact" (Joseph 25), that is hence open to being haunted by social, historical, and subconscious influences is crucial. For Joseph, deciphering the "hidden meanings" (14) of linguistic production that utilises such ghosts makes us all "expert linguistic hauntologists" (19). This statement is slightly vague, and unclear as to what sort of sociological or linguistic indexation is 'ghostly', rather than simply contextual. However, Joseph follows this with a sharper argument relating to nation and identity-building discourses we observe in the Cypriot context, by stating that nations are built by a "shared practice of remembering and forgetting – we are identifying the nation as a spiritual entity, with an economy of ghosts that are conjured up and exorcised as needed" (22). In light of this statement, the ghosts of literatures I evaluate can all be categorised as part of this discursive "economy of ghosts", alongside the "political management of ghosts" (Papadakis *Echoes* 150) observed in nation-building attempts. By using spectral characterisations of oppressed native and inherited languages; and by characterising the speech of ghosts, the writers studied here stylistically utilise languages indexed with the ghosts of various national identities and their colonial oppressions to assert their national, post-national, and post-partitional ideologies.

Deumert's "sociolinguistics of the spectre" (137) draws from Joseph's hauntology of language, and approaches the temporal and spatial linguistic context of the "postcolony [as a] time-space where the ghosts of the past are ever-present and shape translinguistic practices; a time-space where time is always somehow 'out-of-joint'" (137). In her work, Deumert's

considers Aboriginal case studies, but her approach is applicable to other colonial contexts where the past has a tangible influence on the present state of languages. In this time-space, Deumert looks at the ways in which postcolonial language users attempt to break through the "hegemony of 'the standard'" (138) through creative ways of reviving colonially-oppressed linguistic elements made "invisible" (144) by hegemonic authorities. Deumert's theory is highly relevant for the case of postcolonial Cyprus, and manifests itself as what Yashin considers the "step-mothertongues" (*Step-mothertongue* 1) of standard 'mainland' Turkish, Greek, and English, which have dominated the literatures of Cyprus by pushing Cypriot Turkish and Greek 'mothertongues' aside as a 'lower' variety (Yashin *Mediterranean* 28).[15] Both Deumert and Yashin emphasise "far-reaching processes of repression" by the colonial and nationalist authorities to "[push] people, their cultures and economies to the margins of society" (Deumert 144). In the context of the erasure of a GsC literary identity, Yashin states that 'motherland' Greece recognises the literatures of Cyprus in Greek as "Greek diaspora" literatures, while also highlighting the accompanying "self-annihilation" of Cypriot identities by writers of Cyprus to fit in the literary canons of their respective Greek and Turkish 'motherlands' (*Step-mothertongue* 4).

Within this sociolinguistic and literary context, the hauntological points of consideration arise in the way these language varieties are pushed to extinction and invisibility, and how they reappear in literatures to characterise the speech of apparitions. In this Chapter, I return to some of the works studied in previous Chapters to study how these Cypriot writers' linguistic choices demonstrate linguistic spectrality, either through remnants of the Cypriot dialects, or through the revival of the extinct hybrid language variety of Karamanlidiki. Thus, I demonstrate how the hauntology of linguistic remnants are utilised

[15] Page number for text refers to Turkish translation of a lecture given by Yashin in University of Michigan in 2012, found in *Kozmopoetika* (2018). The quote is from an online English transcript of author's speech, which has no page numbers.

within identity-building and nation-creation discourses following partition, while expanding the applicability of a partitional hauntological framework.

Languages of Ghosts: Repressed Native Tongues

Under the oppressions of standard Turkish, Greek, and English, negative language attitudes towards the native dialects are common. We can confidently claim that the simultaneous existence of these standardised and native varieties results in diglossia, or the adoption of the standard variety as the 'higher' formal register, and the native variety as the 'lower' informal one. In *Echoes,* Papadakis remarks on his first-hand experience with this unconscious prejudice against his native Cypriot Greek, and suggests this is due to the similarities between his dialect and Cypriot Turkish. While taking Turkish lessons in Turkey before his ethnographic visit to Northern Cyprus, Papadakis reflects on the phonetic and morphological similarities between Cypriot Greek and Turkish:

> It often felt more comfortable than speaking Greek. In Cyprus, we mostly spoke the local Greek dialect. I now realized that it was full of sounds similar to the sounds of Turkish, ones that the Greeks from Greece had real trouble with […] Back in Cyprus, we had been for years scolded and punished at school for using our dialect. The sounds of our dialect that resembled Turkish sounds, sounds like *sh*, *ch* and *j*, were said to be wrong and vulgar. That was how peasants spoke. (*Echoes* 12)

Papadakis introduces ideologies of linguistic purity, or taught patterns of speech where "dirty" (12) words with foreign (Turkish) origins are avoided. This is a demonstration of the effects of linguistic repression processes enforcing the indexation of native languages with negative connotations. This erasure of the native and closely-linked Cypriot varieties in this context parallels linguistic spectres that "[have]-been-made-invisible" (Deumert 138) by similar projects. The removal of all Greek and Greek-adjacent place names (Kemal 15; Navaro-Yashin *Make-Believe* 5) from the linguistic landscape of Northern Cyprus is also a good example of this process of making-invisible from across the divide. Through these

instances, we glimpse at the subjugations that create linguistic spectres, which once again affirm Derrida's statement that "[h]aunting belongs to the structure of every hegemony" (*Spectres* 46).

Consequently, the native varieties of Cyprus become increasingly associated with the past and the dead, with standard Turkish and Greek overtaking them in media and literature. Yashin's poetry voices one of such attitudes, alongside the oppressive remarks made by standard Turkish speakers he encounters, that deem his language 'wrong'.[16] An important instance is seen in the poem 'Başkasının Babası' (Someone Else's Father'; Yashin *Collected* 617) from his ninth collection *Evden Kaçan Çocuk* (*'Kid Who Ran Away from Home'* 2013), where Yashin recounts his final moments with TsC poet Taner Baybars (also known as Timothy Bayliss), who was a translator of his works, and a maternal cousin. In a Turkish conversation with Baybars, who wrote mostly in English after his uprooting to England following Cyprus' partition, Yashin remembers Baybars codeswitching to his native Cypriot Turkish in conversation about Yashin's deceased mother, and his attitudes towards this language as "ölülerindili" ('language of the dead'; *Collected* 617). Yashin holds onto this sentiment, defining his own language ("dilim") in 'Mezara Övgü Teyzedil' ('Ode to the Grave Auntietongue'; *Collected* 154) as a graveyard ("mezarlık") of remnants from Greek, Turkish, English colonial pasts and heritage, along with the memory of his deceased mother and aunt. For Yashin and Baybars, Cypriot Turkish becomes a hauntological remnant from the familial past, as English and mainland Turkish overshadow them within their literary (and daily) lives. Recalling Joseph's assertion, we see an instance of linguistic hauntology in the way languages and linguistic attitudes are haunted by social and personal indexations (Joseph 17).

[16] See the poem 'Başkasının Hayatı' ('Someone Else's Life': Yashin *Collected* 636) from *Evden Kaçan Çocuk.* Yashin complains about the dogmatic and militaristic cadences of standard Turkish, in comparison to the forgotten kindness within his native Cypriot Turkish.

