

Cyprus

to-day



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Editorial

ΕΠΙΣΤΗΜΟΝΙΚΗ ΥΠΟΥΡΓΕΙΟΥ ΕΛΛΑΔΟΣ

The declaration of Cyprus as an independent state in August 1960 is an important Landmark in the history of the island. After centuries of foreign occupation and suppression, Cyprus gains its independence and turns a new page of progress and development.

In 1985, in conditions of partial occupation of our country, we celebrated the 25 years of the Cyprus Republic and with this opportunity we take stock.

Despite all the serious political problems, the Turkish insurrection in 1963, the fascist coup and the Turkish invasion and occupation of 37% of Cyprus' territory, which is still continuing, significant progress has been made in this country in all fields: social, economic, and cultural. Education today has reached very high levels. If Cyprus, under all these adverse conditions, managed not only to survive but to develop to such a degree, this is essentially due to the quality of its human resources which thanks to education was able to work productively and with good planning.

In the field of art and intellectual activity the historical incidents, the tragic trials of the people, their fighting spirit and quests provided them with rich sources of inspiration.

The expansion and development of education, the broadening of the cultural level, the improvement of economic and social conditions and the contacts with foreign intellectual currents contributed to the enrichment of the intellectual life of the country, to the quantitative and qualitative upgrading of intellectual creation.

In this bumper issue of Cyprus To-day we present a picture of developments in Cyprus in the letters and the arts.

The 25th Anniversary of the Cyprus Republic

**Speech by the Minister of Education, Mr Andreas
Christophides,
on the occasion of the celebrations to mark the 25th
Anniversary of the Republic of Cyprus at
Nicosia's Municipal Theatre, Wednesday, 2.10.1985.**

«Πρόσοικος γὰρ θαλάττῃ χώρα το μὲν παρ' ἐκάστην ἡμέραν ἡδύ, μάλα γέ μιν ὄντως αλμυρόν καὶ πικρόν γειτόνημα».

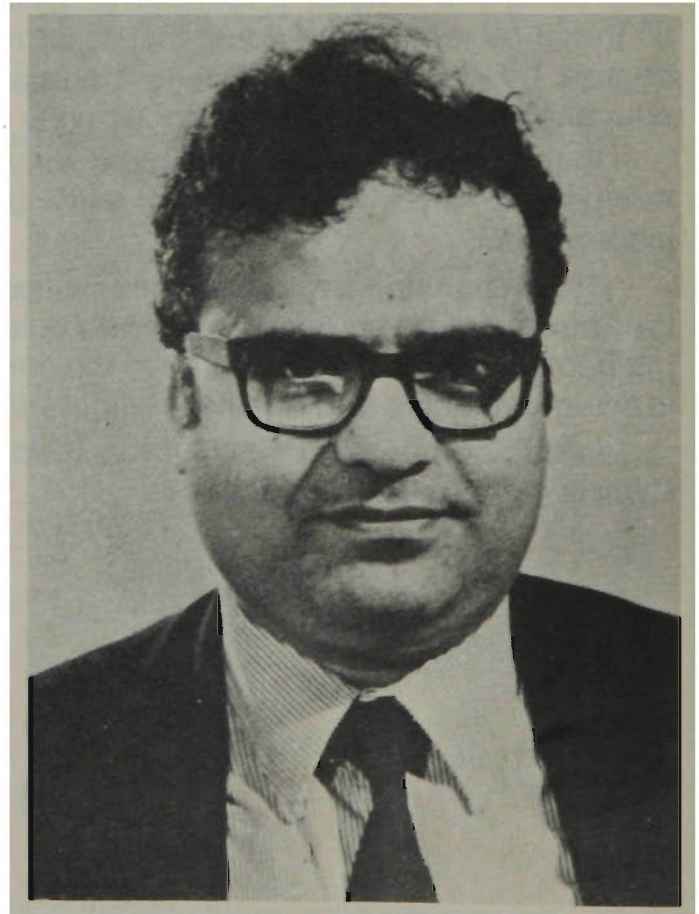
"Very salty and bitter is the neighbourhood of the sea" says Plato in the "Laws" "even though proximity promotes trade".

Briton George Hill, recording the history of Cyprus almost twenty-five centuries later complements, without realising it, the "Laws", giving the example of Cyprus, both in its prologue and its introduction.

"The light falling on the history of Cyprus is in the main a pale and mobile reflection of the machinations of the big powers, which from time to time considered it necessary to treat Cyprus as an intermediate stage to some more important target". And Hill adds: "The one who would want to become and remain a big power in the Orient must have in his possession Cyprus. That this is a reality is proven by the world history of the last 3,500 years, from the time of Thutme the Third of Egypt until the time of Queen Victoria..."

Hill wrote 45 years ago and perhaps he thought that this, the most authentic explanation of the history of the sweet land of Cyprus would end with Queen Victoria and the, inevitable in the future, termination of the colonial rule. This rule indeed ended, under albeit peculiar circumstances, twenty years after Hill's observations and following the EOKA liberation struggle.

Forty-five years though after the publication of Hill's History and twenty-five



after the founding of the Cyprus Republic we feel wiser than the British historian and we know from Plato that "the proximity" constitutes a fate "salty and bitter", which did not cease to be the fate after the death of Queen Victoria.

But it's not just geography which continued to be fate even after the death of Queen Victoria. Let us quote from our own historian

of the sweet land of Cyprus, Mahairas. He refers to events which occurred 700 years ago. *"And when Cyprus was purchased by the Re Unge from the templars and the Lombards being informed of the indignation of which they were possessed and the slaying in the country, he was under great pressure and was considering what to do so that no harm would come upon Cyprus, for all the country was full of Romans and he was saying to himself "whenever they want to rebel against me, they can do so with the assistance of the King of Constantinople". The Romans were at that time Greeks, the same way the country today is full of Greeks... The King of Constantinople was the Nation.*

We see therefore that History is also Fate and to understand the Cyprus problem we must see that it is within the contradicting (to this moment) coordinates of Geography and History.

In 1955 the EOKA liberation struggle started. Mr. Denktash in his book *"Five minutes to Midnight"* mentions that he cooperated with Britain for the preservation of the colonial rule. In a recent television interview he admits that he was behind the placing of a bomb in the Turkish cultural centre, aiming at the creation of intercommunal agitation. And Mr. Fazil Kutchuk in an article in *"Halkin Sesi"* wrote in the summer of 1954: *"From the geographical and military perspective, Cyprus must be given to Turkey if Great Britain were to abandon it... It must be made clear to all that it is not possible for Turkey to accept to see one of its islands, forty miles off its shores, to be handed over to a weak neighbour thousands of miles away..."* Kutchuk refers to Greece... And Britain (which nearly thirty years later would set out 8,000 miles away to fight for the self-determination of 1,800 Falkland islanders) would incite the Turkish interference in order to maintain her own positions and so as not to strengthen the weak neighbour (the ally of two wars) and to maintain relations and influence in the Middle East with the strong but not faithful neighbour and ally, Turkey. Colonel Chris of the Second World War and member of Britain's Secret Services, the historical writer and conservative MP, CM Woodhouse writes in his *"Memoirs"* that *"the then Secretary of State, Harold Macmillan, was pressurising us to incite the Turks into insurrection so as to neutralise the Greek uprising"*.

The then Turkish Foreign Minister, Mr. Ezebel, writes about 1956 and mentions that the (by now) Prime Minister Macmillan in secret consultations with the Turkish Prime Minister, Menderes, created the impression that self-determination in Cyprus would be applied separately and would lead (within the framework of the policy of the Secretary for the Colonies Lennox-Boyd) to *taxim* — partition. Partition constitutes, since then, the immutable target of Turkish policy.

The 1955-59 struggle proves to be the practical challenge of the historical factor to the geographical inevitabilities and the machinations, which either aim at the imposition of partition or its use as a threatening possibility, are recorded as the violent but also methodical and planned reaction of the geopolitical facts which comprise the other side of the Cyprus problem.

The Zurich and London Agreements constitute the obligatory compromise between the dictates of history and the geographical reality. The Hellenism of Cyprus will lead Cyprus to independence. The British will maintain sovereign bases on the island. Turkey will achieve the political segregation of the two communities and its military presence in Cyprus. It is not a paradox that one of the many books which were written on Cyprus during the last twenty-five years is entitled *"Cyprus, the Reluctant Republic"*, which denotes the reluctance and doubts among which the Cyprus Republic was born.

The Republic of Cyprus was born, however, and it had to work. A State Department secret report of that time which has recently seen the light of publicity fortells with accuracy, which after all does not surprise, the difficulties the new state had to face.

Twenty-five years today since the founding of the Republic of Cyprus we celebrate the anniversary but out of necessity we are not only studying the circumstances under which the Cyprus republic was established but also the prerequisites under which it would survive.

Makarios, who led the 1955-59 struggle, was also the first President of the Republic of Cyprus. Three of his qualities have relevance for today's attempt. He learnt so long as he lived. He had a tragic sense of history. He was

perceptive of the importance of the geopolitical factor.

The three guarantor powers were at odds as far as to their priorities. For Greece, history tipped the scales. For Britain and Turkey, in the main, geography.

Turkey never left a shred of a doubt for the stark way she faced Cyprus. Cyprus constituted a part or an extension of her geopolitical space. These were declared since 1955-59, repeated officially and categorically during the London Conference of 1964 when the adventures of the young Cyprus Republic became obvious and began to constitute a critical threat to its status. This evident geopolitical interest of Turkey for Cyprus by the way was reminded, inspired and utilised by Britain in the period 1955-59 to safeguard her own geographical positions on the island.

Petrol filled in the last details of the picture of a country, allocated in such a way such that it would allure the active interest of powers beyond the three guarantors, in a world divided ideologically in two.

Makarios chose, with the apparent consent of all other interested parties, the non-aligned camp in the case of Cyprus. The presence in the island of three armies which belong to the NATO alliance and two bases which potentially may be used by the same Alliance, and besides, the imaginary and real spheres of influence were making the task of the consolidation of Cyprus in the non-aligned world very difficult. Balance, political maturity, flexibility, leadership qualities were needed, for the balancing act to be possible.

The 1960-63 period was the test for the settlement which resulted from the compromise between the claims of history and the demands of the geographical space. Those who were working either to assist history or to promote geopolitical positions were not to be found only in Cyprus. Most of them and the most powerful ones were to be found outside Cyprus and they either influenced with actions or their statements or were acting through proxies who resided or were despatched to the country.

The Cyprus Republic did not appear to have sound foundations which were essential for a construction - the result of such a compromise. Makarios, with Britain's encouragement, attempts to consolidate the

compromise and to support once and for all the new state on firm constitutional foundations. The 13 points cannot but be interpreted as an attempt at supporting, for the foreseeable future, the Republic of Cyprus in such a way that the abnormal solutions which were being prepared would not be liable to be promoted.

The rejection to the 13 points was the reply of those who never accepted at heart the compromise which had been reached in 1960. Turkey, without allowing the Turkish Cypriots to reply, rejected the proposals with the 13 points and gave the green light for the 1963-64 adventure. The Foreign Minister of Turkey, Mr. Erkin, at the London Conference stated with marked bluntness that *"Cyprus, as an island is of vital importance for Turkey due to the geopolitical factor"*, that *"Cyprus geographically constitutes an extension of the Anatolian peninsular"* and that *"the defence of Cyprus and Turkey should be tackled together"*.

Sixteen years later, Mr. Gunes, Foreign Minister of Turkey in 1974, stated without mincing up words in *"Hurriyet"* on July 20, 1980 that *"Cyprus is as valuable as the right hand of a country which cares for its defence or for its expansionist aim, if it has any. If we cannot retain in our thought this strategic importance of Cyprus, we cannot understand the peace operation of July 20... or rather it is impossible to comprehend the whole Cypriot crisis... Many countries up to a point and because it serves their interests, would like to see the Cyprus problem as a product of our desire simply to protect the Turkish community in the island. Whereas the real problem is the security of the 45 million Turks of the motherland and the Turks of Cyprus together with the maintenance of the status quo in the Middle East"*.

The brutal intervention of the geopolitical factor had as a natural consequence the intense revival of the dictates of history. Turkey's aims were clearly expounded also to Galo Plaza, the first and last mediator to the Cyprus problem. Our own position was the official acceptance of the Plaza proposals.

In brief, the official mediator was suggesting:

- For Cyprus to remain independent and for the abandonment of the right of self-determination - union.

- The demilitarisation of Cyprus. The issue of the British Bases was to be handled at a later stage.

- There should not be partition or physical segregation of the two communities. The United Nations were to guarantee the rights of the Turkish Cypriots.

The Prime Minister of Turkey, Urgublu, who had taken over the office from Ismet Inonu, categorically rejected both the Plaza Report and the eventuality of Plaza remaining as mediator. However, Ismet Inonu had the opportunity to tell Galo Plaza that *"We cannot accept anything from your proposals. We will wait for the Greeks to give us what we want"*.

In 1967 the Greek Government is overthrown and dictatorship is imposed. The seven years that follow constitute the record of the efforts of a handful of men to undermine and, if it were possible, to overthrow the legal Government of Cyprus, with aids or assistants of such a policy of third parties - and were acting on the basic criterion of the geopolitical factor.

Since the summer of 1967 the coup is being planned, as testified by Richard Crossland, Minister of HM Government, in his published "Diary".

"Suddenly the Foreign Secretary" Crossland explains, "puts before the Cabinet a note about a plan for the overthrow of President Makarios by the junta. Britain should not - according to the note - make a move, even though she is a guarantor power, because Makarios is leading Cyprus, through the Non-aligned movement, to the Eastern block. When some of us protested, the Foreign Secretary said that these things happen when someone briefs irrelevant people on serious issues".

These happened in 1967. It is useful to remind ourselves to understand thoroughly the excuses, and justifications for 1974, which do not give honour to anyone, also in order to realise why the Guarantees' Agreement functioned, not to support, but to overthrow the constitutional regime of 1960. Makarios having been warned about the treachery, thinks like the Regas of Mahairas. *"Regas was very good, he did not believe the words of those who warned him. My brothers*

will never dare entertain such fantasies..." Nevertheless it was not the brothers but the agents who dared and the coup was carried out.

The two wars in the Middle East were deterministic for developments in the region. The war of 1967, but, mainly, the following Arab-Israeli conflict of 1973. The intercommunal talks had made good progress. There was the chance of a settlement. The outline is on the horizon. In October 1973 the Yom-Kipur war breaks out. For the first time Israel faces the spectre of defeat. Its refueling becomes almost impossible. The allies in the region do not allow the use of bases from their territory for the transport of material in the area and for the reinforcing of Israeli forces. Petrol is stronger than agreements. Within a month from the time that the bases in the region become of vital importance, the Papadopoulos regime in Greece and that of Demirel in Turkey are overthrown. The new Turkish Prime Minister, Ecevit, suddenly puts forward the issue of federation, which until

that time had never been put forward. And the Ioannides regime in Athens appears to be ready for the implementation of the things that history dictates.

The stage is set. Those who are supposed to be the proponents of Enosis - Union with Greece would be used to overthrow the flagbearer of the historico-geographical compromise and the inevitable would then ensue, the geopolitical solution, of vital importance as never before, for the strategic and economic pursuits in the region.

In 1974, under the deceptive guise of history, the geopolitical military alignments act drastically. The perpetuator of the state, Makarios, will be murdered. The Turkish invasion and occupation will follow. The Cyprus Republic will die and on its ruins violence, sword at hand walks instead of glory.

All that, almost...

Makarios was not murdered and the Republic of Cyprus did not die. Those who attempted the twin operation, if it were possible, would have buried history with all



Cyprus at the cross-roads between East and West. A map by Abraham Ortelius.

they carried out. In the horrific storm of the boundless tragedy it would have been easy to misguide Hellenism, at a purely abstract level and its perspective in the apportionment of responsibility for the catastrophe. The realisation that "Cyprus is too far away" is the most dramatic underlining of the great importance the geographical position holds for the events in the country. Geography is destiny. And the fact that this conclusion is necessary to be drawn by the champions of historical continuity renders the eventuality of the erosion of the historical dimension not too remote. There are also those who - either out of folly or selfishness - wish to encourage the distancing from history and Hellenism and the eventuality then presents itself more at hand rather than remote.

The Cyprus Republic goes through its most critical hours.

Without the historical dimension, the

Cyprus problem would not exist. Without Hellenism, inside Cyprus, in Greece and the rest of the world, the Cyprus problem would not be an issue. This is the axiom. Why is it then that it is being resolved with the sole criterion the geopolitical factor. And while at the abstract level the disregard of history, when conditions appear conducive, seem to be a feasible preposition, when we enter into the real dimensions of life, history is considered at least as powerful as geography. Hellenism has immovable roots, the people's memory is all powerful. And the leader, who was not lost, is by a happy coincidence, if it is a coincidence, the one who knows the powerful foundations of history, with a realistic comprehension of space and the capability of integrating situations which the circumstances demand. The compromise which in 1959 was considered necessary, during the years

1974, 1975, 1976, 1977 is more or less obligatory. The Makarios-Denktash meeting and the proposals of the Greek side at Vienna in the Spring of 1977 constitute the ultimate realisation that within the given coordinates of time and space, an agreement of painful compromise was the last refuge for the Cyprus Republic. The 1979 Kyprianou-Denktash Agreement complements the outline of a settlement to the Cyprus problem which contains the element of viability and minimal justice.

The then UN Secretary-General, Mr. Waldheim, under whose auspices the Kyprianou-Denktash meeting took place in May 1979 left us as testimony his book *"Building the future order"*, in which he refers to the positions, experiences and ideas concerning the International Organisation of which he was the supreme official for eight years. In a six-page chapter Dr. Waldheim summarizes his ideas on the Middle East, South African and Cyprus issues - but that is not such an important element as the one I would like to underline; that is his quote that the Secretary-General's sole weapons at his disposal are the principles and the objectivity, as inscribed, of course, in the charter of the United Nations which he swore to serve.

Exactly:

This year, in which we celebrate the 25 years of the Cyprus Republic the UNO celebrates its 40th anniversary. Many ceremonies, celebrations, receptions, speeches and declarations will be made by many. The thing we expect is to see the two weapons, to which Dr. Waldheim's book refers, the principles and the objectivity being used for the protection of little and weak Cyprus. Little and weak against Turkey, against the middle and big powers, against anyone - but not at all little and weak in the eyes of the UNO.

Before the UNO and its First Executive Officer we feel strong, for the Organisation does not identify small and big states but unfair and just causes. The natural defendant of the oppressed, the International Organisation has no option but to work for the prevalence of justice in interstate relations and for the ostracising from international relations of the right of the most powerful.

We have been for many more years before the United Nations than the ones we exist as a Republic. Our just cause has been recognized. Every year we take the road either to the General Assembly or to the Security Council, to accuse Turkey and the Denktash regime for a new arbitrary act, a new move which promotes partition. We obtained in 1983 and 1984 the strongest decisions of the Security Council, which relate to the secessionist move of the Denktash regime of November 1983. They have been proceeded by efforts and stalemated discussions that followed the Kyprianou-Denktash meeting and which, as in the other cases, indicated that Turkey followed the advice which it received from Dr. Kissinger after the invasion: *"So long as you talk, the Cyprus problem does not exist, either for the American Congress, or for the United Nations or anyone else"*.

The last high level meeting in 1985 created some hopes, which Mr. Denktash took care to crush, thus reinitiating the never-ending process which permits him, as he believes, to consolidate the faits accomplis or to proceed with new ones under the complete indifference of the world public opinion. In addition the conditions were created which were always Fortold by Inonou, about the internal bickering within our own ranks, with the demand for further unilateral concessions by our side, which are said either to bring about allegedly a settlement or to prevent new misfortunes.

Neglected history, I would like to underline also on this occasion, teaches that such a policy did not pay off, given that states, like individuals, are not satisfied with what the victim is willing to offer being in a weak position but seek everything that the powerful states themselves, from a position of strength, can dictate.

In negotiations between strong and weak we often reach a point where the impression is created that the weak party has no safety limits, beyond which it can make concessions, because the view is promoted that if it concedes further it safeguards at least what has remained. But no strong party offers security to the weak party except temporarily and before it proceeds to the further step. While the weak party remains at

the mercy of the strong's jaws, if it does not take its precautions. The United Nations have this role to play. They have no material power at their disposal. On occasions though they show reluctance to use their enormous moral force which is offered by the charter and the huge majority of the small and oppressed countries which became members of the UNO believing in the vision which gave birth to it at San Francisco in 1945, following a war which should have been the last one.

But the limits and potentialities of the United Nations are known. There lies our problem, because we enter the world of interests with different rules of the game from the ones outlined by the Charter, feeling exposed and unprotected.

If we remember Mahairas the historian of the sweat land of Cyprus, we would possibly be able, with a personal theory, to discern what our duty is, inter alia, to do.