Undoubtedly, these hauntological associations by Yashin influence his 'step-mothertongues' ideology, which "emerges from the context and point of view of a multilingual and 'uncanonized' literature (Cypriot literature), and an in-between literary region (Cyprus, Greece, and Turkey)" (*Step-mothertongue* 1), The making-invisible of the interlinked and "multilingual" Cypriot 'mothertongues' by mainland Turkish and Greek media and oppression (Yashin *Step-mothertongue* 4; Adil *Border* 335) causes the remnants and reappearances of these 'languages of the dead' as hauntological matters that challenge linguistic standards and hegemonies (Deumert 138). Acting as what Joseph recognises as "heritage languages" passed down through family (as Yashin's lexical choices of 'mother/step-mother' further solidify), Cypriot languages become a minority language in their place of origin, and the literary revivals of these varieties allow their users "the ability to form a connection to the past" (Joseph 18), all the while subverting 'canonical' norms. Within Yashin's poetics, glimpses of Cypriot Turkish cause reflections on colonial and partitional influences, while keeping alive the spectres that constitute his familial, poetic, and Cypriot heritages. In Papadakis' case, recognising the remnants of Turkish within Cypriot Greek reconnects the writer with his repressed heritage language, and helps him reject the monolingual norms of Greek nationalist authorities, defying the diglossia that causes further inter- and intra-communal divisions within the Cypriot communities.

We observe the manifestations of the ghosts of heritage through Cypriot Greek in Stephanides' *Wind* that resemble Yashin's homages to his family in Cypriot Turkish. Stephanides' poetic methodology is a sensual and phenomenological approach to tracing the remnants of past's influences on his present state (*Wind* 36), which closely increases the poet's hauntological awareness. Stephanides recognises the influence of the dead over his language, and aspects of language as remnants of the past. The speech patterns from

Trikomo, Stephanides' birthplace, penetrate his poetic fragments occasionally, with the poet describing these linguistic spectres as his attempts to "translate":

> Through the holes of memory I translate what they then spoke of, in the island dialect with the rhythms of speech and gesticulations of the Trikomites, now and again punctuating their words with "*re koumbare*"[17] (*Winds* 182).

The dialect of Trikomo survives in Stephanides' poetic identity, with its words slipping through "holes" of his memory. This act of "translat[ion]" is interesting, as Stephanides chooses to write of his native tongue in English, a language that equally threatens the erasure of Cypriot literatures produced within the island's native varieties.[18] This linguistic choice, however, does not distance the poet from the literary and linguistic heritage of Cyprus, as he collages and collides beyond the monolingual standards of Greek and English, creating a language "haunted" by multiple languages and cultures, that crosses multiple borders by "deterritorialis[ing] the ground of Cypriot identity and [creating] new spaces and possibilities for subjectivity and 'self' expression" (Adil *Border* 340). Stephanides' own observations about translation become relevant here, as he states his post-nationalist, post-partitional desire to arrive at a culturally hybridised moment in Cyprus, "a cultural arrival without partition and impermeable boundaries" (Stephanides *Translation* 307). Deumert considers these non-conventional and hybridised forms of English as a hauntological phenomenon, comparing them to "Ghost Englishes" that "challenge the hegemonic understandings of what English is and develop new forms that haunt the monolingual standard" (Deumert 137). Thus, the

[17] This phrase consists of the Cypriot informal vocative particle "re"/"be", utilised when addressing a close friend, and "koumbare"/"gomma", literally meaning 'best man', but used as a common replacement for 'mate' in the Cypriot dialects, denoting close familiarity.

[18] Literary identity-creation in English is a much-contested issue across the literatures of Cyprus. Adil does a great job in explaining this as an act of "deterritorialization" (after Deleuze and Guattari's *A Thousand Plateaus*, qtd. in Adil *Border* 337) that evades the linguistic division and "speaks to an audience beyond the dyadic allegiances implied by writing in Greek or Turkish" (337). This argument of English as a connecting *lingua franca* is potent, allowing us to look at the literatures of Cyprus written in English, of which Stephanides and Adil are members of, as attempts to connect, rather than disconnect from the cosmopolitan, multilingual, multi-communal, and postcolonial 'canon' of Cyprus.

ideology of sociological hybridity is effected through the linguistic choices of the Cypriot poets through hauntological forms.

The spectres of Trikomo speak to Stephanides in his native language, although Stephanides responds to them in a haunted English *lingua franca*. In 'Winds Come from Somewhere', Stephanides hears echoes of Cypriot Greek calling him from the past:

> Darkening a distant gathering of girls
> From my village street
> Whose cadenced voices were
> Calling me to eat
> Hot potatoes dug from fiery sand
> Come eat, come eat
> ela fae, Stefoulli, ela fae
> "Ελα φάε, Στεφουλλη', έλα φάε" (*Winds* 185-6)

Stephanides choosing to utilise his native language is significant here. The spectral remnants of his heritage language aid his identity-creating narrative, rather than undermining his Cypriot identity in English. This is an act of cultural translation, along with linguistic translation. What Adil describes as "a global, multidisciplinary, multilingual and deterritorialised stance towards literary canons and belongings" (*Border* 343) shines through Stephanides' haunted narratives. In her critical consideration, Adil merges Stephanides and Yashin in their poetic and critical approaches to language stating that both of their spectral linguistic works have "provided a central theoretical framework for disrupting the division of Cypriot poetry into language-based canons that speak to the language-centres, or 'motherlands', of Greek and Turkish" (*Border* 342). While Stephanides introduces hauntological fragments of a Cypriot identity into the colonial language of English, Yashin works to break through the binary oppositions of Turkish and Greek through his Cypriot literary identity. Whilst these authentic voices across the partition strive towards similar goals, and economise similar ghosts of the past, they also collectively portray how the

hauntology and spectres of partition and colonialisms can aid the creation of a unifying, Cypriotist national identity across languages and literatures.

The historical precedence for these multilingual literatures, or the stylistic use of macaronic languages, show us that these poets are channelling a *pre*-colonial hybridisation within the Cypriot identity. Yashin argues that the Cypriot language "Kypriaka" (*Mediterranean* 28) is a rich mixture of various languages that existed in Cyprus, ranging from Ottoman Turkish, Italian, Arabic, and English. In *Step-mothertongue*, he discusses how the erasure of this language, and the repression of a tri-lingual literary canon, is a direct result of the hegemonies of Turkey, Greece, and the British colonial rule that simultaneously attempted to create monolingual literary identities for Cypriots:

> It is so obvious that the Cypriot community is not monolingual and monocultural. Much work on Cyprus has been produced under the discourse of 'bicommunalism', which takes it for granted that there are 'two', only two, essentially defined communities in Cyprus indexed upon their so-called 'motherlands'. However, the discourse of bicommunalism operates on the assumption that other Cypriots - such as Maronites, Latin Catholics, Armenians, Arabs, Britons, etc. - don't exist or matter. Indeed, many Cypriots of mixed background have found themselves having to identify with one of the two communities in conflict, and to be either Greek or Turk. The multilingual literature of the cosmopolitan Cypriot community has yet to be recognized and is highly under-researched. (*Step-mothertongue* 8)

Yashin stresses the indigenous poetic tradition of Cypriot "*poetarides*" (folk poets) to work across linguistic partitions (*Mediterranean* 28; *Step-mothertongue* 6)[19]. This multilingual ability to cross linguistic borders appears to be the model for multi-lingual Cypriotist literary identities and indivisibility after partition. Arinc also agrees that the hybridity and "heterolinguality" observed in Cyprus was a characteristic that the British imperial project

[19] Yashin cites a macaronic Cypriot poem from *poetarides* tradition: "Esi bodji e lunnes'soun *ben deligden bakardım*/ *Mahallene* thelo nardo os egi'*ma bubandan gorkardım*/ E'su bodji che'ego bodga ch'o dihos mesdin mmesin/ Ch'ela nadon gundisoumen na bergimon ippesi!" ['While you had a bath on the other side I was looking from a hole/ I wish to come to your neighbourhood, but I was afraid of your father/ You are there, I am here and the wall stands between the two of us Let's push it together, so it might collapse!] (*Step-mothertongue* 5).

undermined rather than created, stating that "[w]hen the British arrived in Cyprus, they encountered a multi-ethnic society that was situated in a heterolingual space, an area with a composite language made up of a varying admixture of Greek, Turkish, Arabic, Persian, Armenian, and Latin, in which 'translation' was not needed. This means that the heterolinguality in Cyprus was not a post-colonial, inter-cultural, and trans-national phenomenon, but rather a pre-colonial and intra-cultural phenomenon" (Arinc 204). We can easily suggest that there is a sense of ghostliness or hauntology to these revived multilingual texts, as they make what was made-invisible visible again, by rejecting the division of linguistic and communal partition, and asserting a Cypriotist identity that is polyvocal, and in tune with its heritage.

How these polyglot literatures of Cyprus interact with depictions of ghostly interactions in the partitioned moment interests me. We see Stephanides recounting one of his caretakers from Trikomo, Elengou, in 'Litany in My Slumber'. Elengou bathes Stephanides in a flashback, and sings a traditional song originating in the Ionian/Asia Minor coast known as 'Gialo, Gialo', or 'Yatzilariani', from the Greek *rebetiko* singer, Antonis Diamantidis (also known as Dalgas):

> "Will you ever sing again, yaya?" I asked as she rubbed me dry. Then she burst out with a few lines. "Your eyes have stung me, but I hold them with pride, if days pass without seeing them, I cry and I am not appeased."
>
> Τα μάτια σου με κάψανε
> Μα εγώ τα καμαρώνω.
> Σαν κάνω μέρες να τα δω
> Κλαίω και δεν μερώνω. (*Wind* 228)

The allusion to Diamantidis' song creates a remarkable palimpsest of spectral narratives of displacement. Following the uprooting of the Asia Minor Greeks as a result of the 1922 population exchange between Turkey and Greece, Diamantidis' songs were widely associated with the shared grief for the 'lost homelands'. Within this context, Elengou grieves for her

internal displacement, while acknowledging the exilic anguish of displaced Greeks that precede her Cypriot community. Moreover, Stephanides retains the Greek script alongside a translation of the lyrics, which reads as a spectral echo of his interaction with Elengou. By inserting the alluded song into his narrative in its original form, Stephanides creates a trans-cultural representation of memory, while managing to provide a seamless translation within his English narrative for his readers.

The hauntology of this fragment is heightened by memories of Elengou, whose death Stephanides "never believed" (*Wind* 270). Elengou remains in the poet's memory and depiction as an untranslatable remnant from the abandoned and re-possessed hometown, continuing to haunt the poet in their native tongue:

> I hear her speak as she brushes against the leaves of my basil plants when I water them. She sings and tells me stories. Sometimes she speaks of the four women of Trikomo in rhymed couplets. She will stop after the first line: "Tesseris Trikomitisses mes sto stenon m'ekopsan" and then wait and see if I remember the second line of the couplet. I wonder if she will remind me of the missing line once I reach her house in Trikomo. Will her house still be standing? (*Wind* 270)

The spectral echo of Cypriot Greek here acts as a heritage language that connects Stephanides to his roots. Much like the spectral landscapes of his childhood village that are built upon, the language and memory of Elengou becomes buried under the palimpsest of languages and layers of identities. The Cypriot Greek remnant in the English narrative once again asserts what Adil describes as "the palimpsest of linguistic contestations and cultural contiguities of Cypriot poetics and Cypriot poetic identities" (*Border* 335), as ghosts from the past resurface within the palimpsest in their original language. This resurfacing of the ghostly speech from a lost past disturbs the standards of monolingualism, demonstrating Stephanides' complex, haunted literary identity once again.

Another ghostly speech in the poet's native language that disturbs an English narrative is from Adil's dead twin in *Venus Infers* (see Chapter 2 for synopsis). Despite changing cities,

countries, and languages, Adil cannot escape from her spectral twin, a symbol of the division of her identity and land following partition; a hauntological reminder of what could have been if it was not for the divide. It is no surprise that Adil has the same hauntological sensibility towards the simultaneous existence of multiple languages within Cyprus, having been "brought up between languages (English, Turkish, echoes of Greek)", according to Aamer Hussein's foreword (Adil *Venus* 8). Similar spectral linguistic "echoes" make it into her poetry, such as when her dead twin starts to speak Turkish in the poem 'In Bars Late at Night':

> My dead sister speaks through the lips of strangers,
> Sometimes in other tongues.
>
> Rüyalarım ruhsuz bir çöl'de danseder,
> Meftun ama melal yüklü bu uzun geceler,
> Kaderin bir kadife kafes,
> Bense damlarında bir fısıltı,
> Kanında esrar: ölü kardeşin.
>
> She says that I've only just missed her
> Or did not recognise her.
>
> "My dreams dance in a soulless desert
> These long nights are captivating but tedious, this velvet cage is your fate
> And I am a whisper in your veins,
> A drug in your blood: your dead sister." (Adil; *Venus* 29)

The semantic field of lingering speech expands with "whisper" in Adil's collection, as the narrator is haunted by her native tongue. The dead twin's speech can be argued to remind the poet of the literary identity she is forced to give up after partition, having become a part of the Cypriot diaspora in England, and writing mostly in English. This Turkish spectral fragment challenges what Arinc describes as the "homolingual distinctions between social spaces, languages and identities" (206), referring to the polyvocal and macaronic literary precedents of Cypriot literatures that have been *un*recognised by the homogenous hegemonies of the nation-states after partition. Instead of blaming English as a colonial

assertion, though, Adil celebrates the co-existence of these languages in her poetic practice. Hussein states in his foreword that "the landscape of Turkish poetry [becomes] a source of enrichment, a distant port to set sail for when English harbours refuse the solace of abstraction or embellishment. Mother-tongue – or in Adil's case of father-tongue – is not figured as loss but as echo" (*Venus* 10). Her Cypriot roots are still part of her literary identity, and the spectral fragments of a "mother-tongue" help Adil connect with these aspects of her national background, letting her polyvocal and poetic ghosts challenge the hegemonial structures of colonial influences and nationalist partition that "erase" (Adil *Border* 337) the cosmopolitan, multilingual literary heritage of Cyprus.

Approaching the sociolinguistic context of partitioned Cyprus through hauntology proves to be promising for further considerations. Looking at linguistic fragments as hauntological spectres that aid the identity and nation-building discourses of Cypriots can show us how inserting fragments of the Cypriot dialect within such narratives can 'channel' ghosts from the past to aid the formation of a postcolonial Cypriot identity. Especially in the case of lexical, phonological, morpho-syntactic borrowings, many linguistic items are shared across the languages of Cyprus due to continuous close-contact.[20] The use of shared elements pragmatically utilise their indexed ghost of meaning, and revive a pre-colonial, pre-partitional Cyprus that embraced its multiculturality and multilingualism. I continue this discussion with a similar case of linguistic borrowing and merging that is revived by Yashin in *Sınırdışı* (see Chapter 1 for synopsis). With the language variety of Karamanlidiki, Yashin gives an idiosyncratic language to his ghost-protagonist, while furthering his points about the false

[20] For more linguistic considerations of contact, see Gulle's observations on structural borrowing between Cypriot Greek and Turkish varieties; Mavromati & Papapavlou's language awareness and attitudinal test between Cypriot languages; and Demir & Johanson's study of dialect contact within Northern Cyprus.

binaries of Turkish and Greek, and emphasising the identities that are made invisible by such hegemonic structures.