"After Saint Helena went to Constantinople and the people were increasing on the island, there was concern about the coming of the atheist Saracens, who on many occasions held the island captive and the people enclaved. And being afraid and concerned they were saying: 'Whenever the Sultan so wishes to capture us, it is so readily done'.

Then they trained a lot of people in the arms in order to protect this country... And they divided expenses between them... and to each fell three gold coins per annum and there was a call up for the soldiers... coins were minted for the sake of Cyprus. Similarly they were calling for it... and everyone was paying his share".

It has been said, and very rightly so, that the struggle of man against power is the struggle of Memory against Oblivion. Our historical memory covers millenia.

We exist today as a state and we survive as Hellenism while on occasions in our three-thousand-long history we were subjugated to a series of conquerors and fourteen years after our independence we suffered the invasion with its terrible consequences and after-effects.

We are not today confronting however, a conqueror who invaded Cyprus to administer it, to impose taxes on it, or to use it as a base. On the contrary, near us, within our homes,

we have an adversary who is seeking to change the demographic character of Cyprus and if it can, to partition it permanently or to rule over completely in the island.

That does not mean that we can passively accept the status quo or that we should be possessed by defeatism or that we should panic and offer whatever is being demanded, before it is even demanded or because it is demanded of us, in the vain hope that in this way *"we could salvage something"*. That is the ultimate delusion.

Today as we celebrate the 25 years of our independence our main task is to remind ourselves but also to plan ahead, within the process of memory safeguarding the policy of resistance which is essential to us, like air, if we wish to breath at all be it without restrictions.

We have boundless powers. We have not survived for three millenia in this land, away from our natural protector, at the epicentre of the passage of the bandits, merchants, conquerors and plunderers, because we had luck on our side. Quite the contrary occurred. As far as our survival is concerned, we took our destiny into our own hands and from generation to generation, within the secret school of Romissini, we survived while others much stronger than ourselves were lost and we were preserved while empires were dissolved in their constituent parts.

That does not mean that President Kyprianou and his government is not seeking with consistency, persistence and steadfastness the honourable compromise, which is sought.

It is not easy to reach the target we are seeking. But no one should be under the impression that the formation, establishment and functioning of such a state is not possible. After all we are not dreaming of an ideal state. We are seeking within the context of necessary compromises which our position and history dictate to us to establish a state which will have the ability to survive within the framework not of absolute justice but of a recognizable justice. In order to reach there the assistance of others is imperative. The support of Greece is given and unequivocal. There remains the breaking

down of a country's intransigence, which considers geopolitics as the only applicable principle in the world in general and in our region in particular. It is needed beyond the cooperation of others, and our own, by iron and fire, acquired prudence, in order to achieve the acceptable state.

Within the context of prudence as a concept the idea of concord is inevitably included. Unanimity and wholeheartedness are constituent elements of a fighting effort which aims not at the raising of the living standards but at our natural and national survival. We have reached a point of not conversing with one another, but of appearing willing to converse with those who hold our lands. This is not a healthy state of things and a radical remedial action is needed, which will bring about the unanimity which is dictated by the dramatic circumstances in the framework of a common line.

Twenty-five years after the declaration of independence of the Republic of Cyprus we reflect back to how we started, where we are and mainly where we are going. We reject the guilt complex, which is purposely put to us for our own mistakes and we recognize the psychological processes which are being pursued to transfer responsibilities from where they mostly belong to where they least have a place.

We do not accept to repudiate our history and our recent struggles nor are we convinced by brainwashing that our own stance would be in itself decisive for the changing of the steadfast and immutable policy of Turkey during the last twenty-five years.

That does not mean that we do not count our mistakes or that we reject our sins. The contrary is the case. Being conscious of our own responsibility for the developments, at the same time, we discern more clearly the overall picture within which our own possible mistakes are placed.

Most important is how, after such terrible tribulations which would not have been survived by not such a strong ship, we have

permanently, so far as it is possible to make use of that term, settled our accounts with history. We have been through the inferno, we have come across clear to the other side. We carry with us our historical destiny without guilt and without deceptions, perceiving clearly its role in our fate.

The Hellenism of Cyprus, while being conscious of its Greek roots, has no reason not to accept the independence of Cyprus. If it forgets - which is not possible - its roots, it has no future as a people. If, at the same time, it ignores the causes which have made the option of independence as the only one feasible, then its country will have no future. Within the coordinates of history and geography, we can establish a state, where, maintaining our national identity, we can, at the same time, be conscious that we are citizens of an independent country. Within such a framework the Turkish Cypriot fellow - citizens who if they study the history of the latter years with an accentuated perspective, they would become partners with us in an enterprise the sole aim of which would be the safeguarding of an honourable life for all the inhabitants of Cyprus. This has been proved to be feasible and Cyprus is in a position to secure, in conditions of peace, the well-being of all its citizens.

It is fair to end with a quote from Mahairas. It is always didactic and aesthetically enjoyable. Mahairas believes in history and, within history, believes in the survival of the sweet land of Cyprus.

"Because everything goes by and the things that happen can be explained and everybody would really like to listen to what has happened and to old stories... and from those they learn and take care so as to survive".

To those who are wondering whether *"they will survive"* Mahairas added thereafter, digging into our history, that *"it is a dictate in this country for people to live till the end of time and not to see their kind become extinct in the centuries..."* History in the final analysis, if we have all its dictu in mind, will balance and cancel out geography.

The Ministry of Education

Primary Education

Introduction

During the first years of our independence, the basic aim of primary education was the education of people who were very conscious of their national and religious identity, who would strengthen the survival of Cyprus Hellenism and would carry out their duty for its historic vindication.

The destruction that was brought about in our island by the treacherous coup and the barbaric Turkish invasion with the well-known consequences, propounded the dire necessity for education which would serve the people in their struggle for freedom and vindication, would mould people with a free fighting spirit, capable of making democracy an act and rule of life.

So after 1974 greater emphasis is being given to the cultivation of substantial characteristics of Greek tradition, humanity, democracy and freedom and it is realised that, parallel to the cultivation of our national identity and our attachment to our national traditions, protection of our state entity is necessary.

Primary Schools

A little before the independence of our country 502 Greek primary schools functioned in Cyprus with about 63,000 students and 1,645 teachers. Between 1962—63, 535 schools functioned with 67,673 students and 1,954 teachers, whereas there are now 382 schools with 45,156 students and 2,319 teachers. The increase in the number of children which was noted in the first years of Cyprus' independence was a result of the Law enforced in 1962 for compulsory education for children and of the correct decision of the Government to reduce the pupil to teacher ratio so as the work of the school may be more effective.

The increase in the number of children and the decrease in the pupil to teacher ratio necessitated the construction of additional classrooms or of new school buildings, the improvement of the existing ones and their appropriate equipping. The problem was faced constructively by the Government. However, after the invasion and occupation it became acute again. Despite the easing of the problem due to the general decrease in the number of pupils because of a reduction in the birth - rate and because of the alternate morning/afternoon classes, and the settlement of the refugees especially in the towns, the need for construction, expansion and renovation of the existing school buildings in these areas was augmented. The coordinated efforts of the Government assisted to a great extent the solution of the problem, however there is still room for the further improvement of school buildings and upgraded equipment.

During the 25 years from 1960–1985 co-ed education in primary schools was completed; some schools were divided into sections (Section A for classes A, B and C and Section B for classes D and E) and afternoon classes were abolished. Also the number of small schools was reduced significantly with their amalgamation and the functioning of regional primary schools.

In a few rural centres 8-grade primary schools were set up for a short time (1960–1978) to assist the youth in the villages who could not go to secondary schools, to improve their general education and to specialise in agriculture, home economics and construction. The institution did not last long because, in the meantime secondary education was made free and generally available.

The new primary school curriculum which came into effect in 1980 is a substantive contribution to correct education. With this, the balanced development of the child's character is aimed at since it provides knowledge, develops attitudes and cultivates dexterity. Emphasis is given to the child, to its

needs and to its possibilities. Dialogue, the development of a scientific mind and judgement are cultivated. Our national and state entity are stressed and the democratic institutions are underlined. In general the new curriculum is directly in line with the aims of the Government.

The implementation of the new curriculum necessitated the creation of groups for curricula which are working intensively for the collection of material, preparation and publication of manuals and books with the new curriculum as basis so as the teachers may be assisted in their work, in parallel to the systematic and great effort made for their education with conferences and seminars by the inspectors and with a special series of lessons from the Pedagogical Institute.

Nursery Schools

The development of pre-elementary education during the past few years has been spectacular. Whereas until 1975 pre-elementary education was carried out almost exclusively on a private basis - there were then only 9 public nursery schools - the Government decided to expand pre-elementary education in order to face the need which arose from the gradual rise of the school-going age, that is from 5 to 5 and 6 months, and also to allow mothers to seek employment after the tragic events of 1974.

For this reason a nursery school section began to function at the Pedagogical Academy of Cyprus, inspectors of nursery schools were appointed and the scheme for the expansion of pre-elementary education was put into force for the gradual expansion of pre-elementary education and for the gradual setting up and functioning of 250 nursery classes to cover children in the 4—5 1/2 age-group. Parallel to this, the expansion of communal and private nursery schools continued, the legislation was enacted and the levels regarding the quality of the services offered were defined.

Special Education

The provision of equal opportunities for education of children who are not physically or mentally disabled but are emotionally retarded and mal-adjusted makes up the basis for the democratization of education.

The centre for the children who, for physical or psychological reasons are different from the others, assists them and gives them the strength to enter the social circle as equal members, and not to become a burden to anyone or to succumb to their fate.

The Government in its desire to contribute to the effective facing of the above-mentioned problems of these children improved the set-up and equipped schools for the deaf, the blind and established schools for retarded or mal-adjusted children. In 1979 the law for special education was enacted. The availability of therapeutic education has also been extended to children who study in ordinary primary schools.

Despite the limited economic possibilities of the Republic during the first years of its existence and despite the serious consequences brought about in our island by violence, treachery, invasion, occupation, great qualitative improvement in primary education was noted.

The inspectors increased from 11 to 40. The directors of the schools undertook more responsibilities for the administration and organisation of the schools, school medical services were set up and the teachers have enriched their experiences as regards the development of the personality of the child and its knowledge. Corporal and other punishments which humiliate the pupils have been abolished and now there is a new, more correct approach to pupil-teacher relations. Also our schools have been equipped with more and better means. The service of Educational Radio and Television which, through programmes, books etc. significantly assists the teacher, was set up. Conditions of healthy entertainment were set up and a climate of understanding was created and cooperation between children during their free time and summer educational camping has been organised. The programmes of the educational centres were revised and enriched to contribute more positively to the field of adult education and to combatting illiteracy as well as to the general development and cultural upgrading of our people. The parents have become involved, in an organised way, in the positive facing of financial and other needs of schools and are trained through the schools for parents.

No doubt the first 25 years of existence of the Republic have left in their wake important positive amendments and substantial changes in primary education and in the whole spectrum of the island's education system. This upward trend continues having as a target the qualitative improvement of primary education, which constitutes the main target of the Ministry of Education during the 80's decade.

Secondary Education

Until 1960, the year of the birth of the Cyprus Republic, there was no integrated state authority for secondary education. The secondary schools which functioned during the colonial rule in the island were under the administrative responsibility of the school authorities in various places.

Following the declaration of the independence of Cyprus and the establishment of the Cyprus Republic in 1960, the responsibility for secondary and other levels of education was assigned to the Greek Communal Chamber for the members of the Greek community. This continued until 1965 when the Ministry of Education was set up.

During the twenty-five years that have elapsed since the declaration of the independence of Cyprus, great progress has been achieved in secondary education, both qualitatively and quantitatively.

The aim of the newly-established Cyprus state was from the outset to make secondary education available to all children regardless of the financial or social position of their families. The realisation of this target was promoted with a series of measures which the government took and continues to take within the framework of its immutable educational policy of safeguarding equality in educational opportunities to all pupils. These measures envisaged the quantitative and qualitative improvement of secondary education and are briefly the following:

1.0. Measures for the quantitative development of secondary education.

1.1. Simple comparison of numbers gives a clear picture of the enormous quantitative expansion in secondary education which has been noted during the twenty-five years of the Cyprus Republic. Numbers are given once every two years and are the following:

Academic year	No. of schools	No. of students	No. of teachers	No. of pupils per teachers
1959-60	19	14649	476	30.8
1969-70	38	22211	976	22.8
1979-80	57	38743	2057	18.8
1983-84	67	38741	2237	17.3

1.2. However in order for secondary education to become available to all pupils as was the policy of the government, many measures were taken, the most significant of which is the abolition of entrance examinations from the primary to the secondary schools and the phasing out of secondary school fees and other educational contributions. Free education began gradually from 1972-73 and covered, until 1976-77, the three first grades of secondary schools. Later the measure covered, in stages

again, the rest of the grades and as from the next academic year 1985-86 every kind of economic burden will be abolished for pupils of the 4th, 5th and 6th grades. At the same time as from 1985-86 secondary school education is compulsory.

2.0. Measures for the qualitative improvement of secondary education.

2.1. The effort of the government until the middle of the seventies decade envisaged primarily the quantitative development of education without, however, completely ignoring the

qualitative improvement. Directly after, however, and despite the standstill in the field of education brought about by the Turkish invasion in the development policy of the government, special emphasis was given to the qualitative improvement of education offered in secondary schools. Within the framework of the priorities given by the direction of secondary education to the qualitative improvement of education, plans were made for new ideas and many were put into force. The most important are:

- 2.2. The introduction of improved methods of teaching which resulted in the replacement of old teaching methods with a laboratory approach of teaching materials.
- 2.3. The production of suitable teaching material which will correspond to the various needs of the pupil population of secondary schools and which will fit the new teaching methods.
- 2.4. The change in the manner of evaluation of pupils in secondary schools so as to safeguard greater mobility in the very rigid system of promotion of students which formerly existed. With the new manner of evaluation many factors outside academic achievements of the students are taken into account.
- 2.5. The introduction of the institution of choice of subjects in the 4th, 5th and 6th grades. This institution is a significant novelty in secondary education and may make up the basis for the alteration of the analytical programmes so as secondary education may become more powerful and able to adapt to the continuing changing conditions of the modern world and modern life.
- 2.6. Within the framework of the possibilities for continuing consideration and readjustment in the analytical programmes provided to the system by the institution of choice of subjects in the 4th, 5th and 6th grades, is included also the effort of the Secondary Education Department for the review of levels at secondary schools (gymnasia and lycea). A target of these efforts is the finding of ways such that the school would offer a minimum amount of knowledge so as to satisfy the needs of

contemporary society and economy, without sacrificing, however, to the alter of specialisation, the need of an overall education and the development of character and the personality of man as a free-thinking being.

Technical Education

The founding, organisation and development of Technical and Professional Education in Cyprus, after the proclamation of the Republic, constitutes a substantive achievement of the Education Authorities.

Even though in the latter years of colonial rule, the colonial government tried to create some form of Technical Education in Cyprus, the foundations of Technical Education, as an integral part of the educational system of the island, were laid with the proclamation of the Republic. This decision of the Education Authorities - the Greek Communal Chamber at first and the Ministry of Education afterwards - was decisive as far as the targets and the development of this sector of education in the country is concerned.

From the outset it was made apparent that the primary target of Technical Schools ought to be the training of technical staff who were essential for the development of the country's industry. At the same time, however, it was stressed that with the founding of technical schools the aim was not simply to serve the economic needs by producing manpower. These institutions were expected to offer the student more than the mere theoretical technical training in a profession. They had to educate the student, that is, to cultivate his personality and character. In this way a balance would be achieved, as the specialised knowledge would not suffocate the wider and more general interests of the individual and the right of the individual would not be enslaved by the needs of industry.

Despite the prejudice which existed, and still exists, against manual work and in spite of other difficulties - the construction of the required buildings and the provision of the necessary equipment, the development and review of the curriculum, the lack of the

necessary teaching books etc. - the achievements of Technical Education during the last 25 years have been commendable. Two technical schools were handed over by the colonial government - those of Nicosia and Limassol - and another nine were established, two of which are situated in the occupied territory. At the nine technical schools, which operate today in free Cyprus, 3,850 pupils study at high school level. This constitutes about 20% of the student population at this level.

In order to better satisfy the needs of both the pupils and the industry the present structure provides for two streams, the Technical and the Vocational.

In the Technical Stream the following specialisations are offered:

a) Automobile Engineers, b) Mechanical Engineers, c) Electricians, d) Technical Assistants of Building Works, e) Graphic Designers, Decorators, f) Computer Technicians.

In the Craft Stream the following specialisations were offered or are being offered:

a) Automobile Engineers, b) Electro-technicians, c) Mechanics, d) Builders, e) Furniture-makers, f) Wood-craftsmen, g) Blacksmiths, h) Millers, i) Plumbers, j) Moulders, k) Radio technicians, l) Potters, m) Bookbinders, n) Cooks, o) Waiters, p) Dress-makers, g) Graphic Arts-Decorators, h) Draughtsmen.

Since their establishment, in the Technical Schools there have been functioning night classes which offered training to craftsmen and technicians, as well as supplementary preparation for professional and other external examinations. The technical schools also pay host to apprentices who, within the framework of the apprenticeship system work in industry and study at schools for one or two days a week in order to acquire theoretical education and practical training. During the academic year 1984-85, 964 trainees were studying in the apprenticeship system.

The big achievement of Technical Education, however, has been that it has succeeded in giving a greater prestige to the

technician. The image of the old "uneducated" technician is gradually changing. The thousands of graduates of technical schools - over 15,000 of them have graduated from technical schools - who have flooded all levels in industry, have not raised only the technical level of the professions, but have also made craft trades more attractive and have raised the social status of the technicians.

Higher and Tertiary Education

With the declaration of the independence of Cyprus and the establishment of the Cyprus Republic (1960) the responsibility for the education of the Greek community was assigned to the Greek Communal Chamber.

The Ministry of Education undertook in 1964 the jurisdiction of the Greek Communal Chamber.

Until recently there were three sections at the Ministry of Education which were responsible for the respective levels of education. These sections covered the areas of a) elementary education, b) technical education and c) higher and secondary education.

With the restructuring of the Ministry of Education the three sections were upgraded to departments and at the same time a new department was created i.e. the department of Higher and Tertiary Education. It began to function on 1.1.1984 when the post of its director was filled. In the jurisdiction of the new department all issues of higher and tertiary education are included except those which are assigned, either by a special law or by a special decision of the Council of Ministers, to another Ministry or Department.

1. The University

University level education does not as yet exist in Cyprus. However, with the recent decision of the Council of Ministers to proceed with the implementation of a former decision regarding the establishment of a university, Cyprus will acquire its own university. Already the relevant procedures have been initiated and it is expected that the

first schools of the Cyprus University will function in the next 2-3 years.

2. Pedagogical Academy of Cyprus

The Pedagogical Academy of Cyprus is an institution of higher education which trains teachers for primary schools. It is the only institution of higher education which is under the jurisdiction of the Ministry of Education. The Pedagogical Academy of Cyprus is facing a number of problems, some of which date back to its establishment. The study of these problems and the co-ordination of actions which would lead to their gradual solution, began soon after the establishment of the department of Higher and Tertiary Education. Since then much progress has been made and is still going on. Also efforts are being made for the gradual upgrading of the Pedagogical Academy of Cyprus. The ultimate aim is that P.A.C. in its up-graded form, becomes, together with the Pedagogical Institute, the School of Education of the University of Cyprus.

3. Legislation for Third-Level Education

The absence of a legislation for third-level education creates many problems and adversely influences this level of education. So the enactment of the relevant legislation is considered an utmost necessity.

The relevant bill was prepared and has already been submitted to the House of Representatives for ratification. It aims at laying down rational policy which will serve the educational and developmental needs of the country. The basic provisions of the bill are:

a) The establishment of a Consultative Committee for third-level education with wide representation from the public and private sectors.

b) The settling of issues regarding the establishment and functioning of public schools of third-level education.

c) The settling of issues regarding the establishment and functioning of private

schools of third-level education.

d) The introduction of the institution of educational accreditation of private schools of third-level education for the securing of academic standards. (The bill defines the basic principles. The mode and procedure will be defined by regulations).

4. Legislation for Matters Concerning Music

The absence of a legislation regulating the establishment and functioning of music schools creates various problems. The preparation of the legislation for music schools has already begun and it is at an advanced stage.

5. Recognition of studies, diplomas and degrees

The relevant procedures have been promoted regarding Cyprus' accession to the UNESCO convention for the recognition of studies, diplomas and degrees regarding higher education in the states of Europe.

The House of Representatives has already voted the relevant law. With the UNESCO convention the states concerned settle issues regarding:

a) The recognition of certificates and other diplomas of secondary education for the continuation of studies in institutions of higher education.

b) The recognition of certificates, diplomas and degrees for the continuation of studies and research in higher institutions.

c) The recognition of certificates, diplomas and degrees for employment purposes.