Ghost Languages: Reviving Karamanlidiki

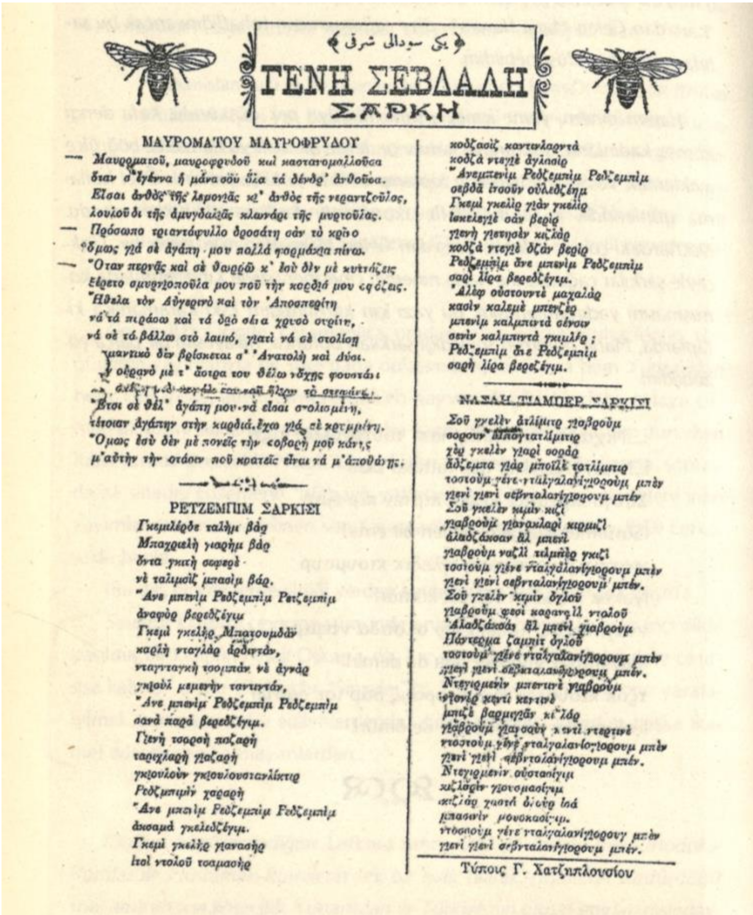

Fig. 18 *Karamanlidiki transcriptions of song lyrics. Taken from Yashin Sınırdışı, p.176*

Karamanlidiki (also known as Karamanlıca/Karamanlidja), is a language variety commonly associated with the Karamanli region in Anatolia and its Turkish-speaking, Orthodox Greek inhabitants. Karamanlidiki is known as a linguistic variety and transliteration form that combines Greek orthography with Turkish phonotactics. Yashin's 'Translator's Notes' in *Sınırdışı* comprehensively presents the history of this script, stating its probable origin as the book *Homologia tou Gennadiou* (1455-56) written in Greek and Latin script by the Orthodox

archbishop of Constantinople, Gennadius Scholarius, during Sultan Mehmed the Conqueror's reign over the Ottoman Empire (*Sınırdışı* 168). The linguistic variety was popularised in 18th and 19th centuries within the Turkophone Orthodox Christian minority groups of Anatolia mostly located within the Karamanli and Pontus regions, and used in publishing and distributing religious texts, along with literatures and many other writings during this period (Fig. 18). The main users of Karamanlidiki were exiled from the Pontus region, or left Anatolia during the population exchange between Turkey and Greece in 1923, hence being forced into using standard Greek or Turkish languages (Aytac 1; Yashin *Sınırdışı* 174). The political unrest, uprooting, and forced assumption of 'standard' forms of language were all instrumental in the endangerment of many linguistically hybrid varieties, such as the Greek variety known as Romeyka (see Sitaridou *Rediscovering Romeyka*) formed under intense contact with Turkish.

The extinct variety of Karamanlidiki becomes stylistically important for Yashin due to multiple reasons. Yashin states that the last book in Karamanlidiki is a prayer book printed in Nicosia (*Sınırdışı* 174). Yashin uses this to trace the exilic route of Orthodox Greeks from Turkey towards Cyprus, which opens their hybrid variety to the multilingual people of the island, hence bestowing Yashin the responsibility to keep the language alive (174). The hegemonic oppression and erasure of the hybrid, multicultural identity of the Karamanli people inspire Yashin's work, as a TsC whose identity becomes endangered by the same colonial, partitional, and hegemonic influences. Written after the partition of Cyprus, Yashin regards *Sınırdışı* as a revival of Karamanlidiki, stating the connection between the language variety and the TsC community by saying "Karamanlıca ölü muamelesi gören bir dil. (Biz de ölü muamelesi gördügümüze göre, dilimizin ölü sayılmasında şaşılacak bir yan yok.)" ['Karamanlidiki is a language that is regarded as dead. Since we are treated as if we are dead as well, there is nothing to be surprised about the fact that our language is considered

extinct.’] (Yashin *Sınırdışı* 149). *Sınırdışı* makes use of both the Cypriot dialect of Turkish and Karamanlidiki, causing a total merging of the subjugated identities and their languages.

Moreover, Karamanlidiki is instrumental in Yashin’s considerations of influence of the Greek and Turkish step-mothertongues, who states that the erasure of such hybrid varieties by deeming them abnormal undermines achieving a holistic approach to cases of linguistic development and change. Yashin questions: “aren’t Pontic Greek and Black Sea Turkish closer to each other than they are to other dialects of their ‘mothertongues’? How should we study the ‘local language’ of the region, which represents the transformation of a ‘corrupt’ ancient Greek into a ‘corrupt’ modern Turkish?” (*Step-mothertongue* 2-3). Yashin constantly emphasises that our ideas about language and linguistic heritage are innately interconnected with national ideologies, and what is made “visible” (Deumert 138) by colonial authorities. Karamanlidiki is hence a hauntological revenant from repressed pasts, made into a ghostly “social figure” (Gordon 8) representing how identities opposing the monolingual and homogenous national ideals are pushed into exile and extinction. Following partition, the vitality of this revenant’s social significance increases.

Yashin’s poetic interactions with Karamanlidiki are equally nuanced. The poet’s work is always rebelliously defiant of the monolingual standards of Turkish and partitioned Cypriot literatures, utilising Greek, Turkish, English, and their Cypriot varieties in a richly cosmopolitan blend he associates the Cypriot identity with. Indeed, this linguistic and cultural richness becomes his biggest critique against the “essentialist singularity of the postcolonial lens. Drawing inspiration from Stuart Hall’s ‘When was ‘the Post-Colonial? Thinking at the Limit’, Yashin states that the postcolonial lens imposes “collective and highly generalized ethno-religious identity politics onto authors of different backgrounds in its style of analyzing their works. It is a problematic approach which needs continuously to create an ‘otherness’ while claiming opposite. According to postcolonial theory, multilingualism is mainly a result

of colonialism, and if an author shifts between languages and has more than one written language, or if she or he writes under the influence of different languages and dialects, then his work should be considered as a 'postcolonial phenomenon'" (*Mediterranean* 13). This is a rightful critique of the erasure of the Cypriot literary identity's pre-colonial cosmopolitanism that reminds us that the "linguistic border between Greek and Turkish" that upkeeps the nationalist identities of the two ethno-states "has never been purely natural and impermeably strong" (Arinc 205). Yashin's multilingual poetics and hauntological revival of a hybrid language variety is an attempt at "disrupt[ing] the canonical pull of the Greek and Turkish mother tongues and their respective and mainland poetic cultural fields" (Adil *Border* 342) by making visible the ghostly points of convergence that have been left in shadows for too long.