6. Improvement in the Examinations for Institutions of Higher and Tertiary Education.

Efforts are being made continuously for the improvement of examinations for institutions of higher and tertiary education run by the Ministry of Education.

A considerable improvement recently introduced, concerns the conversion of raw scores into a scale with common mean and standard deviation.

With the application of this technique there can be faced problems related to test difficulty and comparison of marks derived from tests whose difficulty differs or is unknown. The whole procedure is carried out through a computer programme.

The procedure of the distribution of student places in institutions of higher and tertiary education and the notification of the results to the candidates have been computerized.

7. Institutionalization of Examinations. Introduction of Examinations for the Cyprus Certificate

For the institutionalization of examinations and the introduction of the Cyprus Education Certificate a detailed report has been prepared by a special committee.

The report has already been sent to government departments and organizations for briefing and submission of probable views, observations and suggestions.

8. Computerization of the Student Roster

Since the academic year 1984-85 the student archive of the Ministry of Education has been computerized.

The computerization of the student roster has created possibilities and perspectives. A few of these which have been materialised are indicatively mentioned.

The procedure for the despatch of student allowances has been improved and simplified. Student cards have been made available to all those registered in the student roster.

The collection of various data on our students has been made possible. The statistical data on our students is now published soon after the termination of the academic year, whereas before the computerization, such data was published with an almost two-year delay.

The Pedagogical Institute

The Pedagogical Institute, which was established in 1973 by a decision of the Council of Ministers and started its operation in 1974, has as its main function the promotion of the development of Cyprus education through the continual renewal of the teaching staff and the provision to it of assistance for the effective facing of contemporary needs and demands of education.

The big changes which were effected during the past 25 years in education (the adoption of free education and the general availability of secondary education, the differentiation to a large degree of the analytical curricula and the teaching material at all levels — elementary, secondary, technical, — the introduction of latest technology teaching equipment), necessitated the change of educationalists and the provision to them of assistance for the teaching of new subjects or new material, the facing of problems of learning created by the differentiation of the pupil population and the use of new means in educational technology.

In this effort the Pedagogical Institute has made a great contribution in close cooperation with the departments of the Ministry of Education, with the organisation of a series of lessons of short or long duration in all towns and the large townships of the island. These seminars were intended for the total of the educationalists and had as a target the increased sensitivity in new methods of all educationalists and the provision to them of possibilities of inservice training and self-improvement. In these seminars besides Cypriot educationalists, foreign experts (Greeks, Americans, Germans and English) also assisted.

Besides the series of seminars, the renewal of personnel and the development of education were pursued also in three other ways which constitute, together with inservice training, the basic sectors of activity for the Pedagogical Institute. These sectors are educational research, education substantiation and educational technology.

Educational research has a triple aim: a) to create a scientific data bank which could aid

the competent authority in decision making, b) to underline to educationalists the importance of research in the continual upgrading of personnel and to encourage them to undertake small-scale research in schools (action research) which would constitute an evaluation and refurbishing of their work, and c) to teach them the basic means for the carrying out of such research.

The carrying out of educational research was facilitated to a large extent by the acquisition of a large electronic computer as well as of the SPSS (statistical package of

social sciences).

The educational substantiation is carried out with the cutting out of articles from educational periodicals, the transfer to microfilms of the educational legislation and educational theses and the various publications of the Pedagogical Institute, with its voluminous library (about 24,000 volumes), which is at the disposal of all educationalists, and with the connection with the EUDISED (European Documentation and Information System of Education) through which information can be made available for research and educational development which take place in member-countries of the Council of Europe.

Educational technology assists in five main ways:

a) provides the possibility of a more effective execution of seminars of the Pedagogical Institute, b) prepares audio-visual material which it dispatches to schools, c) counsels schools on the purchase of educational technology equipment and on the establishment of teaching aids centres, d) trains educationalists in the use of equipment of the educational technology and e) provides assistance to the services development of programmes of the three departments: elementary, secondary and technical education.

Parallel to educational development, the Pedagogical Institute has contributed to some degree to the cultural development through the organisation of seminars for the theatre as well as through its publications.

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The Counselling and Guidance Services

The Counselling and Guidance Services of the Cyprus Ministry of Education were established in 1964-65. During the early stages of their operation only a limited number of schools could benefit from the so-provided educational and vocational guidance. Because of the growing need of the high school pupils for guidance, the Services gradually expanded and by the academic year 1967-68 they were able to serve all the existing high schools of Cyprus.

Depending on the size of each school, a number of weekly periods is allowed for Guidance. These periods were at the beginning divided among three or four teachers each of whom had very little time to help the pupils and to keep up with the developments in the field as well as with the changes in Educational/Vocational information. Now, each school has only one part-time Counsellor (large schools may appoint a maximum of two) who is closer to

being a professional and is more effective in his or her work. The Counsellor-to-pupil ratio was also improved over the years and at present it is one (full-time equivalent) Counsellor to 1,300 pupils.

The basic responsibilities of the Counsellors who work in the schools are: a) The teaching of a course in careers education to all the 6th graders b) Group counselling c) Individual counselling of students, parents, teachers and others (approx. 20,000 per year) d) Keeping and updating personal files for pupils e) Keeping and updating a library of educational and vocational information material f) Assisting the pupils in filling out various application forms and writing letters to educational institutions.

The central offices of the Services are staffed with full-time Counsellors. Their basic functions are the following:

Interviewing individuals about educational and vocational problems (approx. 1,000 cases per year); collecting educational and vocational information from various sources; producing brochures and pamphlets based on this information and distributing them to high schools or handing them out to interested counsellors; providing educational and vocational information to interested persons via correspondence; keeping and updating the educational and vocational information material of the central offices library; visiting the high schools; attending and participating in local and international committees and meetings; organizing lectures and public discussions; and organizing in-service seminars for the counsellors who work in the schools.

Recently, an Information Room was established in the central offices of the Services where interested persons (such as pupils, parents, higher education students and graduates) can have access to educational/vocational material, either with the assistance of a Counsellor or on their own.

The school psychologists of the Services have as their basic purpose the handling of psychological problems that interfere with the learning process of the pupils.

Among their activities most important is the treatment of problematic cases of pupils (approx. 700 per year) in primary, secondary and special schools.

Technical Services

Before the establishment of the Ministry of Education the work for the school buildings was undertaken by the Technical Department of the Greek Communal Chamber. Following the establishment of the Ministry of Education in 1965, the responsibility for this task was undertaken by the Department of Technical Services which is one of the most important departments of the Ministry. This department plans and carries out the work regarding the planning, construction, renovation and maintenance of the school buildings.

During the 25 years of Cyprus' independence, the technical services have played a significant role in the effort for development and improvement of education.

The huge task of restoration of hundreds of new schools which was necessitated, on the one hand, for the realization of the aim set by the newly established Cypriot state for equal educational opportunities for all the citizens, and, on the other, for the housing in the free areas of hundreds of pupils who became refugees following the Turkish invasion, is an achievement resulting from coordination and the untiring efforts of the Technical Services and other sections of the Ministry of Education in close cooperation with other Ministries and Government Services, the school inspectors and the parents associations.

The work done on the school buildings during the 25 years of Cyprus' independence is estimated to have cost around £25 million, at the prices of the time.

The way in which the school buildings are built today satisfy all the pedagogical and technical needs of the child. They are built in a suitable place and face in the right direction and they are functional.

Every room has the relevant equipment and furniture and it is used as a special room for every lesson. There are laboratories for physics, chemistry, biology, art, woodwork, metal work and home economics. In the technical schools there are more laboratories for better specialization.

In the large schools there is a big room

which is used for ceremonies, gymnastics and for storing gym equipment.

In the school grounds there is gym equipment for physical training of the pupils.

The effort of the Technical Services Department of the Ministry of Education for continued qualitative improvement and for school time to be used effectively is carried out within the framework of the state's Economic Action Plan. The aim is always for the buildings to be suitably equipped for the various levels of education.

There are various funds for the school buildings, their extensions, improvements and restoration such as: Development Funds, Regular Funds, Funds "A", T.A.E.P. Funds, Foreign Aid Funds, Contribution Funds, Parents' Associations Funds, School Tax Funds, School Committees Funds, Government Loans, Loans from Cooperatives and Banks, and Subsidy Funds.

In the programmes carried out, apart from construction, extensions, improvements, restoration of primary and secondary schools, lyceums, technical schools, third-level education schools, special schools and schools in refugee settlements, also included are restoration, improvement and extension of Turkish Cypriot school buildings, the improvement of nursery schools, the selection and purchase of schools at refugee settlements etc.

The school buildings which are worth millions of pounds are regularly inspected by the Technical Services Department of the Ministry of Education.

During the past few years the Technical Services Department, on average, carries out one inspection a day of the school buildings with all the essential procedures for its correct implementation.

The work carried out every year is valued at about £1.5 million whereas the real value of the work under construction is about 4 million. That is the Department handles £13,000 a day for school buildings and it undertakes all issues, from long-term planning to budgets, preparatory studies, study, planning, funding and securing of funds, the purchase of land, the implementation of laws, regulations and offers, the signing of contracts, the carrying out and the presentation of the work to the

education boards. Moreover it undertakes the insurance, inspection, maintenance and good functioning of all the works.

A few of the works to be noted during the 25 years of Cyprus' independence are: The New Nicosia Technical School Makarios III, The Higher Technical Institute, The Pedagogical Institute, The Hotel and Catering School Philoxenia, The Famagusta Technical School, the Gymnasiums of Ayios Pavlos, Ayios Dometios, Platy Aglantsia, Makarios III, Ayias Filas in Limassol, Ayiou Athanasiou in Limassol, the primary school Kalogeras in Larnaca, the primary school of the refugee settlement Kokkines in Larnaca, the Omonia Gymnasium in Limassol, the Aradipou Gymnasium, the 1st Regional Gymnasium in Nicosia, the Faneromeni Gymnasium in Larnaca, the Anthoupolis Gymnasium, the Paphos Technical School, the Hotel and Catering School in Paphos, the Hotel and Catering School in Paralimni, the Paralimni Gymnasium, the Nicosia English School extension, the Maronite Boarding House, the Arab Language School, and many other Gymnasiums and primary schools as well as hundreds of extensions.

Private Education

Complementary to public education provided by the state, there also operates private education, which extends at all levels, pre-elementary, primary, secondary and higher with a wide range of different types of private schools.

Especially in the past few years there has been a great increase in private schools of pre-elementary education (today they number 155 whereas there were only 14 in 1960) and in private schools of post-secondary education, especially in the fields of economics, business, accountancy, computer studies, and secretarial courses.

On the contrary the private schools of secondary education were in danger of closing down especially after the Turkish

invasion because it was impossible for them to compete with the free public education the level of which has always been kept high. All the private secondary schools which had the same curricula or similar to those of the public schools were forced, in certain cases, either to close down or to change their curricula and to enter other fields in demand not covered by public schools. During the past few years the private secondary schools mainly provide foreign language courses, secretarial courses and preparatory courses for examinations abroad.

The functioning of private schools of secondary, primary and pre-elementary education has been governed by the Private Schools Law, which stipulates their registration at the Ministry of Education for administrative purposes only while it allows them great flexibility of action. As regards the setting up and functioning of third-level educational establishments for which there is no relevant legislation, the Ministry of Education has submitted a draft law to the House of Representatives which is soon expected to become law.

Private education is supported by the state in various ways. Specifically the private secondary schools receive an annual grant of £5 per pupil of Cypriot citizenship. From 1984-85 this grant was increased to £10 per pupil.

After 1974, in order to face the problems created by the Turkish invasion, the Government introduced the scheme of grants for fees of the refugee and financially deprived pupils of private schools of secondary education on the basis of which 75% of the fees of the above students were financed with maximum grant £125.

The Government made special subsidies or approved loans with favourable terms from the finance committees to certain private schools which had economic difficulties or other special problems following the Turkish invasion.

Another form of assistance to private schools registered at the Ministry of Education is their exemption from import duty for equipment imported for educational purposes and the free supply from the bookstores of the Ministry of Education of books sent from Greece.

Cyprus Research Centre

1. Status

From the first years of Cyprus' independence, there was increased awareness of the fact that scientific research in the various sectors of Cypriology was absolutely essential for the establishment of the national and historical identity of Cyprus and that it was a necessary prerequisite for the correct spotlighting of the permanent character of the island.

The Cyprus Research Centre was created in 1962 soon after the establishment of the independent Republic of Cyprus. The initiative belonged to the Greek Communal Chamber (presided over by the late Dr. Constantinos Spyridakis). Following the dissolution of the Greek Communal Chamber Law 62 of 1966 provided that the Cyprus Research Centre should operate under the auspices of the Ministry of Education. The running costs of the Centre are covered by the budgetary allocations of the Ministry of Education, annually voted by the House of Representatives, while the Centre's staff are members of the public service of Cyprus.

2. Aims

The Centre's mandate includes the collection, research and study of the sources of Cyprus' history, the assessment of the Cypriot dialect, the collection, research and the study of folkloric and ethnological material of Cyprus and the compilation of special documented research projects on the subjects, as a prerequisite for voluminous publications. In a wider context the Centre has as its mission the undertaking and organisation of all kinds of scientific research in the field of "science of man" history, literature, society, economy, language, folklore, ethnology, art history as well as other subjects according to the country's requirements, all within a broader regional context. At the same time the center functions as the focal point for international Cypriological studies. In 1967 with a law passed by the House of Representatives the Scientific Research Centre took on the form

of a scientific establishment - department of the Ministry of Education.

Since August 1974, the Scientific Research Centre has been managing also the work of the Social Research Centre.

In the few years of its operation the Cyprus Research Centre succeeded in laying its foundations of scientific research on strict methodological and scientific criteria in the field of Cypriology in the wider framework, defining the Greek national science in international patterns.

To this day the departments of history, linguistics, literature, folklore-ethnology, philosophy and sociology function.

The Centre promotes scientific co-operation with similar institutions abroad. Its members of staff attend local and overseas seminars, conferences and congresses relating to their special interest. The Centre also organises seminars and symposia in Cyprus. Recent examples were the First Symposium on the Mediaeval and Modern History of Cyprus organised by the Centre and the University of Ioannina (Nicosia, 2-3. V. 1983), whose proceedings were published in 1984 and the First International Symposium on Mediaeval Cypriot Palaeography held in Nicosia on 3-5. IX, 1984. Contacts with foreign institutions include research missions by members of the staff to Archives, Universities and Libraries in several countries. The Centre also encourages and co-ordinates the work of young Cypriot researchers, and offers them guidance and help.

The work of the Cyprus Research Centre is multi-sided and complex. With the high standard services it offers to Cyprus' science and to research into the Eastern Mediterranean basin, it contributes to the national self awareness and it serves the great tasks of international science, the purpose of which is the study of man, both in its toponchronological, general and universal dimensions. The Athens Academy in a report, describes the Cyprus Research Centre as a "forward fortification in the sensitive area of Cyprus but also a centre of Greek intellectual promotion in the area of the Mediterranean and the Near East".

Especially important and commendable for the Cyprus Research Centre, and a sign of international esteem for the high standard of its work, is the common five-year programme with Dumbarton Oaks, as well as the favourable criticisms of experts of its publications and the fact that more and more scientific establishments and university and other libraries abroad ask for them, the international distinctions to the members of its scientific personnel and the increased contribution of cooperation with establishments and scientists abroad.

Archives and Libraries

In carrying out its research projects, the Cyprus Research Centre makes extensive use of specialised collections of documents and other materials. The following are the principal sections of the Centre's archival collections (i) historical documents (microfilms, photocopies and manuscripts) from overseas Archives as well as from local sources relating to the history of Cyprus, its institutions and its historical and literary personalities; (ii) ethnographic - folkloric materials, derived from field-work relating to the country's folklore; (iii) lexicographical collections which will provide the sources for the compilation of a dictionary of the Greek Cypriot dialect and other major works such as the historic grammar and historic syntax of the dialect. The library of the Centre numbering about 8,500 volumes consists of works of reference, specialized books and periodicals, and a selection of important publications on general subjects.

4. Departments and Projects of the Cyprus Research Centre

The departments of the Cyprus Research Centre in actual operation study the following disciplines: History, Linguistics-Philology, Folklore-Ethnography and Sociology.

(i) **History:** The historical department collects, studies and publishes the sources of the history of Cyprus. It also publishes monographs and more extensive treatises on Cypriot history. The Byzantine, Frankish, Ottoman and British periods in the island's

history have so far provided the main areas of research.

(ii) **Linguistics - Philology:** The linguistic-philological department studies the diachronic evolution of the Greek literary tradition in Cyprus as well as the Greek Cypriot dialect from the historical, grammatical, lexicographical and phonetic points of view. The department's broader objectives include the collection, study and critical publication of the texts and sources, written or oral, of the Cypriot folk literature.

(iii) **Folklore - Ethnography:** The folkloric-ethnographic department collects and studies materials relating to the culture and civilization of Cyprus. The materials are traced and collected in the course of field-work undertaken by the Centre's staff and they constitute a valuable source for the preparation of linguistic and folkloric publications.

(iv) **Sociology:** Investigations into problems faced by contemporary Cyprus were undertaken by the Social Research Centre, established by the Ministry of Education in 1969. In 1974 this institution was affiliated to the Cyprus Research Centre, and since 1981 it has constituted a section of the Cyprus Research Centre. At present the sociological department is under re-organisation.

Publications

i. The Historical Series '**Texts and Studies of the History of Cyprus**', which includes publications of documents as well as of broader analytical works.

ii. The Philological-Linguistic - Folkloric Series: **Publications of the Cyprus Research Centre**, which includes philological - linguistic and folkloric - ethnological monographs and broader works as well as critical editions of texts and sources of folk literature and culture.

iii. **The Yearbook (Epeteris)**, which is the Centre's annual periodical publication hosting articles on all aspects of **Cypriologia** as well as a Cypriological Bibliography, compiled by the researchers.

iv. **Epeteris - Philosophic Appendix**, publishes articles on problems of philosophy.

v. **Publications of the Social Research Centre.**

Catalogue of Books and Journals Published by the Cyprus Research Centre

FIRST SERIES

Texts and Studies of the History of Cyprus

- I. *Social and Historical Data on Population (1570-1881)*. Nicosia, 1965, pp. 248, by Theodore Papadopoulos, Director of the Cyprus Research Centre 1967-1981. A historical analysis of printed and mss sources relating to the evolution of the population of Cyprus.
- II. *Κυπριακά Τυπικά (Cypriot Monastic Rules)*, Nicosia, 1969, pp.143, by the late Ioannis P. Tsiknopoullos. Critical edition of St Neophytos's (second half of 12th century) monastic testament (rules) and of Archbishop Neilos's monastic rules (early 13th century).
- III. *Ισπανικά Έγγραφα της Κυπριακής Ιστορίας 16-17 αι. (Spanish Documents on the History of Cyprus, 16-17 centuries)*, Nicosia, 1972, pp 145, by I.K. Hassiotis, Professor of History, University of Thessaloniki.
- IV. *Ανέκδοτα Έγγραφα εκ των Αρχείων του Βατικανού 1625-1667 (Unpublished Documents on Cyprus from the Vatican Archives, 1625-1667)*. Nicosia, 1973, pp. 288, by Z. N. Tsirpanlis, Professor of History, Ioannina University.
- V. *Οθωμανικά Έγγραφα της εν Κύπρω Μονής Κύκκου (Ottoman Documents of Kykko monastery, Cyprus)*, Nicosia, 1973, pp. 176, by Dr. P. Hidioglou.
- VI. *A political and administrative history of Cyprus 181 - 1926 - with a survey of the foundations of British rule*, Nicosia 1979 pp 471, by Dr. G. S. Georgallides, Senior Research Fellow, Cyprus Research Centre.

- VII. *Ανέκδοτα Έγγραφα της Κυπριακής Ιστορίας από το Αρχείο της Ραγούζας (Unpublished sixteenth century Documents on the History of Cyprus from the Ragusa Archives)*, Nicosia, 1980, pp.215, by Dr. Ekaterini Aristidou.
- VIII. *Προξενικά Έγγραφα του 19ου αιώνα (Consular Reports of the 19th century)*, Nicosia, 1980, pp 551, by Theodore Papadopoulos. Critical edition of British consular reports on Cyprus, 1842-1878, and of related documents.
- IX. *Το Πολιτειακόν Δίκαιον της Κυπριακής Δημοκρατίας (The Legal System of the Republic of Cyprus)*, Nicosia, 1981, pp 223, by Criton G. Tornaritis, Attorney General of the Republic of Cyprus.
- X. *Le Livre des remembrances de la secrète du royaume de Chypre (1468-1469)*, Nicosia, 1983, pp. 263, by Jean Richard, Professor of History, University of Dijon.
- XI. *Higher Education in Byzantium in the 13th and early 14th centuries (1204-ca. 1310)*, Nicosia, 1982, pp. 222, by Dr. C.N. Constantinides, Lecturer, Ioannina University
- XII. *Κατάλογος Οθωμανικών Εγγράφων της Κύπρου από τα αρχεία της Εθνικής Βιβλιοθήκης της Σόφιας (1571-1878) (Catalogue of Ottoman Records on Cyprus from the archives of the Sofia National Library 1571-1878)*, Nicosia, 1984, pp 365, by Dr. J. Theocharides, Lecturer, Ioannina University.
- XIII. *Cyprus and the Governorship of Sir Ronald Storrs: the causes of the 1931 crisis*, Nicosia, 1985, pp. X + 746 + map by Dr G.S. Georgallides, Senior Research Fellow, Cyprus Research Centre.
- XIV. *Ιστορία της Νεώτερης Κυπριακής Λογοτεχνίας (History of Modern Cypriot Literature in the press).*

SECOND SERIES

Publications of the Cyprus Research Centre (Philological - Linguistic-Folklore)

- I. *Un monument de littérature populaire chypriote*, Nicosia, 1967, pp 137, by Theodore Papadopoulos. Critical edition of a satirical folk poem.
- II. *Η Κυπριακή Οικία (The traditional Cyprus House)*, Nicosia, 1968, pp. 76, by G. Papacharalambous, (out of print).
- III. *Γλωσσικαί Μελέται (Linguistic Studies)* Nicosia, 1969 pp 220 by the late Professor Simos Menardos, edited by Menelaos Christodoulou, Senior Research Fellow, Cyprus Research Centre. An edition of Menardos' most important studies on the Cypriot dialect.
- IV. *Τοπωνυμικαί και Λαογραφικαί Μελέται (Studies on Cypriot place-names and folklore)*, Nicosia, 1970, pp 374, by Simos Menardos, edited by Menelaos Christodoulou. An edition of Menardos' most important studies on Cypriot place-names and folklore.
- V. *Δημώδη Κυπριακά Άσματα εξ ανεκδότων συλλογών του 19ου αιώνα (Cypriot Folk Songs of the 19th century from unpublished collections)*, Nicosia 1975, pp. 372, by Theodore Papadopoulos. A critical edition of two unpublished collections of Cypriot folk songs dating from late 19th century.
- VI. *Κυπριακή Λαογραφία των Ζώων (The Folklore concerning Animals in Cyprus)*, Nicosia, 1978, pp. 550, by Pavlos Xioutas.
- VII. *Υλικά δια την σύνταξιν Ιστορικού Λεξικού της Κυπριακής Διαλέκτου, Μέρος Α', Γλωσσάριον Γεωργίου Λουκά (Materials for the preparation of a Historical Dictionary of the Cypriot dialect, Part I, Glossary of Georgios Loukas)*, Nicosia, 1979 pp 522 edited by Th. Kypri. An edition of the unpublished dictionary (2nd half of the 19th century of the Cypriot dialect written by the folklorist Georgios Loukas.
- VIII. *The History of the Cartography of Cyprus*, Nicosia 1980 pp 449, by Andreas and Judith A. Stylianou.

IX. *Υλικά δια την σύνταξιν Ιστορικού Λεξικού της Κυπριακής Διαλέκτου, μέρος Β, Γλωσσάριον, Ξενοφώντος Φαρμακίδου* (*Materials for the preparation of a Historical Dictionary of the Cypriot dialect, Part II, Glossary of Xenophon Pharmakides*), Nicosia, 1983, pp 593 edited by Th. Kypri. An edition of the unpublished dictionary of the Cypriot dialect written (early 20th century) by the folklorist Xenophon Pharmakides.

THIRD SERIES

Επετηρίς (Annual Review) of the Cyprus Research Centre.

This journal publication includes a current Cyprus bibliography and scholarly articles on all aspects of historico -philological studies relating to Cyprus. The following volumes have appeared:

Volume I	(1967 - 1968)
Volume II	(1968 - 1969)
Volume III	(1969 - 1970)
Volume IV	(1970 - 1971)
Volume V	(1971 - 1972)
Volume VI	(1972 - 1973)
Volume VII	(1973 - 1975)
Volume VIII	(1975 - 1977)
Volume IX	(1977 - 1979)
Volume X	(1979 - 1980)
Volume XI	(1981 - 1982)
Volume XII	(1983)

FOURTH SERIES

- I. *Επετηρίς - Φιλολογικόν Παράρτημα*, In 1979 a special *Supplement* of the *Annual Review* was published on philosophic themes relating to *Logic*.
- II. *Supplement* no. II will deal with *Stoicism*.

FIFTH SERIES

Publications of the Social Research Centre (Affiliated with the Cyprus Research Centre) Relating to Contemporary Cypriot Society and Economy.

- I. *Lysi. Social Change in a Cypriot village*, Nicosia, 1978, pp. 219 by Dr. K. C. Markides, E. S. Nikita, E.N. Rangou.
- II. *Social Change and Urbanization in Cyprus, a Study of Nicosia*, Nicosia, 1981, pp. 221 by Dr. M. Attalides.
- III. *Industrialisation Process in Cyprus*, Nicosia, 1984 pp. 230, by Dr. E. I. Demetriades, Director of the Department of Statistics and Research, Republic of Cyprus.
- IV. *Οψεις Κοινωνικής Μεταβολής (Aspects of Social Change)*, Nicosia, 1983, pp. 128 by E.N. Rangou.



Painting by the naive painter Yiassoumis Georgiou.



"At the fair". Painting by Victor Ioannides.

The Contribution of the Cultural Service of the Ministry of Education to Cultural Development

During the period when Cyprus was a British colony it was private initiative that maintained the cultural life of the island. Immediately after independence the favourable conditions which were created for general, social and cultural development led to intense activity in all branches of cultural life being displayed by both the private and government sectors and this was continued until 1974.

After the Turkish invasion there was an inevitable interruption to cultural life which was, however, transient, because almost immediately after the national disaster our cultural life re-established itself due to the vigorous resourcefulness of our intellectual and artistic agents, both individuals and groups and their response to the needs of the times. At the same time, after some remission, government interest proceeded by stages to its former level.

The main responsibility for the formulation and implementation of government policy which leads to cultural development belongs to the Cultural Service of the Ministry of Education. The Cultural Service of the Ministry of Education is an extension of the *Department of Intellectual and Cultural Development* which was established in February 1961 and which initially was part of the Office of Greek Education and later was directly under the Greek Communal Chamber.

After the dissolution of the Greek Communal Chamber as a result of the law establishing the Ministry of Education, the responsibility for cultural development was assumed by its Cultural Service in 1965.

The main aims of the cultural policy of the Ministry of Education is to secure structural and financial prerequisites as well as to mobilize all the means which facilitate cultural awareness and which encourage the creative expression and activities of all our people both as individuals and in groups, based on the principles of

democratization of culture and cultural democracy.

Further on there is mention of the main sectors covered by the Cultural Service from its foundation until the present day and very briefly we will examine the measures taken by the Service, stage by stage, for their development within the framework of the funds at its disposal and the personnel available.

Literature Books

Literature has a long tradition in Cyprus and during the last twenty-five years there has been a marked improvement both in quantity and quality. Today more than sixty literary books are published per year and quite a few literary magazines. At the same time the literary output of the island is promoted by the activities of literary and other intellectual societies. Quality-wise this literary output which is more poetry than prose, does not have any shortcomings in its integrity when compared with the literary output of any other branch of Hellenism (the Greek-speaking world).

It has been observed that there has been a marked improvement in the publication of books, in other sectors especially those on Cypriot subjects.

In order to encourage Cypriot literature and to publicize and project Cypriot books the Cultural Service of the Ministry of Education has taken various measures among which the main ones are: State Prizes for (a) Literature, (b) Children's Literature, (c) Printing excellence, Special literature competitions, lectures on Cypriot literature, the purchase of literary and other publications which are sent abroad, responsibility for the participation of Cypriot writers in literary gatherings in Greece and other countries, the organisation of exhibitions of Cypriot books in Cyprus, Greece and London and participation in

international book exhibitions (Moscow, Frankfurt, Belgrade, Sophia, Cairo), donations to literary societies and to literary and intellectual magazines, special activities for the promotion of books in relation to the International Book Year, 1972 (lectures, exhibitions of books and bindings etc.), a link with the international standard book number (I.S.B.N.) and the international standard serial number (I.S.S.N.), preparatory work for the publication of a bibliography.

Publications

The publishing activities of the Cultural Service include the re-publication of rare books, significant works of literature, works of literature, works of traditional literature, art publications and the magazine "Cyprus Today" which is published in English (15,000 copies per edition) and is destined for the many friends of Cyprus who live abroad.

Libraries

The increase in the number of libraries in Cyprus and especially the provision of a library service for the rural areas was one of the first and foremost concerns of the Cultural Service. Thus continuing and putting into practice an institution which had been established by the *Department of Intellectual and Cultural Development* in collaboration with the local authorities, public libraries have been set up in many rural communities. At the same time in order to enlighten the inhabitants of small communities the Cultural Service, since 1970, has instituted mobile libraries. Today, in the free part of Cyprus, there are 99 rural public libraries and 4 mobile libraries which serve 185 communities.

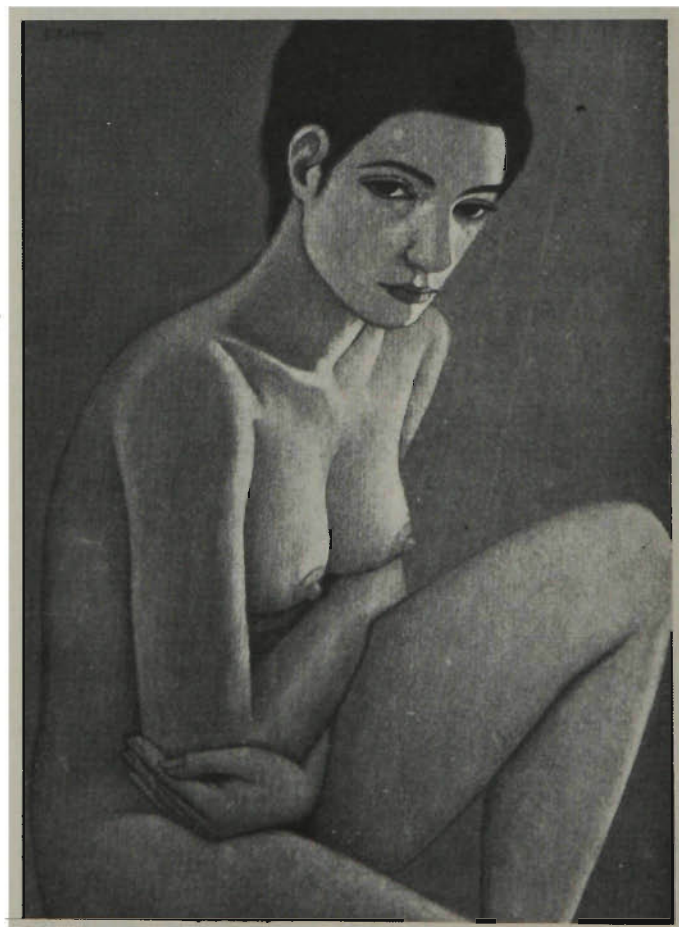
Other measures taken by the Cultural Service to encourage public libraries are the subsidies to public libraries, the organisation of seminars on librarianship, the establishment of the Inter-Library Cooperation Centre and the contribution of technical assistance to the libraries of government departments. In addition all the relevant preparatory work for the establishment of a National Library have been carried out by the Cultural Service.

Fine Arts

During the period 1964-1974 the fine arts

flourished. Side by side with the old generation of teachers a younger generation of artists made their mark on the current international art scene. A continuous series of exhibitions of the works of individuals and groups both in Cyprus and abroad was characteristic of the pre-invasion period. With the uprooting of many artists in 1974 artistic creativity decreased. However, gradually artistic activity revived so that more new works of high quality were produced and there was a resurgence in the fine arts.

In order to encourage the work of Cypriot artists the Cultural Service has organised many exhibitions of contemporary Cypriot art both in Cyprus, Greece and other countries and it has arranged for the participation of Cyprus in large international exhibitions (Alexandria, Warsaw, Venice, Sao Paulo, Paris, New Delhi, Budapest etc.). In quite a few cases Cypriot artists have distinguished themselves in these exhibitions.



"Nude". Painting by George Kotsonis.



Painting by George Mavroides.

Other steps taken by the Cultural Service to encourage the development of the fine arts are as follows: the purchase of works of art, a permanent national exhibition of works of contemporary Cypriot artists; the encouragement of Cypriot artists abroad to exhibit their works in Cyprus and of Cypriot artists resident in Cyprus to exhibit abroad; the establishment of a Committee of Monuments; the contribution of technical assistance to communities for the preservation of monuments; financial aid to the Chamber of Fine Arts (E.K.A.T.E.) and the self-taught artists, a series of workshops with lessons in graphic arts and batik; the encouragement of the Summer School and the College of Art of Stass Paraskos in Paphos; exhibitions abroad of Cypriot children's art.

Music-Dancing

The development of music in Cyprus is largely due to private initiative. A noteworthy contribution was made by the musical society 'Mozart' (1938-1963) which gave symphony concerts and performed chamber music and choral works under the direction of the musicians Yiangos Michaelides and

Solon Michaelides. Today, in addition to the Cyprus Chamber Orchestra, there are outstanding choirs such as those of "Aris", Limassol, "Pnevmatiki Steghi", Nicosia, "Adouloti Kyrenia", the Choir and Orchestra of the "Ethnikon Odeon Kyprou," the "Lyriki Skini Kyprou" and the "Kalitechniki Choir and Orchestra". Recently the Orchestra of the Philharmonic Society of Cyprus operated for a short time.

Systematic musical education is provided by the private schools of music (Odeons) which frequently organise musical manifestations. In addition, the Cyprus Broadcasting Corporation with a variety of musical programmes has significantly contributed in this field by bringing music to the people. From 1967 until 1974 the C.B.C. Orchestra frequently gave performances, mainly of Chamber music.

By festivals, competitions and other activities, the municipalities have played an invaluable part in the field of music. In Limassol a municipal school of music has been established.

Within the framework of cultural cooperation between Cyprus and Greece and mutual cultural cooperation with other countries the Cyprus public is given the opportunity to have live contact with outstanding musical groups and to be informed about the contemporary music scene. In addition the Cultural Service invites Cypriot musicians resident abroad to perform here. After independence a special interest in folk music and folk dancing, mainly within the framework of local festivals manifested itself. Recently there has been an increasing interest in and noteworthy work done in ballet and contemporary dance.

The Cypriot public has also given a warm reception to the young Cypriot composers of contemporary music inspired by the Cyprus drama and the resistance of the Cypriot people.

The Cultural Service's contribution to music and dance is briefly: the preparations for the establishment of an orchestra; the presentation of the record of the oratorio "*Makarios Now and Forever*"; the presentation of Cyprus musicians both in Cyprus and abroad; financial assistance to concerts and operatic performances, the

establishment of the Cyprus committee for the European Music Year, 1985, which was responsible for many activities (the organisation of exhibitions of music, books and records and memorabilia of Cypriot musicians, music competitions and the preparatory work for the establishment of the Cyprus Committee of Music, the organisation of music workshops and concerts etc., the visits of musicians and dancers to other countries; the support to the Dance Committee of the Cyprus Centre of I.T.I. and other efforts such as the organisation of performances of ballet and folk dancing.

Theatre

For years the theatrical life of Cyprus was maintained by private initiative. In addition to the frequent visits of theatrical companies from Greece, local companies, mainly amateur and semi-professional, helped to sustain the public's interest in the theatre.

The first evidence of government involvement is immediately after independence in 1961, with the establishment of the Organisation of Theatrical Development of Cyprus (OTHAK), which operated for only a few years. In 1969 the C.B.C. theatre was established and it gave many successful performances during the following two years. Also in 1969 the Cultural Service of the Ministry of Education put into practice a plan for subsidising the free theatre.

A more significant interest of the government in the theatre was indicated by the establishment of the Cyprus Theatre Organisation (THOC) in 1971 mainly based on preparatory work which had been carried out by the Cultural Service, which was also responsible for the establishment of the Cyprus Centre of the International Theatre Institute and the continued support of its work.

Other steps taken by the Cultural Service to encourage the theatrical life of Cyprus are as follows: the organisation of theatrical performances from Greece and other countries, the organisation of seminars, of school theatre and theatrical workshops and lectures, and the organisation of an international meeting about the theatre in schools in collaboration with the Cyprus

centre of I.T.I., competitions for the best theatrical works, financial assistance to THOC and other companies for visits abroad, visits of people involved in the theatre to festivals and other theatrical gatherings abroad.

Cinema

On account of the small size of its population it is difficult for Cyprus to maintain a local film industry. Moreover, an effort has recently been made in that direction with the help of the government which set up an Advisory Committee for the Cinema.

Although there have been some notable long films, the majority of films produced in Cyprus are documentary. C.B.C. and its experts have produced many good examples of the latter. Both types of films have distinguished themselves professionally abroad.

To encourage activities in the film industry the Cultural Service supports the producers by buying films, giving subsidies to film societies, arranging special cinema weeks with films from Greece and other countries and being in charge of the arrangements for the participation of Cypriot film-workers in international events.

Further Education— Free Open University

Within the framework of the programmes of cultural cooperation between the Ministry of Education of Cyprus and the Ministry of Science and Culture of Greece, the Cultural Service with the assistance of the organising committee of the Municipalities of Nicosia, Limassol, Larnaca and Paphos is responsible for the activities of the Free Open University in those towns.

Based on that principle which is put into practice in the whole of Greece and in Greek emigrant communities many lecturers from Greece visit Cyprus and Cypriot lecturers visit towns in Greece.

Folk Culture

The Cultural Service encourages in every possible way private initiative in this field with financial assistance to folk societies and to



Traditional decorative cocoon embroidery.

folk dancing groups to perform in Greece and other countries and by organising exhibitions of Cypriot handicrafts abroad.

Outstanding was the organisation by the Cultural Service of the large national Cypriot ethnographic exhibition "Cyprus, Works and Days" in the "Musée de l' Homme" in Paris and in the towns of le Mans, Marseilles, Lyons and Toulouse. The exhibition is now being shown in Yugoslavia. In addition the Cultural Service organised the Symposium of Cypriot Folklore in collaboration with the Folklore Society of Limassol and published a series of Cypriot Folk Poetry. The Cultural Service also gave support to the Cypriot Shadow Theatre.

Cultural Activities in Refugee Settlements

Within the framework of a special programme which was set up in collaboration with the Department of Social Welfare, the Cultural Service was involved in stimulating cultural activities in the refugee settlements by various measures such as the holding of theatre workshops, festivals of amateur theatre, art workshops, exhibitions of art, theatrical performances, performances of folk dancing and the development of libraries etc.

Cultural Records

In the Cultural Service records are kept of intellectual and artistic societies and organisations, and records of writers, artists, musicians and cultural life.

The Museum of Relics of the National Struggle - Historic Sites of the Liberation Struggle

The work of the museum which is administratively under the Cultural Service of the Ministry of Education is the collection, preservation and exhibition of important relics of the Liberation Struggle 1955-1959 as well as the accumulation, classification and study of the relevant record material. At the same time the Cultural Service is in charge of the preservation of the historic sites connected with the struggle.

International Cultural Relations - Cultural Cooperation with Greece

The Cultural Service is responsible for the formulation and materialization of most of the cultural exchange programmes which are based within the framework of the 19 mutual cultural agreements which link Cyprus with other countries. Every year it organizes many events from foreign countries (exhibitions of art and books, concerts, theatrical performances, films etc. as well as visits of a cultural nature). Similar responsibility is taken for the promotion of Cyprus abroad. In addition the Cultural Service is in continuous contact with international cultural organisations, especially U.N.E.S.C.O., and the Committee of Cultural Cooperation of the Council of Europe and it actively participates in their cultural programmes (for example the organisation in Cyprus of artistic activities by the two organisations). Close contact is maintained between the Cultural Service and foreign cultural centres in Nicosia and with the cultural attachés of the foreign diplomatic corps. Special mention must be made of the constant close cooperation between the Cultural Service and the Greek Embassy and the Ministry of Science and Culture of Greece within the framework of annual programmes of cultural exchanges.

Other Activities

To complete the many-sided description of the contribution of the Cultural Service, mention must be made of certain important activities which do not fall within the above categories and which are briefly as follows: the financial and technical assistance given by the Cultural Service to the municipalities and the communities which organise local festivals, the annual and/or extensible grants to cultural and artistic bodies and organisations and the contribution of the Service to the human studies, financial support to cultural workers and artists who are in need, the organisation of cultural events in Salamina, the organisation of a week of student cultural events and a large seminar of modern Greek civilization, the establishment of an annual Literary Memorial of the Ethnarch Makarios, the contribution in the organisation of the large exhibition "The Treasures of Cyprus" in Greece and other countries, the preparations of a programme for the construction of a large cultural centre in Nicosia, the establishment immediately after the invasion of a coordinating committee of scientific, intellectual and artistic institutes and organisations, the functioning of the Demetrios Cultural Centre in Larnaca, the participation of the personnel of the Cultural Service in cultural life (literary works, lectures, broadcasts, participation in cultural committees and international cultural gatherings).