We can observe Yashin stylistically utilising the Karamanlidiki orthography in his poetry as early as 1999, which increasingly continues as a significant motif across his poetic and prose projects. The first poetic instance of Karamanlidiki in Yashin's works is in a poem entitled 'Defnelerin Efendisi' ('Lord of the Laurels'; *Collected* 836), which tells the story of the undying Saint Hızır, or al-Khidr, who is a prominent figure associated with nature and immortality within Islamic mythology, but appears under different names across multiple theologies (Brittanica n.p). Hızır's existential questioning of why he was made immortal is transcribed by Yashin in Karamanlidiki, as the poet simultaneously reflects on his non-belongingness in the societies he finds himself in. This use of Karamanlidiki combines the main indexed ideas that attach to this language in Yashin's work – those of societal alienation, and (resisting) death and extinction. Hızır's story in Karamanlidiki is an apt example of the connective "canonical figures" (Adil *Border* 342) Yashin's work usually utilises to demonstrate the phantomised anti-binary identities. Yashin defines his poetic identity as belonging in this realm of phantoms, stating: "What I experienced and what I chose as my

literary heritage, reflects the position of my work as Other. I am the Other everywhere, only the references of my otherness changes from place to place" (*Mediterranean* 29). His use of Karamanlidiki is thus closely related to feelings of otherness and societal isolation. In Deumert's spectral linguistic approach, this can be considered an act of trans-languaging that not only defines the hegemonic standards, but also acts as a "spirit language" that "speak[s] the unspeakable through the deliberate manipulation of linguistic form" (142). By stylistically utilising the ghost of this language, Yashin emphasises the endangerment of his national and poetic identity after the partition of his homeland.

The use of Karamanlidiki as a spirit language that gives voice to the dead and the in-between continues in *Sınırdışı*. Yashin recognises this in-betweenness as one of the characteristics of his poetic identity and *Sınırdışı* as a text, with Yashin appearing within the purgatory-world of the novel as an ostracised author, and a translator of the protagonist Misail's narrative. In his critical lecture on Mediterranean identity and literary space, Yashin talks of how he perceives *Sınırdışı*:

> [M]y experience of living in some sort of purgatory-like in- betweenness is reflected in my other novels too, that include some ghostly characters or apparitions living in ghostly spaces. In *The Hours of Deportation*, one of my novels, the place of the narrative could be anywhere in our world or in the world of the after-life. Perhaps a Mediterranean seashore, a Levant country, a Varosha-like Cypriot ghost town, or, since I also use the Karamanlidika language in the novel, it may be in the Cappadocia region of Turkey, the former homeland of the Karamanli people, who were known as neither completely Greeks nor Turks. The characters of the novel remain ghosts, and the tales they are telling imply an after-life. However, the narrative takes place neither in heaven nor in hell, but in purgatory, in an underground shelter, perhaps in some sort of buffer zone. (*Mediterranean* 25-6)

This pluralism of space, identity, and language connects the origins of the ghostly Karamanlidiki with the similar political trajectories of the native Cypriot language and identities. The ghosts of *Sınırdışı* connect the object-oriented, spatial, and linguistic considerations of hauntology studied here by emphasising the interconnectedness between

these spectres. Furthermore, they also connect the political exclusion of Yashin (and many other non-conformist Cypriotist writers) by the homogenous hegemonies and literary canons of Turkish and Greek nation-states. Much like Adil, Yashin sees this exclusion and ghostliness as an opening that takes him beyond the confines of the purgatory-state in *Sınırdışı*, or the de-facto TRNC, with his protagonist symbolically exclaiming as he leaves this realm "Varsın alfaben ölü bir beden gibi gömülsün… Sen dua et ki, kötülük olsun diye seni sınırdışı ettiler de, dünyanın sınırlarını aşabilmen için iyi bir fırsat çıktı" ['Let it be so that your alphabet is buried like a dead body… You must consider it a blessing that they maliciously deported you, and you got a good excuse to transcend the borders of the world'] (143). The hauntology of Karamanlidiki is a liberating stylistic tool that accurately reflects Yashin's hybrid national and poetic identities, which proudly transcend the linguistic partition by evoking the ghosts of a forgotten multilingual literary heritage.

While emphasising the political repercussions of identifying with a post-nationalist, postcolonial, Cypriotist national identity, Karamanlidiki becomes the language of resistance in *Sınırdışı* as well. Karamanlidiki is used whenever Misail wishes to hide his thoughts from the antagonistic authorities of the purgatory-state. As a linguistic abstraction, it is a good language to represent the hidden speech of characters that usually state their opposing stances towards the purgatory-state representative of TRNC, as it requires the reader to understand both (Cypriot) Turkish and Greek. Yashin's protagonist holds onto Karamanlidiki as a crucial part of his identity, seeing it as a way of avoiding standardisation. He ponders upon this attempt, stating:

> Onların dilinde yazılmaktan kurtulmanın bir yolunu bulmalıyım. Ya onlara göre okunmaktan nasıl kurtulabilirim? Korkuyorum… Demek fethettikleri toprak değil, insanmış."
>
> 'I must find a way to avoid being written in their language. How can I save myself from being read by them? I'm scared… It seems what they conquer is not the land, but the human himself' (*Sınırdışı* 50)

The spectral language becomes an identifier of those who reject conformity to hegemonic pressures suppressing their true identities, helping them retain their sovereignty over their languages, identities, and bodies (or spirits). Yashin's revival of Karamanlidki is a form of trans-languaging that Deumert studies as a linguistic hauntological phenomenon, which draws from "a wide array of semiotic resources, challenging – through their creative practices – the hegemony of 'the standard'. Yet, it is also an idea of agency that assumes the presence of a sovereign subject" (Deumert 138). It should be noted that Yashin does not only give voice to the politically-phantomised, but all others estranged by the nation-building processes after the colonial and partitional moments. Classifying Karamanlidiki as "Ειζνεπι Γερλιλεριν Λεχτζεσι" ['Dialect of the Native Foreigners'] (*Sınırdışı* 83), Yashin lists the rest of the ghost-inhabitants of the purgatory as "Esrarkeş hippicikler, tinerci çocuklar, travestiler, kulumparalar ile oğlanları, kapkaççılar, mülteciler, asker kaçakları, gayrıresmi tarikat mensupları, sokak şarkıcıları, deli ya da entel kılıklı beş on kişi…" ['Druggie hippies, glue-sniffing kids, transsexuals, sodomites and their boys, pickpockets, immigrants, military deserters, illegal cult members, buskers, deranged or intellectual-looking five-to-ten people…'] (*Sınırdışı* 28; my translation). The deported ghosts likened to Yashin's protagonist represent outcast, disenfranchised, and alienated members of society. This list combines marginal groups pushed to the borders of culture by the nation-building practices of the partition states, and the oxymoronic 'native foreigner' TsCs that reject the Turkish settler and neo-colonial erasure of the Cypriot identity. The Karamanlidiki-speaking Misail rejects the militaristic attempts to regulate and standardise his identity, and constantly performs his multilinguistic, post-nationalist selfhood.

The wraith of ghosts in *Sınırdışı* are all political figures that point at numerous societal unrests, deeming Yashin's novel a hauntological attempt to make the absent present within the policies of Cyprus. As Gordon explains, this is not an effort to write a ghost story

merely by mentioning non-corporeal forms, but a ghost story "connecting exclusions and invisibilities" on a sociological level, in order to demonstrate that "dialectics of visibility and invisibility involve a constant negotiation between what can be seen and what is in the shadows" (Gordon 17). The hauntology of these extinct and near-dead hybrid/native language varieties, along with these marginal identities, capture that the forced absences of certain identities do not correspond to their non-existence, but rather to their invisible pertinence. Yashin's Karamanlidiki seizes the rebellious nature of remaining true to his authentic, pre-colonial, cosmopolitan national identity in the face of social, national, and political exclusion. What can be learned from the speech of these ghosts is how hauntological fragments from the past are equally unifying and redemptive against colonial and nationalist pressures, and how the divisive and phantomising policies maintaining the partition cause further divisions inter- and intra-communally.