Advisory Boards

In its work the Cultural Service has the invaluable help of the following committees which comprise experts from both the private sector and the government: Committees of letters, Fine Arts, Monuments, Music, Folk Dancing, Theatre and the Free Open University. In addition the Cultural Service sets up special committees for the awarding of special prizes and competitions such as the prize for the best publication, as regards printing excellence and artistic presentation of books, the prizes for the best new book for children, music prizes etc.

This is a very brief outline of the contribution of the Cultural Service to our cultural life from its initiation to the present day.

Translated by Mary Begley Ioannides



Painting by the naive painter Kashialos.



"The bell ringer". Sculpture by the naive sculptor, Costas Argyrou.

Visual Arts during the last twenty-five years

Andreas Chrysochos

The Visual Arts in Cyprus have developed substantially during the last twenty-five years, since the establishment of independence. The significance given to the arts, the practicing artists and the day-to-day artistic events are quite abundant. Bearing in mind that artistic creation in the visual arts was practically non-existent before the fifties, the phenomenon needs some kind of explanation.

The last two occupants of Cyprus, the Turks and the British did not encourage the arts or cultural activity in general during their presence on the island. One can understand the Turkish attitude. Besides all other reasons their religion prohibits the creation of images. The British indifference, however, can only be attributed to colonial snobbishness.

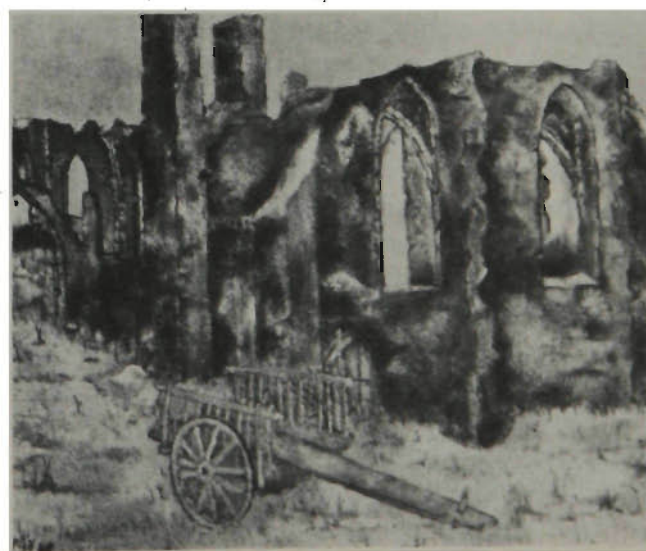
Fortunately two kinds of art were practised during that barren period: the painting of icons, patronized by the Greek Orthodox Church and the creation of folk art by unknown artists. But icon painting degenerated into copying of formless, foreign prints and folk art died out after the local market was flooded with imported, cheap goods.

One therefore rightly wonders how a healthy, vigorous art could be born out of this vacuum. Art does not appear out of nothing nor is the sense of form acquired hastily. The art of one period is usually the development of the art of the recent past, a continuation of a still living, aesthetic practice.

The rebirth of contemporary Cypriot art can be attributed to certain changes in the social and economic structure of the Cypriot community which took place at the end of the British occupation. They can be summarized as (a) the feeling of security brought over by the British, (b) the gratification of the more basic needs of life, (c) the reduction of illiteracy and (d) the frequent contact of Cypriots with European culture through travelling.



Painting by Telemachos Kanthos.



Painting by G. Pol Georgiou.

The first constant creative production of visual arts in Cyprus began with **A. Diamantis, S. Frangoulides, T. Kanthos, G.P. Georgiou** and **V. Ioannides**. Although their artistic career began much earlier than 1960 their work was in fact appreciated after the establishment of the Republic of Cyprus.

Contemporary Cypriot art produced between 1960 and 1985 can be subdivided into the following categories:

- 1) Realism
- 2) The "Famagusta" School
- 3) Modernism
- 4) Expressionism

1. **Realism** was practised by the first Cypriot artists mentioned above. The artists had studied art in London or in Athens. In both capitals the art taught at the time was of a rather conservative style. Although the various revolutionary movements, like cubism, surrealism, abstract art etc. were in full swing, especially in western Europe, the art schools preferred to teach a rather "free"

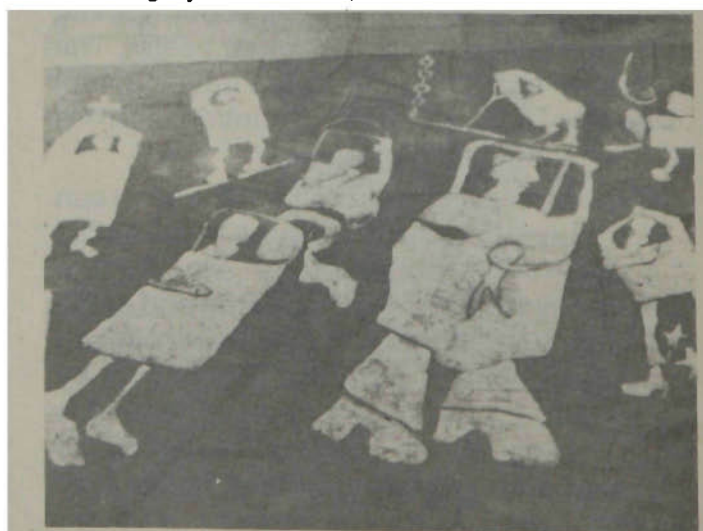
realism. When the Cypriot artists returned to Cyprus they found themselves facing a vacuum. They had to produce art in a country with no recent artistic tradition. Their country was governed by an indifferent foreign government. The Cyprus public consisted of small shopkeepers, artisans, peasants, farmers and shepherds, whose main concern was to struggle for a frugal living. In general they had no understanding of the importance of art. Neither could they appreciate either the level or the quality of a piece of art. Visual expression functions through an aesthetic language which is not "natural" but has to be learnt, to be cultivated and to be widened in time and under favourable conditions. Since Cyprus could not offer this because there were no art schools on the island they had to learn it abroad. They had to adapt the language afterwards so that it could become the means of representation of motives, of light, of colours and of all other elements which compose the visual stimuli of the local environment. In addition they had to "educate" the public to see. The intellectuals of the island, the only section of society interested in culture, in those days would study the folklore of the island in an effort to prove that Cyprus has always been a Greek island, though ruled by various conquerors. It is easy, therefore, to understand why the first



Painting by Stelios Votsis.



Painting by Tassos Stephanides.

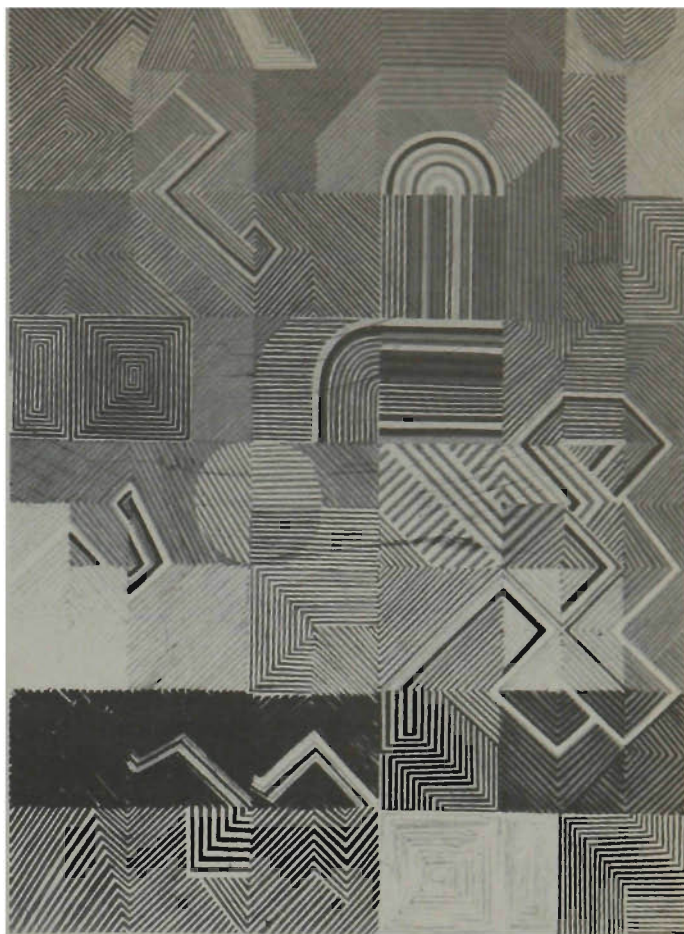


Batik by Glyn Hughes.

Cypriot artists chose to follow a “realistic” style. By receiving their inspiration from the local environment, by keeping to the illustration of the people and the landscapes of the island they could communicate with their people. It is to their credit that they never sacrificed the formal values of a piece of art for the sake of illustration. They also introduced elements of Byzantine icon painting, such as, for example, the simplification of form into colour areas of light and areas of shadow. From impressionism they took the freedom of brushwork and from expressionism the daring, painterly gesture.

2. The “Famagusta” School. The term is used in order to distinguish the style of certain artists from Famagusta. **G.P. Georgiou**, the originator of the style had no academic art training. It is easy to understand, however, that he studied Byzantine icons, as well as art nouveau, Gauguin, Modigliani etc. He continually used a pictorial metaphor in the structuring of the shapes in his pictures. He joined the shapes in a diagonal additive the same way as a prickly pear’s fleshy leaves join each other at an angle.

3. Modernism. In the fifties but mainly in the sixties a number of Cypriot youths decided to study art. Most of them went to Britain. They constitute the second or middle artistic generation. Their start was much more favourable than the one of the older generation. A new awakening of creative and mental urge seemed to hold them. They aspired at a high level of performance, they wanted to compete artistically at an international level. The reason why they followed modernism, mainly abstraction, can be explained easily. When they arrived in Britain they found a new approach to the problems of art. Courses of Basic Design were offered. In short, Basic Design, which originated in Bauhaus, shifts the artist’s interest from the motif to the mechanics of creative action and the mechanics of composing in abstraction. One should remember too that after World War II modern art became widely accepted. It was exhibited in official galleries and museums. Picasso, Matisse and Klee were the aspiring artists’ idols.



“Temple” acrylic. Painting by A. Chrysochos.



Painting by George Skotinos.

After having completed their studies the young artists, proud and spirited, returned to the island. They could look forward to a bright future, since Cyprus was established as an independent state in 1960. They wanted to surprise.

The first artist to create work on modern lines was **Christoforos Savva**. Around 1955 he exhibited work of cubistic plastic solutions and fauvistic colouring. In the same year **Votsis** began experimenting with geometric simplifications of colour planes in haunting landscapes. In 1957 **Chrysochos** painted an abstract, geometric work.

After 1960 **Kouroussis**, **Ladommatos**, **Sfikas**, **Makrides**, **Ioakim**, **Charalambides**, **Savvides** etc. having returned to Cyprus created works in various contemporary European styles. **Skotinos** followed a surrealistic idiom. **R. Baily** and **M. Tourou** did the same.

From 1960 this generation worked with enthusiasm, earnestness, sometimes with fanaticism for everything contemporary. They would try to be well-informed about all modern trends on the international artistic scene. They would try to create in up-to-date idioms like pop art, neodadaism and space sculpture. They would even reject one style for something more recent; they seemed to be in a hurry.

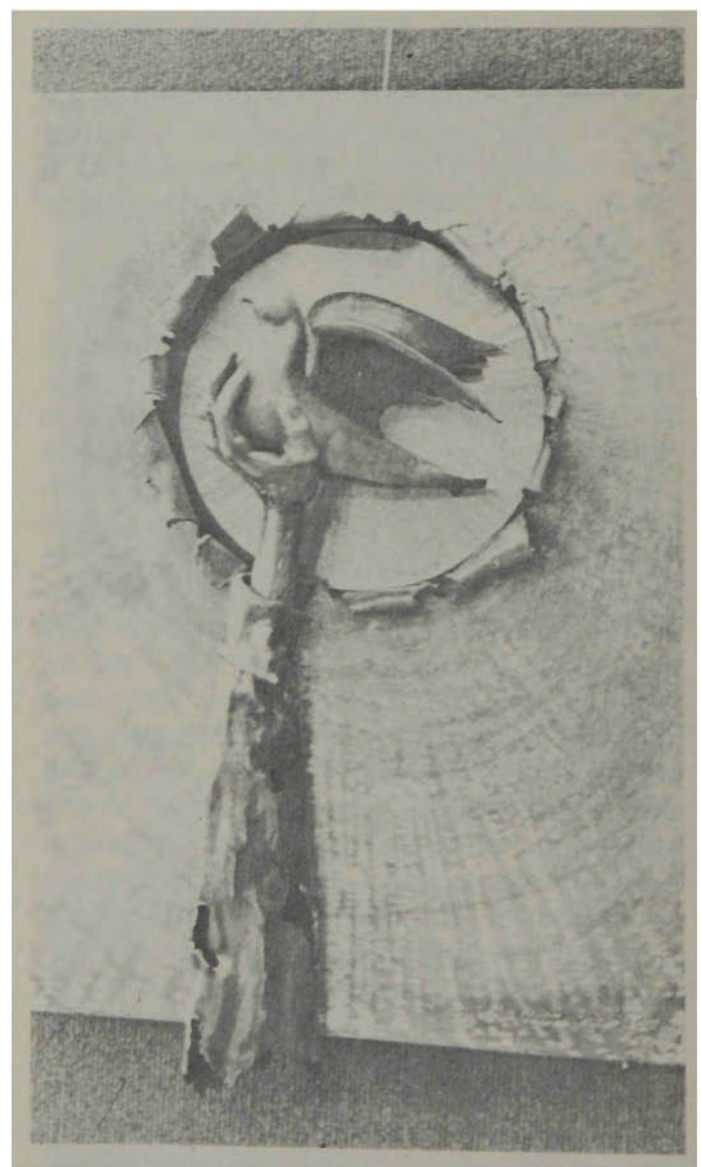
The scanty art lovers on the island looked at modern art with aloofness; some would support it though and the Cypriot artists were given the opportunity to exhibit their work in major biennales and many European capitals.

This generation's approach to art was based on a simple aesthetic theory. They believed in contemporary styles. They searched for absolute relations of elements. In 1974 everything came to a stop. The Turkish invasion of the island interrupted development. Abstract art could not express the anguish of the people.

Looking back, from some distance at the work of this generation one should look with sympathy but with scepticism too at the enthusiasm and fanaticism for everything contemporary. It was an experiment which may or may not have any consequence on the future development of Cypriot art. Without any doubt it was a youthful burst which had daring, consistency and cooperation.



"Bathers". Monotype print, by Costas Economou.



Sculpture by D. Constantinou.

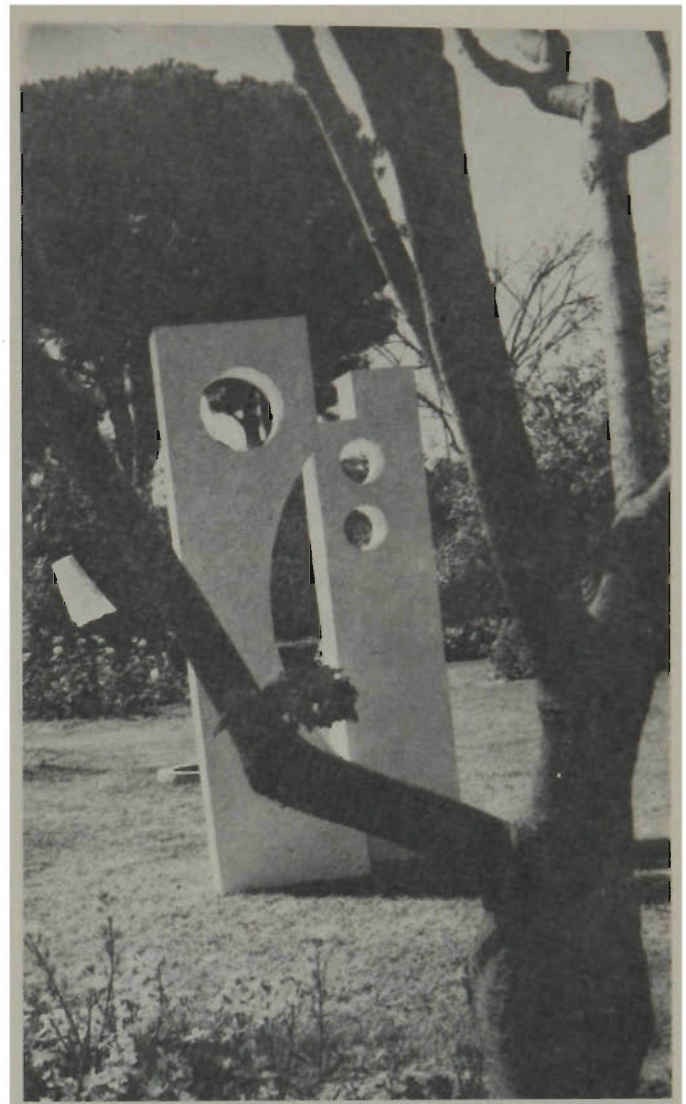
4. Expressionism. The younger Cypriot artistic generation made its presence felt after 1974. Because Cyprus has no art school of its own Cypriots have to study art abroad: in Greece, Italy, France, Britain, America. A new element for the island is the number of youths who have studied art in Eastern Europe. They have introduced a different aesthetic theory. There is also a considerable number of painters who have studied interior design and decoration and lately a few hundreds of self-taught artists. Heterogeneity still reigns in Cypriot art and no common line of perception or style has appeared. Nothing that might

help to discern what will ultimately be called "Cypriot" art.

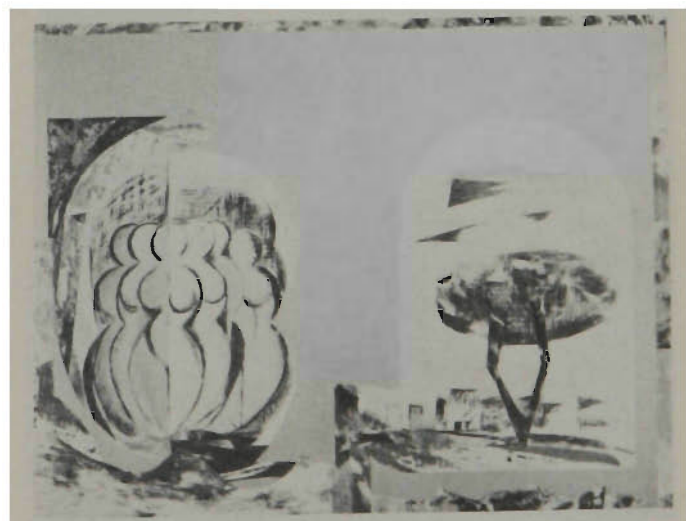
Possibly it is too soon to try to generalize about the art of the younger generation. From the exhibitions, however, one can distinguish certain trends which can be summed up as follows: The artists who have studied in Western Europe create within the framework of a representational style; they paint expressionistic, rather linear compositions. But they have no problems to share. They prefer to look for a subjective personal style, which will express their views about the instincts of man, indifferent to whatever is being investigated and expressed by other painters. Their ambition is to look different, but they prefer to be so through personal expression than through conscious research. Expressionism must be the style of youth; it matures in time intervals of short duration. It is the antithesis of formalistic styles.

Some artists of this generation have studied in Eastern Europe, in socialist countries. In general one finds that they follow a realistic style. They insist on "correct drawing" and a "naturalistic" style. By choice they create in a collective idiom. The function of communication and of the projection of social views is given much more importance than subjective projection. Sometimes, however, they will employ expressionistic formulas in an effort to voice their views.

One cannot adequately stress the fact that the duration of time within which contemporary Cypriot art has appeared and unfolded is too short and too close to the

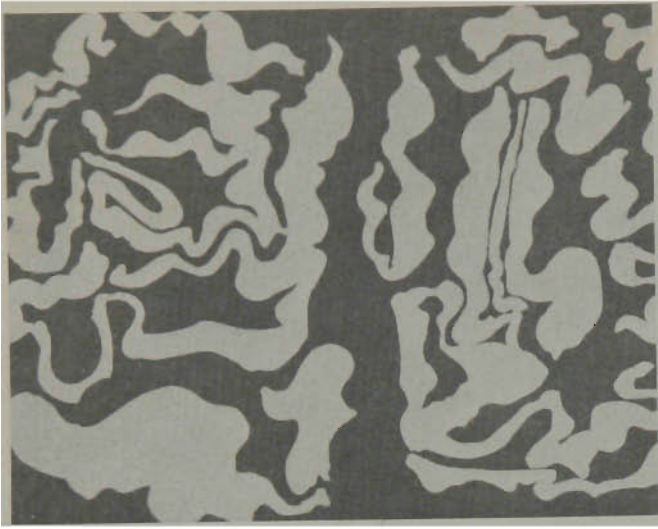


"Dialogue". Sculpture by A. Savvides.



"From the circle, the depth of the earth".

Painting by Kaite Stephanidou.



"Flat organic depiction". Painting by Costas Ioakim.



Painting by Lefteris Economou.

present. It is not easy, therefore, to have views about its character. However, some traits have become apparent. Possibly the most important is the use of techniques and formal solutions employed in Byzantine painting. This influence appears in a variety of ways. Sometimes it is the imitation of stylistic idioms: the angular articulation of shapes, the linear grace, the golden-brown tonality of an icon. Sometimes it goes deeper into the calligraphy of a nervous or graceful outline, the geometric bare of shape, the sweetness of expression. Quite often motherhood is represented in an impressive, graceful image which imitates a Byzantine Madonna.

Contemporary Cypriot art is related more to contemporary Greek art than any other. Both are characterized by frugality of motive, by a sense of balance, by sweetness rather than excitement. The Cypriots at times become more violent, the Greeks remain restrained and aristocratic in expression.

Cypriot art is more expressionistic than formalistic. Its expressionism is moderate, it avoids the sharpness of Northern European expressionism. One can sense in it the harshness of the light on the island, the frugal but measured element of the landscape.

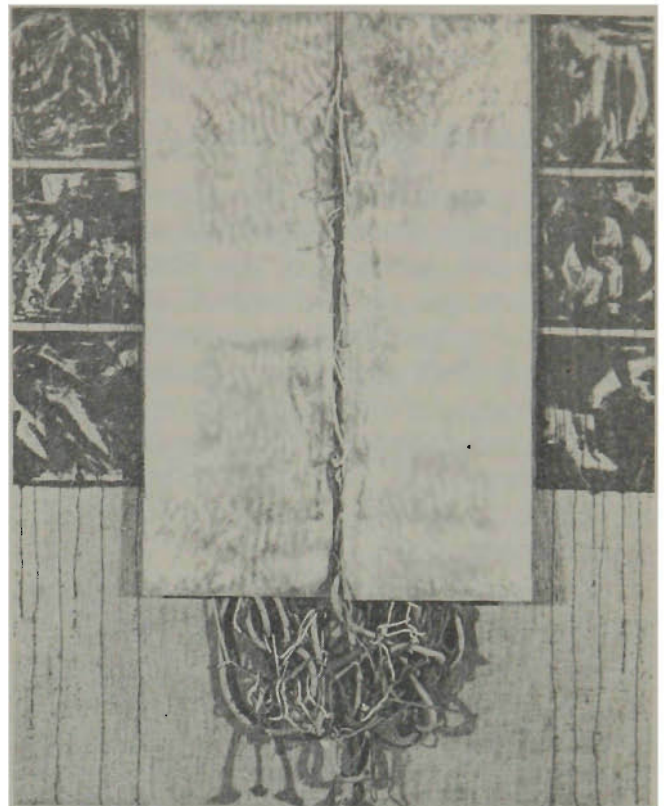
Generally speaking Cypriot art is rather simplistic. It may pose questions but does not possess the power to go in depth. Perhaps it lacks imagination though it sometimes loses itself in fantasy. The local artists are easily established because there is no criticism nor is there a public with discerning vision.



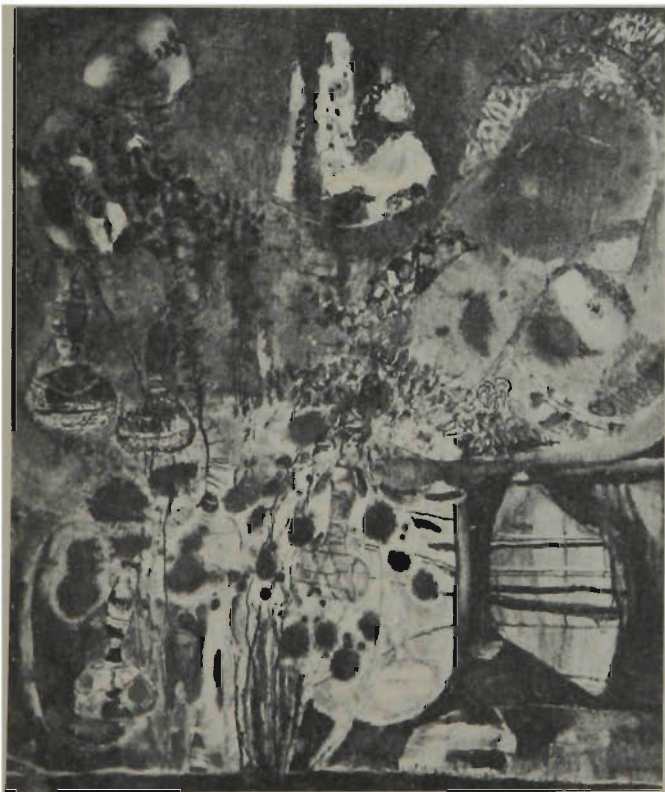
Sculpture by Nikos Dymiotis.



Painting by Stass Paraskos.



Construction by Nikos Kouroussis.



Painting by Constantinos Yiannikouris.



"Figure composition". Sculpture by Andy Adamos.

The Cultural Life of Cyprus

Phivos Stavridis

In this address I shall attempt to give a general picture of the cultural life of Cyprus from the proclamation of the Republic of Cyprus until the present day. At the same time, I shall try to identify those features that distinguish this from previous periods in the modern history of the island, and, at the end, having noted the weaknesses, the omissions and the failures of the period, to suggest a number of probable - or at least desirable - developments.

I think it will be useful to define certain points of reference from the beginning:

In chronological terms, we are dealing with an interval spanning scarcely a quarter of a century. The period is "conventional"; it is not legitimate to assign events to hermetically sealed chronological compartments on the basis of a historical judgement, setting aside antecedent generative causes, or ignoring those dimensions of them that are shaped by subsequent developments. We set out from an inherent weakness, therefore, the moment we refer to contemporary, or almost contemporary events.

A second problem that has to be dealt with is the term "cultural life"; what do we mean by "cultural life"? We live at a time when we are exposed to a wide variety of experiences simultaneously, in a period in which the dissemination of information is paramount, amounting in its extreme form to information pollution. Under this relentless bombardment of information and events, the question reasonably arises: which features constitute "cultural life", and which merely "cultural movement"? The distinction is not always easy. Some events may present us with preconditions of some cultural force, while others have merely trivial significance. Yet others, which are deemed in advance to be of negligible cultural importance, occasionally kindle genuine cultural activity. For the purposes of this article, however, let us assume that "cultural life" comprises those phenomena and events in our social life which transcend the aims of mere information dissemination or occasional promotion and are intended to develop the sensitivity of the citizen in the sphere of the

arts and cultural awareness. As may perhaps become clear, these phenomena and events have a range and influence that surpasses the narrow chronological span of their natural life; they are links in the cohesive chain that defines the broad educational experience and culture of a people.

With this general and not entirely adequate definition of the concept "cultural life", let us now browse selectively through the cultural activity of Cyprus from 1960 to the present day.

The foundation of the Republic of Cyprus suddenly unleashed the creativity that had been repressed by the four years of the struggle. A new generation of creative artists (average age 22 years) emerged, with a first harvest of works fired in the furnace of the armed struggle and the four years of silence. If it is legitimate to use the term "generation", we would call it "the generation of '60". This is the generation that is primarily making its presence felt today, though there are some signs of fatigue and enervation, a consequence of natural deterioration. During these same years the older generation (average age 55 years), whose mature work was produced between the Second World War and the beginning of the struggle for independence, was somewhat regenerated, and also made its presence felt.

A large proportion of this new creative activity is to be found in periodicals of the period. Much earlier, up to the first quarter of the century, their role had been played by the newspapers. After this date, with the development of the literary periodical, the expression of the cultural personality of any period was defined almost exclusively by the periodicals of that period, especially in areas such as Cyprus, where there is no organised publishing.

The twenty years prior to the beginning of the Cypriot struggle for independence was dominated by the periodical *Kypriaka Grammata* (Cypriot Letters) (1934-1956), and, on a smaller scale and for a shorter time, by the periodical *Paphos* (1935-1947), while the years 1957-1960 found their expression

through the *Times of Cyprus*, during its first period. With the founding of the Republic of Cyprus, both the older and younger artists gravitated towards two new literary periodicals, *Pnevmatiki Kypros* (Cultural Cyprus), the longest-lived literary publication to date, and *Kypriaka Khronika* (Cypriot Chronicles) of Nicosia, which suspended publication in 1972 during difficult times, having first set an example of the democratic spirit by publishing some unpublished texts by George Seferis. A third periodical, *Nea Epokhi* (New Era), had appeared somewhat earlier, in 1959, but took its final form only in 1971. To meet the same needs, the annual bulletin of the Greek Cultural Society of Cyprus was converted in this same year into an annual literary publication, and is still published today as *Philologiki Kypros* (Literary Cyprus).

1960 was a year of undisguised euphoria. The Cypriot people, strengthened by a feeling that it had to some extent received its just deserts, and not suspecting the imminent complications involved in the settlement, externalised the creativity that had hitherto been repressed, founding, or strengthening a newly-erected cultural structure.

In the field of theatre, two new theatrical groups the *Neo Theatro* - New Theatre - and the *Theatro Tekhnis* - Art Theatre were founded, at the same time as the first official state theatre, the *Organismos Theatrikis Anaptyxeos Kyprou* - OTHAK (the Cyprus Organisation for the Development of the Theatre). This was to function for approximately ten years. OTHAK was succeeded in 1971 by the *Theatrikos Organismos Kyprou* - THOK (the Cyprus Theatre Organisation), whose activities overlapped with those of another important theatrical venture of the end of the '60s, the RIK (C.B.C) Theatre (1969-1971). The short-lived *Peiramatiki Skini* (Experimental Theatre) (1969-1971) was another interesting venture.

The period up to 1974 was perhaps the golden age of modern theatre on Cyprus, both because it liberated new theatrical forces, of both a traditional and pioneering nature, and because it saw an unprecedented response on the part of the public. Those of us who lived through those years will remember with great excitement the packed theatres of the time, filled by a

public thirsting for theatre, from ancient tragedy to the extreme experiments of modern times.

In 1960, too, the *Apophasi Gallery* (Decision) was founded by Christophoros Savvas (1924-1968), who died young. The *Apophasi* gave expression to the aspirations of a large group of young people, including important creative names from the fields of literature, the visual arts and music, as well as a number of lovers of the arts. To some extent the *Apophasi* confirmed the visions of the pioneering group the *Pankypria Enosi Philotekhnnon* (Pancypriot Union of Lovers of the Arts), which was active throughout the struggle for independence, and at which Savvas had exhibited his works. The activities of *Apophasi*, and the significance of its contribution to the cultural life of the island in general during the last twenty-five years should some day form the subject of a special study - and not only for its contribution to the fine arts.



"Girl". Appliqué by Christóforos Savvas.

This was the climate at the beginning of the '60s, a decade which, in addition to the hopes and enthusiasm, held in store - and very soon, in December of 1963 - the first clashes with our fellow islanders. These led to the establishment of a permanent International Peace-keeping Force (which this year completes twenty years of continuous presence on the island), and reached their climax in 1964, with the bombardments by the Turkish airforce. Taken as a whole, the period with which we are concerned (1960-1984), having suffered even deeper wounds as a result of the coup and Turkish invasion of 1974, is characterised by precisely this phenomenon: the alternation of the experience of disaster with the act of creativity. Solomos' image of the flowers that spring from the chasm caused by the earthquake is erased by the return of the earthquake. We are left with our vitality as a people, which is our last support and hope of survival.

Although, in the long term, much more could have been done - a question with which we shall deal later - the official state did not fail to share in the spirit of the times. The state itself instigated the creation of a number of official bureaux and mechanisms. In the early years of the Republic of Cyprus a *Tmima Pnevmatikis ke Politistikis Anaptyxis* (Department of Intellectual and Cultural Development), was created, later to become the *Morphotiki Ypiresia* (Cultural Service) of the Cypriot Ministry of Education. The *Morphotiki Ypiresia* gradually expanded into many spheres of cultural activity that were not always apparent to the public: activities such as inter-state cultural relations and exchanges, the funding and organisation of cultural events in Cyprus or abroad, publications and, from 1968 onwards, the institution of state literary prizes. This last one is an institution to be found in many countries, and despite the fact that criticism and disagreement is often heard (I refer here to Cypriot state prizes), the positive aspect of it cannot be denied, in my opinion.

In 1962, alongside the *Morphotiki Ypiresia* the Republic of Cyprus founded the *Kentro Epistimonikon Erevnon* (Centre for Scientific Research) to cover the needs of serious research into subjects relating to the island. The Centre instituted the publication of

scientific studies and, in 1968, began to publish a yearly Annual.

While making reference to the foundation and functioning of these services, we should not forget that, from a much earlier date, there had been organisations in Cyprus that were supported by private initiative; the rich and varied intellectual and cultural activities of these organisations were strengthened and intensified during the years of independence.

The *Etairia Kypriakon Spoudon* (Society for Cypriot Studies) was founded in 1936 and until 1962 (the year in which, as we have seen, the Centre for Scientific Research was founded), it was solely responsible for filling the vacuum created by the lack of an official centre for studies relating to Cyprus. Amongst its hundreds of different activities during the half century, almost, of its life, the Centre for Cypriot Studies was responsible for the publication of a Bulletin from 1937 onwards (with 46 volumes to date), which is an indispensable work of reference for any serious research in Cypriot studies, and for the organisation of the two International Conferences on Cypriot Studies (1969, 1982).

The *Ellinikos Pnevmatikos Omilos Kyprou* (Greek Cultural Society of Cyprus), founded in 1947, has also made an important contribution.

From the founding of the Republic of Cyprus onwards the tendency to gravitate towards cultural groups was systematised. This was the result of the increasingly complicated structure of the state and society, and of the growing demands involved in the organisation and promotion of cultural activities. It is self-evident that a larger cultural institution has at its disposal a better organisation and greater economic resources with which to undertake activities with higher aims. (We may recall the phenomenon of the "boite" in the '60s, which did not succeed in surviving very long, nor in reaching a broad public, as a result of precisely this kind of weakness).

The unions or groups created during all these years usually consisted of artists active in the same fields, or of people united by common aspirations. Many of these organisations could be mentioned here: the *Etairia Kyprion Logotekhnon* (Society of Cypriot Writers) (first half of the '60s), the *Ethniki Etairia Ellinon Logotekhnon Kyprou*

(National Society of Greek Writers of Cyprus), the *Stegi ton "Kypriakon Khronikon"* (Headquarters of the Cyprus Chronicle), the *Epimelitirio Kalon Tekhnon - E.K.A.TE* (Chamber of Fine Arts), and, more recently, the *Enosi Logotekhnon Kyprou* (Union of Writers of Cyprus) and the *Kypriako Kentro PEN* (Cypriot PEN Centre), the *Etairia Theatrikon Syngrapheon* (Society of Writers for the Theatre), the *Kypriako Kentro tou Diethnous Institoutou Theatrou* (Cypriot Centre of the International Theatre Institute), the Film Societies, and a large number of other organisations which, in addition to their other pursuits (trade union interests, for example), also make their presence felt as bearers of culture.

In recent years there has been significant activity on the part of the municipal authorities, with the Municipal Council of Nicosia playing a leading role. The Nicosia Festival, the Popular University (now in its 8th year), publications, and the use of the *Pyli Ammokhostou* (Ammokhostos Gate) all constitute a major contribution to the island. It is comforting to think that other municipal councils in Cyprus are laying the foundations for a similar programme of activity.

I have left reference to music to the end. The musical life of the island was stagnant during these years, and, with a few exceptions (such as the short-lived RIK Orchestra, concerts by the ARIS choir of Limassol, occasional concerts by conservatories, and a few recitals by local artistes) depended largely on performances organised by the Cultural Service of the Ministry of Education, frequently in collaboration with foreign embassies. It is worth noting that a number of Cypriot artists has achieved some prominence abroad.

This has been a very general catalogue of the various strands in the cultural activity of the island under the Republic of Cyprus. The omissions that will inevitably have occurred are not intentional. I believe, however, that it is incumbent upon us to go beyond a mere catalogue of the events to identify a number of features that will help us to determine the particular characteristics of the period. Every period makes its own contribution to the overall cultural mosaic, but continues to retain its own identity.

If we attempt to locate some common denominator that has nourished and supported the cultural life of Cyprus from the date at which it first emerged in a coherent form, that is from 1878, to the present, we find that the cultural world of Greece is a consistently present factor. This is not merely a turn of speech, nor should it be understood in terms of narrowly nationalistic criteria. Regardless of its political fortunes at various times, in cultural terms Cyprus belongs to the wider Greek world.

It is no accident that all the Greek Cypriot creative artists in former times came into direct contact with Greek intellectual life and reality, chiefly through studying in Greece. I do not wish here to suggest that there were no influences from elsewhere, particularly in later years. Without doubt, however, Greece was a continuous source of inspiration and a refuge for the cultural anxieties of the Greeks of Cyprus.

The tendency towards conflict between the cultural presence of Greece and political expediency was established irrevocably in 1953, with the first visit to Cyprus of George Seferis, and with the publication in 1955 of his collection *Κύπρον ου μ' εθέσπισεν...* (later: *Ημερολόγιο Καταστρώματος Γ' III*). Inverting the astute observation by George P. Savvides on the "vital influence of Cyprus on the poetry of Seferis" (made during the Seferis celebrations), one could say that the vital influence of the poetry of Seferis on Cyprus has led, since that date, to a "more cultural" Greek influence on Cyprus.

Official relations between the states of Greece and the independent Republic of Cyprus were such as to permit a direct Greek cultural presence on the island. At the same time, the difficult hours through which Cyprus passed in 1963 and 1974 resulted in a variety of forms of support from Greece. I give a few examples of this here:

In 1961 there was an exhibition in Cyprus of works owned by the National Gallery of Greece. In 1963 and 1966 respectively, there was a week of ancient drama presented by the Greek National Theatre, and performances in ancient theatres by the *Theatro Tekhnis* of Karolos Koun. Mikis Theodorakis visited Cyprus twice, on both occasions at times of political crisis: in 1964

he appeared on RIK in one of the first public performances of the "Axion Esti" by Odysseas Elytis, and wrote the music for the R/M documentary "The island of Aphrodite". In 1975 he gave concerts in football grounds and refugee camps, giving heart and courage to the Cypriot people. George Seferis reserved his final poetic greeting to Cyprus, with *Οι γάτες του Αη Νικόλα*, 1969, and in 1970 he gave some of his unpublished texts to the periodical *Kypriaka Khronika* of Nicosia. Odysseas Elytis visited Cyprus for the first time in 1970. Finally, we may note the intensifying of the Greek cultural presence on Cyprus from 1974 onwards, with a series of events organised by the Greek State at the Greek Cultural Centre in the Cyprus International Fair (the Seferis exhibition, and the lectures organised by the Cultural Foundation of the National Bank of Greece in cooperation with the Municipal Council of Nicosia, to celebrate the thirtieth anniversary of Seferis' visit to Cyprus, are the most recent examples of the affection felt for Cyprus by cultural Greece).

Of all the forms of creative artistic activity on Cyprus, painting was the first to tear down the barriers of isolationism and travel to artistic centres abroad. We may note that, from an early point in time, Cypriot painters were to be found at very widely scattered centres outside Greece, though, as exhibition centres, Greece and England held a predominant position on account of their special relations with Cyprus. During the twenty years 1962-1982 there were the exhibition by G. Pol. Georgiou (1960), two exhibitions by Diamantis (1962, 1976), and two by Tel. Kanthos (1972, 1982), in Athens, and, in Salonica, the exhibition of contemporary Cypriot painting (1979), as well as the many cultural events connected with Cyprus organised in the second city in recent years.

In England there were two exhibitions by Diamantis (1964, 1979), one by Mich. Khr. Kkasialos (1967) and an exhibition of Contemporary Cypriot art (1970). In addition to these, a number of younger painters have held exhibitions in Greece, England and elsewhere.

The Cypriot Theatre (and chiefly the Cyprus Theatre Organisation) makes a steady presence felt in Greece, with live performances and television productions by RIK.

Cypriot books and periodicals are faced with insuperable distribution problems and remain inaccessible and unknown to the Greek public, despite the spectacular increase in the number of books published and circulating in Cyprus in comparison with earlier periods.