Conclusion

Attending to the speech and register of these ghosts furthers both our understanding of the processes of making-invisible employed by hegemonic and colonial projects of partition; and of the importance in attuning our ears to the spectral, trans-linguistic remnants within sociolinguistic contexts. We see through the languages of the ghosts in the literatures of Cyprus that the hybridity amongst the native cultures is pushed into the shadows by the nation-building discourse and practices of the Cypriot ethno-states. Ghosts speaking out in suppressed native languages, pushing through the colonially and hegemonically assigned standards and norms, gives way to the rise of a multilingual poetic form harking back to the macaronic and polyvocal poetic heritages of pre-colonial, pre-partition Cyprus. Moreover, attempts to revive the linguistic spectres of this suppressed hybrid identity reveal languages and identities forced into extinction by processes of homogenisation and standardisation.

Through these ghosts, literature becomes a form of resistance and resilience against the nationalist norms of the partitioned island, and all occupying authorities that oppress the indigenous spirits of Cyprus.

It becomes increasingly important to focus on the shared aspects of culture, and linguistic convergences resulting from centuries of contact ascertain one way of tracing these aspects. As I close the final chapter, I wish to draw attention to the slightly different role of the ghosts of language within the hauntological study of partitioned Cyprus, which is to represent the repressed sharedness of culture and identity across the border. The common characteristic of these linguistic spectres is to demonstrate a sense of selfhood and national belonging that lies behind what is societally demanded. What could have been is equally haunting as what has been, and the ghosts studied here mourn both equally.

Conclusion:
And Now, A Prayer

What this thesis demonstrates is the vitality of facing the ghosts within deadlocked discourses of nationhood and identity in postcolonial Cyprus, and how much they contribute to narratives of both partition and unification. The sociological, political, and discursive divisions within Cyprus are created through processes of selective commemoration, and a continuous management of which ghosts of past, present, and futures of the island are mourned or exorcised. Evidently, the hegemonic projects of Turkish and Greek nationalisms that make up the two nation-states have resulted in competing narratives through contented utilisations of conflict and displacement traumas. However, the cross-communal anthropological approach I take towards the parallel poetics and dialogical testimonies arising in the literatures of Cyprus highlights the shared traumas of the native communities, and collective attempts to create a post-colonial, cross-communal, Cypriotist national and literary identity that seeks restoration and retaliation, while prioritising shared aspects of culture and experience.

What the hauntological approach allows me to demonstrate are the aspects of the conflicted past and desired futures that are constantly pushed into the shadows by the competing discourses of nationhood. The constant attempts of nation-creation that dictate the social and spatial interactions of Cypriots, along with the use of the native dialects, are attempts to make certain things 'invisible', while making others 'visible'. As I have argued, we can read these literatures as records of the hauntological and affective power held by these phantomised aspects of shared pasts and desired futures, which leave traces and persist within the everyday objects, spaces, and languages of Cyprus.

Studying the hauntology of partition, then, allowed me to turn to the discourse and identities pushed to the margins of society by the competing narratives of nationhood that maintain the inter- and intra-communal divides. These marginalised narratives show us how the depictions and conceptions of a 'ghost' adopt new shapes. To summarise my arguments here, in Chapter 1, the ghosts of partition materialise as cultural and traditional spectral figures, Kalikandjari and Karaghiozis, who are transformed by their colonial and partitional connotations after conflict and division. We observe how living with the material remnants of conflict create novel ways of personal commemorations of trauma, and the socio-political force of these haunted objects in seeking peace. Chapter 2 demonstrates how the affective force of partition and conflict leave behind a spatial spectrality, in the form of abandoned houses, Ghost Towns, and borderlands. Through the poetics of these spectral landscapes Cypriots are forced to continue to live around, we see how the hauntological force of these places are pragmatically utilised by the marginalised Cypriotists to seek restorative justice, and how the literary spaces of the displaced, post-nationalist poets merge within these ghostly zones. Lastly, Chapter 3 attends to the way poets give voice to these ghosts of partition, and analyses the stylistic and linguistic choices of the postcolonial timespace. We see that ghosts of language are created by colonial processes of standardisation and homogenisation that suppress the linguistic and literary polyvocality of the multicultural island. A spectral linguistic approach guides my argument that shows how this pre-colonial and pre-partitional hybrid identity is channelled through haunted narratives that mix languages, emphasising the hauntological value and force of the revival of the hybridised and shared linguistic forms and identities of Cyprus in a time of division.

Many other aspects of the postcolonial and post-1974 Cyprus are open to be studied through a hauntological lens, after having established the absent-present influence of the past and future over the everyday experiences of Cyprus' inhabitants. The palimpsest of imperial,

colonial, and neo-colonial realities built on top of the ruins of the previous ones continue to grow, and the Cypriot identities, literatures, and languages find themselves under the influence of new spectres. However, the partition of Cyprus is not the only context in which a hauntological approach is useful, as colonial projects and partition cases continue violently across the world, such as in the case of Palestine and Israel. As Sterling astutely points out, "[t]he concept of hauntology is only useful if it helps us to do more than simply name a situation" (Sterling *Heritage* n.p). It is my wish that partitional hauntology can push the hauntological framework beyond this tautological tendency, and actively demonstrate processes of making-invisible by giving voice to the spectres. It is not enough to simply state something is haunted or spectral – we must also demonstrate the sociological affect, political effect, and discourse-pragmatic purposes of spectrality. This specific case study of the ghosts of Cyprus' partition is an important demonstration that spectres are not only utilised in nationalist discourses as divisive commemorations of conflict, but in pan-Cyprian, post-nationalist, and postcolonial attempts to formulate a re-unified Cypriot identity and literature.

Taking all of this into consideration, we can conclude that recognising the political and societal power and volition of ghosts allows us to make informed decisions taking into account that the present moment and political atmosphere can never be fully studied without attending to what is made invisible. As Schofield suggests, "Any given point in time cannot be defined in isolation, as it is inevitably stained by the ghosts of all moments that preceded it – the material constituted through what is now immaterial – the trace" (Schofield 25). In seeking a solution to the Cypriot division, we must listen to the lesson hauntology teaches us repeatedly, which is to figure out how to "live with ghosts" (Derrida *Spectres* xvii) of our conflicted pasts, and to "learn to talk to and listen to ghosts, rather than banish them" (Gordon 25). This means an increased attempt to recognise the discursive roles of commemorated traumas, and the sharedness of the traumatic experiences in the past.

These processes of re-recognition indubitably involve an acknowledgment of Cyprus' multi-communality, and the ways in which Cypriots have adapted to and adopted from the sharedness of their native land. It is acknowledged how the Christian and Muslim faiths are merged in the pre-partitioned island, with Stephanides remembering a word of advice that "if you cross yourself when you say [Mashallah/ Μασσαλλα], you are protected from both Christian and Mussluman" (*Winds* 266). Yashin gives us an example of how the ghosts of multiple communities and beliefs can be laid to rest together, praying in Karamanlidiki "Χεπσιμιζ κενδι δινλεριμιζ σιρα δινλενελιμ τανρινιν επεδιγετινδε" ['May we all rest according to our faith in the eternity of God'] (*Sinirdisi* 94). The connected worlds of the living and dead within the literatures of Cyprus must inspire us when forging a politics of post-traumatic reconciliation that acknowledges the restless ghosts of *all* its communities. Much like the native multilingual prayers of the island, we must lay them to rest by embracing and commemorating the sharedness of loss, alongside culture, and futures.

Bibliography

Adil, Alev. 'Border Poetics: Becoming Cypriot in the Dead Zone'. *European Journal of English Studies*, vol. 19, no. 3, 2015, pp.331–47. doi:10.1080/13825577.2015.1091219.

---. *Towards a Poetics of the "Dead Zone" in Nicosia*. 2009, www.researchgate.net/publication/228326785_Towards_a_poetics_of_the_'Dead_Zone'_of_Nicosia. Accessed 28 June 2024.

---. *Venus Infers*. NE Publications, 2004.

Aksaygın, Hasan. *Frenk Bey, Fortress & the Thing*. NiMAC, 2022.

Angelides, Claire. *Pentadaktylos My Son/ Πενταδάκτυλος ο Γιος μου*. Trentham Books Ltd., 1994.

Argyrou, Vassos. 'Independent Cyprus? Postcoloniality and the Spectre of Europe'. *Cyprus Review*, vol. 22, no. 2, 2010, pp.39–47, https://www.researchgate.net/publication/290730234_Independent_Cyprus_Postcoloniality_and_the_spectre_of_Europe.

Arinc, Cihat. 'Postcolonial Ghosts in New Turkish Cinema: A Deconstructive Politics of Memory in Dervis Zaim's "The Cyprus Trilogy"'. *Gold.Ac.Uk*, 2015, https://research.gold.ac.uk/id/eprint/16081/.

Armstrong, Justin. 'Archaeologies of the Recently Abandoned Future: On the Possibility of an Ethnographic Object-Oriented Hauntology in Hornstrandir, Iceland'. *Nomadit.Co.Uk*, 2022, https://nomadit.co.uk/conference/re22/paper/63440.

Avant-Garde. 'Το Χιούμορ Του Καραγκιόζη Κυλάει Στο DNA Μας'. *Avant-Garde*, 2022, https://avant-garde.com.cy/articles/zoi/ektos/hioymor-toy-karagkiozi-kylaei-sto-dna-mas.

Aytac, Serenay. "The Karamanlidika Digital Library Project: Connecting Karamanlides Memories." *Proceedings of the American Society for Information Science and Technology*, vol. 51, no. 1, 2014, pp.1–4.

Bell, Michael Mayerfield. 'The Ghosts of Place'. *Theory and Society*, vol. 26, no. 6, 1997, pp.812–36, https://doi.org/10.1023/A:1006888230610.

Bhabha, Homi K. *The Location of Culture*. London, Routledge, 1994.

Britannica, The Editors of Encyclopaedia. "al-Khiḍr". Encyclopedia Britannica, 2024, https://www.britannica.com/topic/al-Khidr. Accessed 20 July 2024.

Bryant, Rebecca, and Mete Hatay. 'From Salvation to Struggle: Commemoration, Affect, and Agency in Cyprus'. *Memorials in the Aftermath of Armed Conflict*, edited by Marie Louise et al., Springer Nature, 2019, pp.61–93.

D'Amora, Rosita. "Writing through Osmotic Borders: Boundaries, Liminality and Language in Mehmet Yashin's Poetics." *Thinking on Thresholds: The Poetics of Transitive Spaces*, edited by Subha Mukherji, Anthem Press, 2011, pp.101–112, www.academia.edu/97333066/Writing_Through_Osmotic_Borders. Accessed 20 May 2024.

Demir, Nurettin, and Lars Johanson. "Dialect Contact in Northern Cyprus." *International Journal of the Sociology of Language*, vol. *181*, 2006, pp.1–19.

Derrida, Jacques. *Of Grammatology*. Translated by Gayatri Chakravorty Spivak, Baltimore, The Johns Hopkins University Press, 1967.

---. *Spectres of Marx*, Routledge Classics, 1994.

Deumert, Ana. 'The Sound of Absent-Presence: Towards Formulating a Sociolinguistics of the Spectre'. *Australian Review of Applied Linguistics*, vol. 45, May 2022, pp.135–53, https://doi.org/10.1075/aral.21039.deu.

Dillion, Matthew P. J. "The Unquiet Grave." *The Classical Review*, vol. 50, no. 2, 2000, pp.512–514. Cambridge University Press, www.jstor.org/stable/3064794. Accessed 1 May 2024.

Famagusta New Museum. “Lost & Found.” *Famagustanewmuseum.com*, 2014, famagustanewmuseum.com/lost-found/. Accessed 23 May 2024.
Fisher, Mark. *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*. Zero Books, 2014.
Freud, Sigmund. "The Uncanny" *New Literary History*, vol. 7, no. 3, 1976, pp.619. *ProQuest*, http://ezproxy.lib.gla.ac.uk/login?url=https://www.proquest.com/scholarly-journals/uncanny/docview/1297382151/se-2.
Genç, Gür. *Arzu Kılavuzu [Manual of Desire]*. Bilinçaltı Publishing, 2023.
---. *Sakangur [Skink]*. Bilinçaltı Publishing, 2015.
Gulle, V. Ozan. “Structural Borrowings in Cypriot Turkish from Cypriot Greek.” *Mediterranean Language Review*, vol. *18*, 2011, pp.91–113. https://www.jstor.org/stable/10.13173/medilangrevi.18.2011.0091
Gordon, Avery F. *Ghostly Matters: Haunting and the Sociological Imagination*. University of Minnesota Press, 2008.
Hall, Stuart. “When Was ‘the Post-Colonial’? Thinking at the Limit".” *The Post-Colonial Question: Common Skies, Divided Horizons*, edited by Iain Chambers and Lidia Curti, London-New York, Routledge, 1996, pp.242–260.
Harman, Graham. ‘Object-Oriented Ontology’. *The Palgrave Handbook of Posthumanism*, edited by Michael Hauskeller et al., Palgrave Macmillan Cham, 2015, pp.401–09.
Hoak-Doering, Elizabeth. ‘A Photo in a Photo: The Optics, Politics and Powers of Hand-Held Portraits in Claims for Justice and Solidarity’. *Cyprus Review*, vol. 27, no. 2, 2016, pp.15–42.
Johnston, Sarah Iles. *Restless Dead: Encounters between the Living and the Dead in Ancient Greece*. Berkeley, California, University of California Press, 2013.
Joseph, John E. “The Hauntology of Language and Identity.” *Language, Politics and Society in the Middle East: Essays in Honour of Yasir Suleiman*, edited by Yonatan Mendel, Edinburgh University Press, 1 Feb. 2018, pp.14-29 doi.org/10.3366/edinburgh/9781474421539.003.0002.
Kabatas, Orhan, and Yakovos Hacipieris. *Kıbrıs Türk ve Rum Diyalektlerinin Ortak Sözlüğü/ Κοινο Λεξικο Της Ελλινοκυπριακης Και Τουρκοκυπριακης Διαλεκτον*. Istanbul, Acar Printing, 2017.
Kausal, Sanjay, and Divya Mishra. “The Ghosts We Carry: Partition Horrors and Hauntology.” *Economic and Political Weekly*, 9 Mar. 2024, www.epw.in/journal/2024/4/postscript/ghosts-we-carry.html. Accessed 11 Aug. 2024.
Kemal, Bahriye. *Writing Cyprus*: *Introduction of a Postcolonial and Partitioned Place, Space and Identity*. 1st ed., Routledge, 2021, https://www.taylorfrancis.com/chapters/mono/10.4324/9780367855154-1/introduction-postcolonial-partitioned-place-space-identity-bahriye-kemal?context=ubx.
Ker-Lindsay, James. *Britain and the Cyprus Crisis, 1963-1964*. Bibliopolis, 2004, https://www.researchgate.net/publication/30527498_Britain_and_the_Cyprus_Crisis_1963-1964.
Lefebvre, Henri. *The Production of Space*. 1974. Oxford, Blackwell, 1991.
Leontidou, Lila. “Athens in the Mediterranean ‘Movement of the Piazzas’ Spontaneity in Material and Virtual Public Spaces.” *City* : Analysis of Urban Trends, Culture, Theory, Policy, Action vol. 16, no. 3, 2012, pp.299–312.
Lipman, Caron. *Co-Habiting with Ghosts*, Ashgate Publishing, 2014.
Loizides, Neophytos G. “Ethnic Nationalism and Adaptation in Cyprus.” *International Studies Perspectives*, vol. 8, no. 2, 2007, pp.172–89. *JSTOR*, http://www.jstor.org/stable/44214613. Accessed 10 Aug. 2024.
Marangou, Niki. *For A Faint Idea /Προς Αμυδράν Ιδέαν*. To Rodakio, 2013.