Since the beginning of the '80s there has been a clear intensification in the cultural relations between Cyprus and Greece, and prospects seem to be better. A small number of writers, most of them poets, have made temporary inroads into Greece, which gives rise to a certain optimism.

Certain signs of cultural decentralisation began to appear during the first year of the Republic of Cyprus, and are increasing during the present decade. I believe it would be interesting to study the transfer of cultural control in Cyprus from the periphery to the centre, which took place at a rather late date and followed the same course as the coming of age of the British occupation of Cyprus. When the English arrived, the prospects for cultural development were better in the coastal cities than in the administrative capital, Nicosia, which was essentially "Turkish occupied". The conditions created by the development of the British colonial administration permitted - and on occasions favoured - the centralisation of all activities in Nicosia, an extreme expression of this being the centralisation of the period from the end of the Second World War to the end of the English occupation.

Under the Republic, the other towns gradually developed their own cultural life. Sometimes through a festival (the very word is a foreign import that frequently inserts itself into our lives like an ingrowing nail, and can mean either a lot, or nothing), sometimes through the organisation or institution of some bearer of cultural activity (a municipal library, art gallery or theatre, a cultural office attached to the municipal council, a community centre, an independent cultural foundation, a film club), or even through the painful experience of publishing a periodical!

To summarise, we may say that the cultural life of Cyprus during the period with which we are dealing here, exhibited some interesting developments. Undoubtedly more could have been done.

It should be remembered that as yet we

have no national library, art gallery or conservatory; and very little has been done towards the writing of a national bibliography, of a history of Cyprus, or a history of the church of Cyprus, or a history of Cypriot literature. There are no definitive editions of the works of our two national poets, Vasilis Michailidis and Dimitris Lipertis. (The publications of the works of Michailidis in 1960 and of Lipertis in 1969 are considered to some extent unsatisfactory).

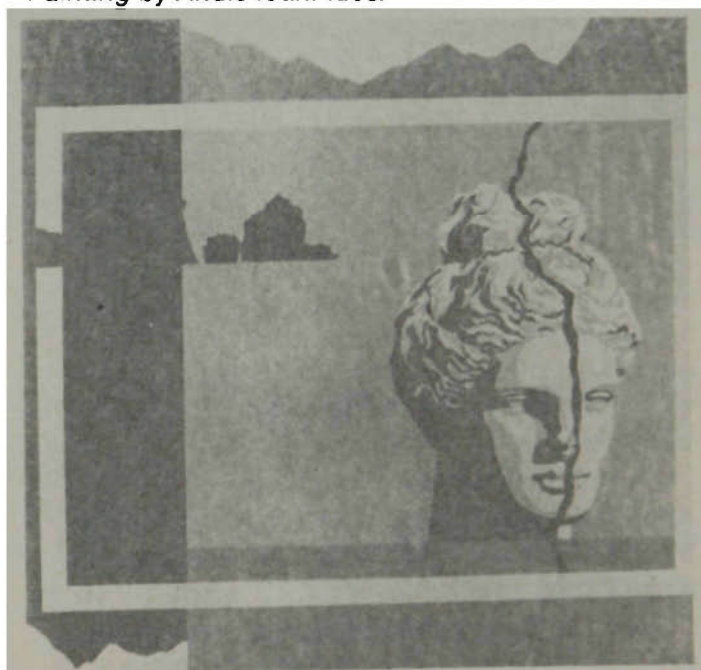
Others, who consider themselves more pragmatic, may declare that "what was done was well done" and that "we shouldn't forget the limited means of the island, and the obstacles created by the experiences of the tragic last ten years".

The answer may perhaps lie somewhere between the two views.

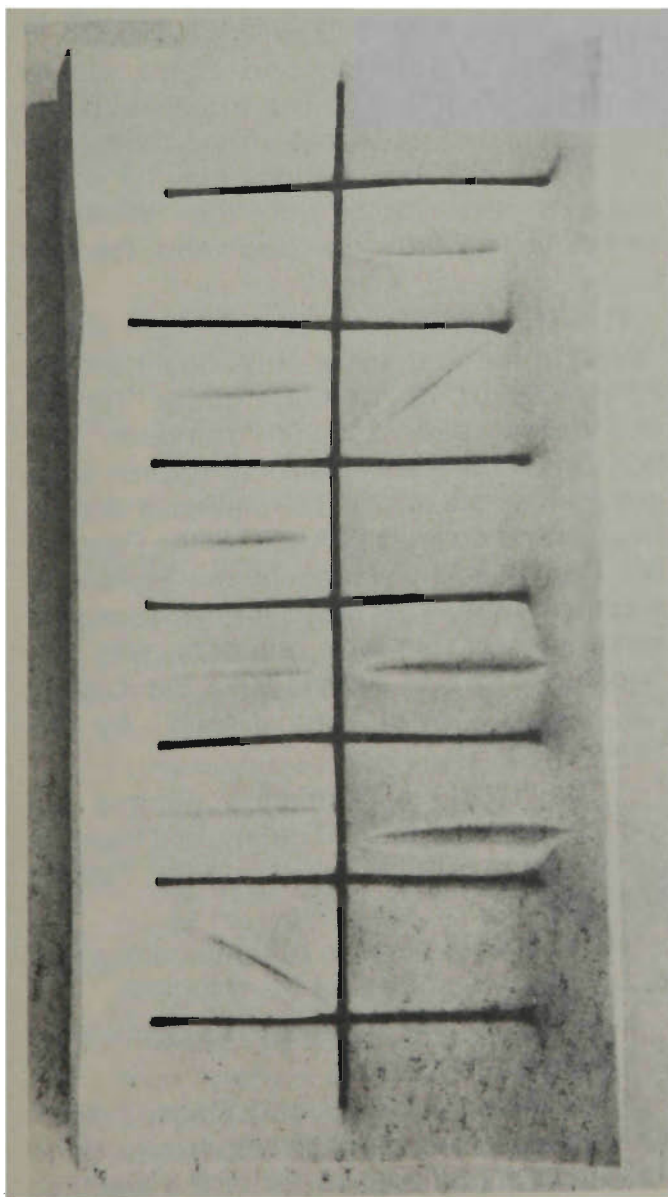
Translated by Dr. David Hardy and Maria Roussou



Painting by Andis Ioannides.



Painting by Stella Michaelidou.



Relief by Angelos Makrides.



Painting by Andreas Ladoimatos.

The Theatrical Organisation of Cyprus

Niki Marangou

The Theatrical Organisation of Cyprus was established in the autumn of 1971 when the Cyprus House of Representatives approved the relevant law. The establishment of THOC is the first serious effort of the state to institute theatrical life in the island. A contribution to its establishment was made by the intellectual public of Cyprus, the people of the theatre, the government of the time under the presidency of Archbishop Makarios who invited, through UNESCO, the expert in issues related to theatre, Takis Mouzenides from Greece. The legislation, which opened the way for the establishment of THOC, was based on Takis Mouzenides' proposal.

And so THOC was set up with first president Frixos Vrachas, not to provide employment to actors, stage directors, choreographers, musicians, technicians, administrators, but in order to become a fundamental agent for the cultural life of the country, a place for creative expression and work, a link of the people with the world trends and its own roots.

The Organisation is run by the Administrative Council which is appointed by the Council of Ministers for a period of three years.

The Artistic Committee advises the Council on artistic matters.

The purpose of the Organisation is the promotion of theatre in Cyprus and the cultivation of the theatrical artistic consciousness of the people and artistic relations among the Cyprus theatrical public and the theatrical public of Greece and other countries.

Despite the economic and other difficulties which the Organisation faced, six months after its establishment it was able to complete its preparations and on November 18, 1971 it raised the curtain at Nicosia's Municipal Theatre with Aeschylus' *"Agamemnon"* and on 20 November 1971 at the Rialto theatre in Limassol with Xenopoulos' *"Popolaro"*. Having as Director Nikos Chatziko and later the Cypriot Evis

Gavrielides and with about 20 full-time actors, THOC began to take root. It begins to tour outside Nicosia to urban and rural centres. It performs in Greece and becomes accepted as an Organisation with considerable potential. The invitation of people of the theatre from Greece as well as from abroad helped the newly-established theatre of Cyprus, audiences steadily increased, the literary manifestations had an appeal, and the tours abroad began to be planned more positively.

In 1973 on the occasion of the celebrations marking the 100th anniversary of the Greek Brotherhood of Cypriots in Egypt, THOC makes its first trip abroad to perform in Alexandria and Cairo; Costis Palamas' *"Trisevgeni"*. The trip turns out to be extremely successful. The community which had not seen a Greek play for years, received the arrival of the theatrical company like "the parched land the first rainfall".

The Turkish invasion in July 1974 struck THOC in the first years of its development. With 40% of its territory under Turkish occupation and 200,000 refugees, the horizons for theatrical work in Cyprus were greatly narrowed. THOC makes a trip to Greece and collects £26,000 for the Fund for the Displaced. It stages at the Herodeon theatre in Athens the first Cypriot message of willpower for life and freedom with the *"Hostages"* by L. Akritas and the Cypriot folk-sketch *"Nero tou Dropi"* by M. Pasiardes.

The THOC performance centres are reduced from 30 to 17. The ancient theatres of Salamina and Soli are under Turkish occupation.

THOC stages plays in refugee camps and organises free shows for the refugees.

In the beginning the audience is small but it is steadily increasing.

THOC sets up the Second Stage, the aim of which is to round off the repertoire of the 1st Stage presenting works for the first time at the little Theatre of RIK and staging works



"A Fairy-tale without a title". Play by Iacovos Campanellis. Seated on the Left is the late Vladimiros Kafkarides with the late Nicos Pantelides standing next to him.

by Pinter *"The Caretaker"*, Michelle *"The Sunday Stroll"*, Ioannides *"The Bath"*, Katsellis *"Endoscopy"*, Fougart *"The Island"* and *"Brother Panzi is Dead"* and others.

Alongside the pioneering writers other Cypriot writers are being tried out.

THOC Children's Stage

In 1976 the THOC Children's Stage was set up with the purpose of creating tomorrow's theatrical audience and of providing the children with entertainment which can only be offered by live spectacle.

The Children's Stage began with works by foreign writers in translation. The success of its performances and its acceptance prompts Cypriot writers to venture into this field.

So in 1981 the Children's Stage performs two works by Cypriot writers - it is the women writers who are being tried very successfully at a first stage in this field: The works are *"The Two Brothers and the Black River"* by Elli Paionidou and *"In the Mousetown"* by Filissa Hadjihanna. From

here onwards the Cypriot works will have a steady position in the THOC Children's Stage repertoire.

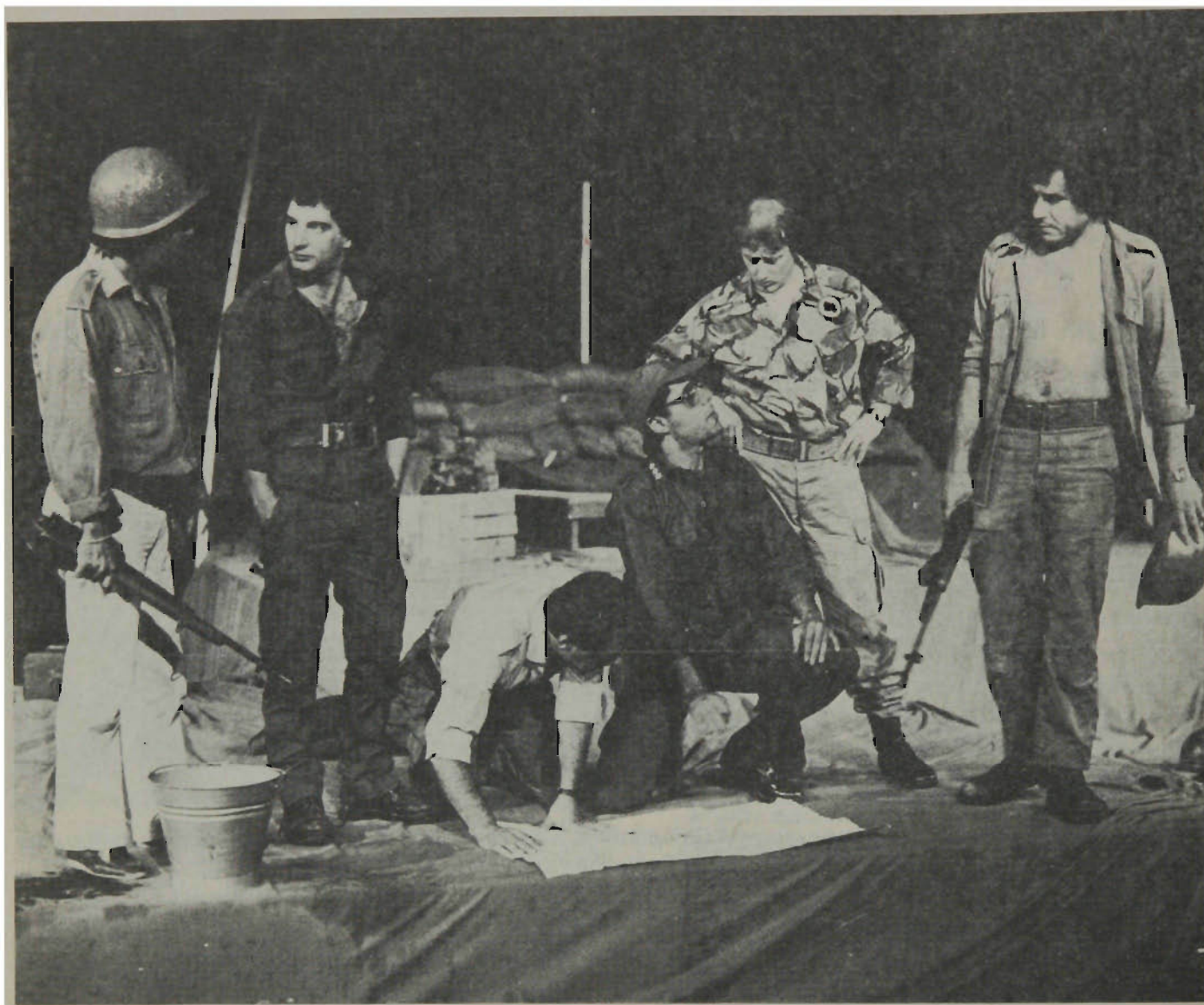
Cypriot Theatrical Creations

Since 1982 THOC has been holding annual competitions for the main and children's theatre.

The works which receive prizes are staged. Seeing their work on stage the Cypriot writers have the possibility to improve them and we notice a steady upward trend in the quality of the Cypriot theatrical work. New talents are being tried in theatrical writing.

In 1982 the works *"Ioavvikios"* by A. Pavlides and *"There was also this war"* by Kyriakos Efthymiou received prizes. In 1983 the work *"In the bowels of the earth"* and in 1984 *"The Hard Angel"* by Maroulla Avraamidou also received prizes.

From the Children's Stage the works *"Laughing Whiskers"* by Filissa Hadjihanna,



"Dry Martini". Play by Panos Ioannides.

"Once upon a time" by Sofia Mouaimi and *"There was a small boat"* by Vasiliki Fotiou received prizes. All the works which received prizes were staged by THOC.

School and Amateur Theatre Limassol - Paphos Touring Group

THOC, recognising the substantial contribution of amateur and school plays organised in 1981 a Festival of Amateur Theatre in which 8 amateur groups from the whole of Cyprus took part.

In 1983 THOC organised the Festival of School Theatre with the participation of secondary school theatrical groups. THOC gave technical and advisory assistance and members of THOC cooperated in the preparation of the works. A large number of secondary school children went to see the

performances of the School Theatre Festival.

In order for the Organisation to accomplish its mission, its institutionalised aims and the policy of the relevant Ministry which is to give the chance to as many people as possible to understand and to enjoy the theatre acting and production, decided in 1984 to set up the Touring Group for a more immediate, more substantial and constructive communication of our students with the theatre. The group was set up in Limassol and began performing on 5.11.84 at the Primary School of the Colossi Refugee Camp. The purpose of this is to give the opportunity to all the children, even of the most distant villages, to see plays. Recently the group also began to stage plays in the schools. The works which it staged were *"Box-box- little box"* by Paul Mar, the one-act plays *"Application for Marriage"* by A.

Chekov, "*An Unexpected Meeting*" by P. Anayiotos and "*Cypriot Fairy Tales*", "*Pittortos*" and the "*Snake*", dramatised by Monica Vassiliou.

Tours of the Organisation

The Law establishing the Organisation envisages as one of its main aims the furthering of cultural relations with Greece and countries overseas. In this field the Organisation was able to establish itself and to give performances which gave credit to Cyprus.

Since 1979 it has been participating in the annual celebrations of the Athens Festival and since 1980 at the Epidaurus theatre where only the best Greek plays are staged. At the Epidaurus theatre THOC performed Euripides' "*Iketides*", "*The Women of Troy*" and "*Medea*", Sofoklis' "*Electra*" and Menadros' "*Dyskolos*".

Abroad, THOC participated in the Shakespear Festival in Weimar in 1977 with

the Shakespear play "*Measure for Measure*". Within the framework of the Cypriot week in Munich it staged "*The Island*" by Fugart. In 1983 it took part in the Festival of Nations in Sofia with "*Lysistrati*" by Aristophanis. In September 1985 it toured the Soviet Union with "*Iketides*" by Euripides. For ten years after the invasion and occupation of Cyprus, THOC held a special competition of one-act plays and it staged Euripides' "*Iketides*" in Lycavittos on August 8—9, 1984 within the framework of the relevant celebrations organised by the Cyprus Government in Athens. A significant European honour for THOC was the invitation by the Assembly of Deans of European Universities for THOC to perform Euripides' "*Iketides*" within the framework of the Assembly of Deans in Athens in 1984. THOC was the only Greek group chosen to perform before this selective public and this selection constitutes a great honour for THOC and Cyprus.



"*Lyssistrata*". Play by Aristophanes.

Works of Theatrical Construction - Subsidy for the Free Theatre

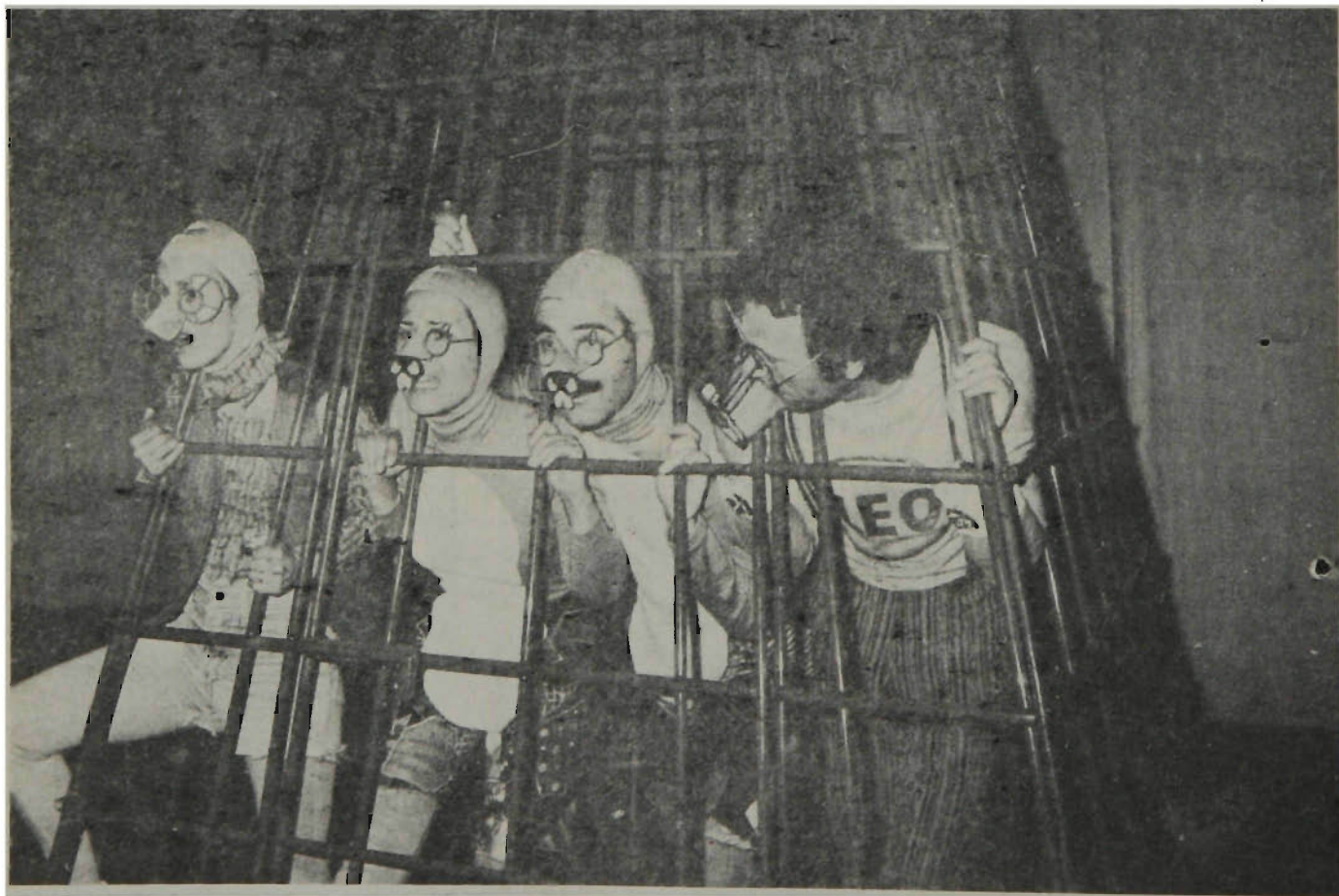
Entering the second decade of its existence, having been established as a theatrical company THOC extended its activities to become an Organisation of Theatrical development of Cyprus undertaking works of theatrical background and subsidising the Free Theatre.