Mavromati, Andia, and Andreas Papapavlou. “Reactions Towards Neighbouring Languages in Cyprus: The Result of Language Awareness or Attitudinal Stances?” *Mediterranean Language Review*, vol. *21,* 2014, pp.143–158.
Morris, Chris. “Shame of Cyprus’s Looted Churches.” *BBC News*, 18 Jan. 2002, news.bbc.co.uk/1/hi/world/europe/1768274.stm. Accessed 23 May 2024.
Myrsiades, Linda S. *The Karagiozis Heroic Performance in Greek Shadow Theater*. University Press of New England, 1988.
Nadjarian, Nora. *Cleft in Twain*. Nicosia, 2003.
Navaro-Yashin, Yael. ‘`Life Is Dead Here’: Sensing the Political in `no Man’s Land’’. *Anthropological Theory*, vol. 3, 2003, pp.107–25, https://doi.org/10.1177/1463499603003001174.
---. ‘Affective Spaces, Melancholic Objects: Ruination and the Production of Anthropological Knowledge’. *The Journal of the Royal Anthropological Institute*, vol. 15, no. 1, 2009, pp.1–18, https://www.jstor.org/stable/pdf/20527631.pdf?refreqid=excelsior%3A461f4b9fdb9b3843e298c5ebe82a8eee&ab_segments=&origin=&initiator=&acceptTC=1.
---. *The Make-Believe Space: Affective Geography in a Postwar Polity*. Duke University Press, 2012.
O’Riley, Michael F. ‘Postcolonial Haunting: Anxiety, Affect, and the Situated Encounter’. *Postcolonial Text*, vol. 3, no. 4, 2008, pp.1–15.
Oxford Reference. “Commodity Fetishism.” *Oxford Reference*, 2024, www.oxfordreference.com/display/10.1093/oi/authority.20110810104638104#:~:text=Commodity%20fetishism%20can%20also%20be,commodity%20shields%20us%20from%20alienation. Accessed 22 Aug. 2024.
Papadakis, Yiannis. ‘Aphrodite Delights’. *Postcolonial Studies*, vol. 9, no. 3, 2006, pp.237–50, https://doi.org/10.1080/13688790600824963.
---. *Echoes from the Dead Zone: Across the Cyprus Divide*. I.B. Tauris; New York, 2005.
---. ‘Nation, Narrative and Commemoration: Political Ritual in Divided Cyprus’. *History and Anthropology*, vol. 14, no. 3, 2003, pp.253–70, https://doi.org/10.1080/0275720032000136642.
---. ‘Nicosia after 1960: A River, A Bridge and a Dead Zone’. *Global Media Journal: Mediterranean Edition*, vol. 1, no. 1, 2006, pp.1–16, https://www.researchgate.net/publication/285639813_Nicosia_after_1960_A_river_a_bridge_and_a_dead_zone.
Pellapaisiotis, Haris. “Where Is Here? Cypriot Artist Performing Space, Retelling Place.” *Re-Envisioning Cyprus*, edited by Peter Loizos et al., University of Nicosia Press, 2010, pp.111–123.
Plato. *Plato in Twelve Volumes*, vol. 12 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1921.
Schofield, Michael Peter. ‘Re-Animating Ghosts: Materiality and Memory in Hauntological Appropriation’. *International Journal of Film and Media Arts*, vol. 4, no. 2, 2019, pp.24–37, https://doi.org/10.24140/ijfma.v4.n2.02.
Smith, James. ‘Karagoz and Hacivat: Projections of Subversion and Conformance’. *Asian Theatre Journal*, vol. 21, no. 2, Sept. 2004, pp.187–93. https://doi.org/10.1353/atj.2004.0027.
Sitaridou, Ioanna. “Rediscovering Romeyka.” *The Romeyka Project*, 15 Sept. 2019, www.romeyka.org/rediscovering-romeyka/. Accessed 20 July 2024.
Stephanides, Stephanos. *The Wind Under My Lips/ Ο Άνεμος Κάτω Απ΄Τα Χείλη Μου*. To Rodakio, 2018.

--- . “Translation and Ethnography in Literary Translation”. *Studying Transcultural Literary History*, edited by Gunilla Lindberg-Wada, Berlin, Boston, De Gruyter, 2006, pp.300-309. https://doi.org/10.1515/9783110920550.300
Sterling, Colin. ‘Becoming Hauntologists: A New Model for Critical-Creative Heritage Practice’. *Heritage & Society*, vol. 14, no. 1, 2021, pp. 67–86, https://doi.org/10.1080/2159032x.2021.2016049.
---. ‘On Heritage and Hauntology’. *Centre For Anthropological Research on Museums and Heritage*, 2017, https://www.carmah.berlin/reflections/on-heritage-and-hauntology/.
---. ‘Spectral Anatomies: Heritage, Hauntology and the “Ghosts” of Varosha’. *Present Pasts*, vol. 6, no. 1, 2014, pp.1–15, https://doi.org/10.5334/pp.57.
Tardios, George. *Buttoned-Up Shapes*. St Ursin Press, 2015.
Terzis, Napoleon. *Tulips in the Gardens*. Forthcoming.
Tietze, Andreas. *The Turkish Shadow Theater and the Puppet Collection of the L.A. Mayer Memorial Foundation*. Gebr. Mann Verlag, 1977.
Tsangaris, Hambis. *Kalikandjari: Cypriot Tales*. 1st edition, R.P., Lithographica Ltd., 2006.
United Nations Security Council. *Interim Report of the Secretary-General Pursuant to Security Council Resolution 370 (S/11789)*. Unite Search, July 1975, search.un.org/search?sort=relevance&collection=ods¤tPageNumber=1&fromYear=1975&q=document+s%2F11789+cyprus+population+exchange&row=10&toYear=1975. Accessed 15 May 2024.
Walton, Jeremy, and Cicek Ilengiz. ‘Introduction: Afterlives in Objects’. *Journal of Material Culture*, vol. 27, no. 4, 2022, pp.347–58, https://doi.org/10.1177/13591835221132197.
Yashin, Mehmet. *Dokuz Şiir Kitabı: Toplu Şiirler (1975- 2013) [Nine Poetry Collections: Collected Poems (1975- 2013)]*. Yapı Kredi Yayınları, 2014.
---. ‘Edebi Mekanlar Diller, ve Kültürler Arasında Yazmak [Writing from a Mediterranean Island: Between Languages and Literary Space]’. *Kozmopoetika*, 3rd ed., Yitik Ülke Yayınları, 2018, pp. 11–42.
---. *Sınırdışı Saatler [The Deported Hours]*. 2nd ed., Everest Publishing, 2007.
Yeniduzen. ““Goncolozlar Hem Oyun” Khora Yayınları’ndan Çıktı!” *YENİDÜZEN*, 23 Mar. 2016, www.yeniduzen.com/goncolozlar-hem-oyun-khora-yayinlarindan-cikti-62803h.htm. Accessed 20 May 2024.
Yorgancioglu, Oguz M. *Kıbrıs Türk Folklörü: Duydum, Gördüm, Yazdım [Turkish Cypriot Folklore: I Heard, I Saw, I Wrote]*. 1980. 2nd ed., Famagusta, Extended Special Edition Print, 2000.
Zaim, Dervish. *Çamur [Mud]*. Downtown Pictures & Marathon Yayimcilik, 2003.
---. *Gölgeler ve Suretler [Shadows and Faces],* Yesil Film & Marathon Film, 2010.