The lack of appropriate theatre halls in the towns as well as in the villages is one of the most serious obstacles of theatrical development of the country and so THOC is cooperating with the relevant Departments for the study and working out of plans and it is providing technical and economic assistance for the upgrading of the existing and the construction of new theatrical halls. Within the framework of this effort THOC gave inter alia £170,000 to the Municipality

of Limassol for the conversion of the Pallas cinema into the Patticheon Municipal Theatre of Limassol and £17,000 for the construction of a theatrical hall in Agros.

THOC defined rules and criteria for the subsidy of theatrical constructions which aim at encouraging permanent theatrical sites. THOC's budget for the Free Theatre was £70,000 in 1985 and it is expected to increase significantly in the next few years.

With innovations like the workers' tickets, the institution of theatre subscribers and donations, with the annual festival of ancient drama, in cooperation with the Cyprus Tourist Organisation with a more accessible repertoire, THOC attempts to broaden its theatrical public. It is a difficult attempt in a time of videos and "take-aways". Despite this the theatre remains the most live, ancient and contemporary spectacle, indispensable to our education, humanity and creativity.



"The last travelling dove". THOC Children's Stage.

The poetry of the twenty-five years of independence

Kika Olymplou

True poetry is never cut off from, or unconnected with the place and the time in which it is written, nor is it unrelated to the historical events of its age. In periods of slavery and obscurantism (such as the period of Turkish rule), learned, signed literature is non-existent, or is driven underground. In periods of revolution and armed struggle poetry, where it exists, identifies with the struggle and the revolution and serves their ends. It is only in the air of freedom that poetry, and literature in general, indeed every expression of the spirit, can flourish and yield genuine, mature fruit.

Cypriot poetry, whose history goes back twenty-seven centuries, is no exception to this rule. From the *Kypria Epe* of Stasinus (7th century B.C.) to the modern poets and the *piitarides* (creators of popular extemporised poetry), Cypriot poetry has never ceased to produce poems of the highest quality. From 1960 onwards, however, the poetic output has surpassed that of every other period of our history, in terms of both quantity and quality, and this is undoubtedly related to the founding of the first independent Cypriot state.

Education became a matter of state concern, thousands of young people continued their education beyond the level of the Gymnasium and went on to University, and contact and cultural exchanges with other, more advanced states brought us into contact with the new literary currents. Economic growth and prosperity made possible the publication of books and periodicals, and the establishment by the state of literary prizes in many spheres also acted as an incentive for writers who were, in the main, young. Finally the stirring historical events that preceded the founding of the Cypriot state (the struggle for liberation, '55-'59), as well as those that followed it (the Turkish

insurrection of 1963, the ensuing political turmoil, and the coup and Turkish invasion of 1974) could not fail to be a source of inspiration for our poets who were able to give expression through their verses to their emotions and to their attitude towards the turbulent events through which they were living. It is no exaggeration to claim that there is no Cypriot poet, of either the older or the younger generation, who was not inspired by these historical events, or who failed to convert history into poetry, whether in a small or a large scale work.

We may divide the poets of this quarter of a century roughly into three groups. Firstly, there are the older poets, who first appeared on the scene about 1930, but who continued, and in some cases continue, to write after 1960. Amongst these we may include **Glafkos Alithersis** (1897]1965), **Tefkros Anthias** (1903]1968), **Theodosios Pieridis** (1904]1968), **Andis Pernaris** (1903]1980), **Pavlos Krinaios** (1903]1986), and others, who are still alive and continuing to write, such as **Xanthos Lysiotis**, **Nikos Kranidiotis**, **Dimitris Chamboulidis**, **Costas Montis**, **Manos Kralis**, **Kypros Chrysanthis** and **Evgenia Paleologou - Petronda**.

To the second group (chronologically speaking) belong the poets who were born about 1940, or even earlier, and who first began to write mainly after 1960. Here belong **Pandelis Mechanikos**, **Costas Michaelidis**, **Yannis Papadopoulos**, **Sophoklis Lazarou**, **Andreas Pastellas**, **Achilleas Pyliotis**, **Phivos Stavridis**, **Pitsa Galazi**, **Irini Panagi-Tsouli**, **Niki Ladaki-Philippou**, **Elli Paionidou**, **Andreas Christophides**, **Kyriakos Charalambidis**, **Klitos Ioannidis**, **Spyros Papageorgiou**, **Loukis Papaphilippou**, **Costas Vassiliou**, **Anthos Lykavgis**, **Michalis Pashiardis**, **Ianthi Theokharidou**, **Theoklis Kouyalis**, **Kyriakos Plissis**, **Kleri Angelidou**, **Theodosios Nikolaou**, **Nadina Dimitriou**,

Dina Katsouri, Polyvios Nikolaou, Vera Korfioti and others.

Finally, a completely new generation of writers who grew to adulthood in the climate of the independent state of Cyprus is making its literary presence felt and taking the baton from the older poets, to continue the course of Cypriot poetry. It would be impossible to mention all their names here, and I limit myself to some who have won a literary prize, or received some other distinction: **Nikos Orfanidis, Pambis Anayiotos, Andreas Andreou, Leonidas Galazis, Rea Koumidou-Erel, Lefkios Zafiriou, Roula Ioannidou, Andis Kanakis, Frossoula Kolossiatiou, Andri Krokidou, Eleni Kyriakou, Polykarpos Kyriakou, Christos Mavris, Niki Marangou, Yorgos Moleskis, Louis Perendos, Andonis Pillas, Stellios Poyatzis, Petros Sofas, Savvas Challoumas, Michalis Zafiris, Nadia Stylianou, Panayotis Avraam, Yorgos Dimitriou** and a host of others.

1955 was a landmark in both the history and the literature of Cyprus. The armed uprising to throw off the colonial yoke, an uprising which, in terms of its duration and the scale on which the population participated in it, was unprecedented in the long history of the island, led to such a shake up of forces that its consequences, both political and literary, can still be felt today, thirty years later. During the liberation struggle it proved impossible to write, and even more so to publish and sell, books of merit (though there were a few exceptions). As soon as the state was proclaimed in 1960, however, a vast number of books, of both prose and poetry, saw the light of publication. The stimulus to poetic expression and creation was supplied by the fresh memories of the struggle, the national sense of exaltation, the spirit of the struggle, the sacrifices of so many young men, the injustice perpetrated by the powerful in the world, the love of one's native land and of freedom that leads to insurrection and death, and, finally, a certain feeling of disappointment at the outcome of the struggle. These were now the sources of inspiration for the older poets, and a host of younger poets (including, for the first time, many women) made their appearance, moved, perhaps,

by an unconquerable compulsion to channel these intense emotions.

"If only I were a youth, to die for Cyprus" wrote **Glafkos Alithersis**, in his last collection of poems before he died, *Προσμαρτυρία* (Witness). And in his collection *Το Χρυσό Μονοπάτι* (The golden path, 1961) **Theodossis Pieridis** dedicated one of his finest pieces, "To the memory of those hanged in Nicosia", an angry song of grief.

*This sun that has risen today
will not see the fine young warrior.
The fine young warrior has gone to his death
through the door by which pass upright men.
The fine young warrior has entered our
hearts
along the roads by which enter the great
winds
that come to sweep away our mildewed
tranquility.
He has entered our lives
from the plains where dash the untamable
horsemen
who lead the tempest, holding it by the hand,
who throw themselves upon the ruins
and demolish them, that men might build.
They took the fine young warrior and
hanged him
today, at the first light of dawn in Nicosia.*

Entire collections of poems were devoted to 1955 by the prolific **Kypros Chysanthis**, including his *Πάθος για Ένα Λεύτερο Ουρανό* (Yearning for a free sky, 1959) and *Οι Μπαλλάντες μιας Ηρωικής Εποχής*, 1962. (Ballads of a heroic age, 1962). His poem "Tomb of heroes" is a good example.

*Let the earth be a rose to cover you
knights of virtue and of the motherland.
By your legend the earth was illuminated
and received light and substance.
Your mother's eye will weep for you
but the tear will be a laurel branch
we will strew myrtle
for your mother to tread.
And when times get better and reveal
a crimson aspect of joy
Our hearts, too, will open, to show
the tombs within that encompass you.*

Costas Montis, who first appeared on the scene in 1934, turned to the liberation

struggle for inspiration, and devoted many of his *Στιγμές* (Moments) to it. One of the finest poems written for the struggle, "The song for our older brother" is dedicated to the hero Grigoris Afxendiou.

*Let us take a drop of your blood
to cleanse our own,
let us take a drop of your blood
to inject into our own,
let us take a drop of your blood
to dye our own
so that fear can never again
make its colour fade.*

*Let us take your last glance
to watch us, so that we don't go astray,
let us take your last breath
so that we have oxygen to breathe
for thousands of years,
let us take your last words
so that we have, to sing,
unending freedom marches...*

.....
It is obviously impossible to refer here to all the poetry inspired by the struggle for liberation. I shall refer to a few more poets, however. Two of these seem to have said what they had to say, and in a very fine manner, with relation to the struggle of 1955. They are **Yannis Papadopoulos**, who published two collections of poems, and **Andreas Pastellas**, whose talent was recognised after only one: *Χώρας Διασποράς* (Land of the diaspora). Indeed, I feel it would be no exaggeration to claim that he would have been recognised for the single poem "Empty Desks":

*I marked the register and you were all absent,
you were writing your dictation on the walls,
I marked the register
and you were at the barricades.
I marked the register
and you were writing, in the prisons,
on your tiny knees,
the History of Mankind,
and I wrote in the register: all present!
And next to it, the grade of each one of you:
excellent!*

Another writer, the poetess **Pitsa Galazi**, hymned the heroism of the struggle for liberation in her *Στιγμές Εφηβείας* (Moments of Youth), and still derives her inspiration from it to this day: *Υπνοπαίδεια* (Hypnopaedia, 1978) *Σηματοωροί* (Signalmen, 1983), but it is now the

struggle seen from a distance in time and through the disappointment she feels on comparing that period with the present.

.....
*And I struggle to bring
the swallow with the poem
to a place where the swallows, grieving, live
in exile,
just as the dreamers of my generation lived
in exile,
Grigoris and Evagoras of March,
Mikhalis and Andreas of May,
and later the three of August
who were mown down amongst the
suppliants
And neither the Apostles from the ends of
the earth
nor anyone gathers to raise them up
taking down the body of my land from the
cross
Only gypsies hammer away
knocking in nails endlessly
and the bells that venture
recalling*

.....
The same atmosphere of disappointment about the struggle surrounded another poet, one of the best of recent years, who met a comparatively early death. I refer to **Pandelis Mechanikos** (1926]1979), who left only three collections of poems altogether, though these were enough to reveal him as one of the most important poets of these twenty-five years.

In one of his best poems "Half-time", he writes with bitterness, but still does not abandon the hope and optimism that he feels from the decision to continue the struggle.

*Now that the trees
bear no fruit
do not blossom
and put forth no more shoots
a dry palate
knows only that it is hungry.*

*The seed
no longer gives birth to the miracle the bird
no longer knows how to sing*

.....
*Heartless angel,
you who know how to make my heart bleed,
you who walk
on spilt blood
to reach the diamond and the hallelujah,*

*who are sworn and unrepenting,
make me bleed again,
make my bowels bleed*

.....

As well as the struggle of 1955, however, which, as we have seen, continues to inspire our poets right up to the present day, other stirring events demanded to be translated into poetry. The Turkish insurrection of '63 and the Turkish bombardment of Tillyria in the summer of 1964, claimed dozens of victims, and left a feeling of psychological confusion and uncertainty. Many poets were inspired by these events. **Vera Korfiotou** writes in her poem "August 64":

*And you saw the war beneath the eyes
of the warrior who was sleeping.
Blood was keeping watch in Hermou Street
the radio sets
were dripping with laments,
the sky reflected the wailing
the breeze in your hair became a fire
the breath of the birds was strangled
burnt flesh spread over the plains.
There were no children, no women,
only an endless flock of human beings
with their fate on their dry foreheads,
with the sten-gun under their hearts.
It was a flock of war.*

Spyros Papageorgiou, too, who was not only a poet but also a scholar and researcher into the history of the struggle, devoted a complete collection of poems to the events of this time: *Αγία Τυλληρία* (Holy Tillyria).

Soon, however, these events too were overshadowed by others of an even more turbulent nature. About 1972 there began a period of political unrest and civil strife that cannot but cause grief and pain to the heart of every right thinking person. The poets sang songs of lament, foreseeing and sensing the worst, which soon followed. On June 15, 1974, a coup took place against the lawful president of Cyprus, Archbishop Makarios. The fratricidal dispute that had begun three years earlier had reached its climax. In their verses, the poets gave an account of the tragedy.

.....

*Today, July 15, 1974,
I merely give a list of the moments,
I take my stance against the moments,
The moments that don't go away,
that refuse to go away,
that won't go away, ever,
Today, July 15, 1974.*

*It is evening
and the bodies still haven't been counted,
and the hatred still hasn't been counted,
and the madness still hasn't been counted.
It is evening
and it is raining tears in the
neighbourhoods of Nicosia,
and a nightmare is spreading over the
watchful face of Nicosia.*

.....

Anthos Lykavgis, *Ερπύστρες*
(Caterpillar tracks)

*But July 15, 1974 came in time
to show us
how to bury
the cradle
in the year 1974.*

*The blue and white cradle
that had rocked us
since the holy years.*

*It is not easy for us to stoop
to the burnt earth
to see it being covered.*

*It is not easy
like this behind the bars
to see it turning to stone.*

*And the grief within us is great
and the bars have broken.*

Ianthi Theocharidou,
Όταν τα Είδωλα Παγίζουν
(When the images shatter)

But the event that overshadowed everything before it, the event that has indelibly stamped the modern history of Cyprus, with consequences that are still being felt, was the Turkish invasion, followed by the conquest and capture of 40% of the territory of Cyprus. New words entered the vocabulary of Cypriot society, words that struck into people's hearts and not only did not leave any of the older Cypriot poets unmoved, but also brought to light a host of other, younger poets. Refugees, prisoners of war, missing persons, enclaved - these are some of the new concepts that invaded Cypriot poetry with their terrible content. At the same time, the occupied Cypriot land, the towns and villages, the mountains and the coasts, the ancient monuments, the past and the traditions, all took on a new meaning and acquired a new value, which

we continually find expressed in modern Cypriot poetry. Not only individual poems, but entire collections were inspired by the tragic events of 1974 - collections such as *Κύπρος εν Αυλίδι* (Cyprus at Aulis) by **Costas Montis**, *Νόστιμον Ήμαρ* (The day of homecoming) and *Του Ξερριζωμού* (Uprooting) by **Kleri Angelidou**, *Γραφή Οδύνης* (Scripture of sorrow) by **Kyriakos Plissis**, *Κι η Κερύνεια μια Ανοιχτή Πληγή* (Kyrenia an open wound) by **Evroula Liatsou**, *Αμμόχωστος Βασιλεύουσα* (Famagusta Regina) by **Kyriakos Charalambidis**, *Το Σύθρηνο της Κύπρου*

(Lament for Cyprus) by **Evgenia Paleologou - Petronda**, *Η Σταυρωμένη Τζιύπρος μας* (Cyprus Crucified) by **Pavlos Liasidis**, and others, whose titles are perhaps not quite so characteristic.

It is not merely difficult, but impossible to give examples of the poetry of all those who have written about the invasion. I therefore cite just a few poems, to give an idea.

Michalis Pashiardis, one of the best modern Cypriot poets, writes:

Missing Person

*The dreams remain dreams,
but you are gone
the corner is still warm from you,
your comb is still in front of the mirror
with some of your hair,
in the afternoon, our door
waits for your shadow to cool it,
as always, I have the food hot
and the window open for you.
The dreams remain dreams,
but you are gone,
that's why I wake with a start at midnight
and cry
because you are in the dream
and I can't find you
that's why I wake with a start at midnight
and cry...
(Monologue by a young wife of twenty,
two who is
waiting at midnight for her dear one to
return).*

Kleri Angelidou, who has drawn nearly all her inspiration since 1974 from this landmark in her life, and who is herself a refugee from Famagusta, writes:

In the Ancient Theatre at Salamis

*In the ancient theatre at Salamis
we will no longer teach ancient tragedy.
We will put on our own tragedy
we will no longer teach ancient tragedy
we will put on our own tragedy
for many months and years.
And the European audience
will flock to see,
to hear the crying of the children,
the lament of the mothers
and the sacrifices of girls
on the blood-stained altars of injustice.
And certain flegmatic northerners
will also shed a tear.*

But the poets of the invasion (if we may so call them) are not content with reminiscence, nostalgia, and lament. Deep inside, they believe in ultimate justification, they believe in the struggle and that justice will prevail, and this optimism and determination to continue the fight find their expression in many ways. I give two examples below. The first is a poem by **Phivos Stavridis**:

My old grandmother.

My old grandmother is a hundred years old.
She won't be lulled to sleep with fairy stories any more,
she sits and looks towards the north
when it's sunny, when it's raining - where is her spindle
in this tent, this work of the devil?
She sits and looks at the mountains
with washed out eyes,
she sits and listens to the earth and hears,
foreign steps in her far-off courtyard,
the seed that dares to flower being crushed.
"I'll wait, my son" says my grandmother,
who is a hundred years old,
to go home; this is not my place, I won't die here".
And as she turns and continues to look at the mountains
I know that is what my grandmother, who is a hundred years old, will do.

The second is a poem by **Costas Vassiliou** who, with five collections of poems to his credit, has proved himself one of the most important poets of the younger generation. I give here an extract from the poem, which is called *Πυλαῶροι* (Gatekeepers):

.....
*Here, at this Gate we will stand watchful
 the living and the dead and the unborn
 above all the dead and the unborn
 because they have nothing to fear
 and we will fight as long as our bones will
 hold out
 as long as we are fighting we exist and
 there is nothing
 more sacred than existence - and this
 existence
 was not given to us by anyone for us to
 give
 we bought it with our first born children
 and we will hang by our teeth from its
 breasts
 until the last drop*

However, along with the historical events and the tragic fate of the island that form the main source of inspiration for the poetry of these twenty-five years, the Cypriot poets do not live isolated, standing outside world affairs and the problems of general concern to mankind. Contemporary Cypriot poetry is also concerned with the social struggle for a better, more just life, the desire and primeval yearning of mankind for world peace, the stress and alienation of modern man, the love of nature, and with love and death and a host of other personal experiences. Some of the poets, though, using their local environment as their starting point, move on to a deeper consideration of the problems, to a philosophy explaining the tragic meaning of life and answering its great questions. It is perhaps this that makes their poetry frequently very symbolic and obscure. **Andreas Christophidis, Costas Michaelidis, Klitos Ioannidis and Kyriakos Charalambidis** may be considered the most important of the poets who give expression to this tendency.

Finally, two words on the style of Cypriot poetry. This generally follows modern trends and currents, and is expressed in free verse. There are also some successful examples of surrealistic poetry, though not on the same scale as in Greece today. They are not written, of course, in the early, irrational and incomprehensible, automatic style with

which surrealism first appeared on the scene, though they still have the obscurity, the denseness, the fracturing of space and time, the visual quality and the irrationality of surrealistic writing. **Kyriakos Charalambidis** has produced some very good examples of this kind of poetry. The poem below is from his collection *Αμμόχωστος Βασιλεύουσα* (Famagusta Regina).

Undertaking

*The famous city
 came to a decision
 opened its breast
 went to the window
 opened that too
 and got two bullets in the heart.
 Women came with the air
 of a great director.
 They wept for her embracing her cheeks.
 She almost went to sleep tranquilly, so they
 said,
 and they emptied her in the next room.
 Here the dream is interrupted....
 I'm going down a broken road
 and the grass in tufts for reaping.
 I'm going to the shore with all the stars
 out on the land.
 I look at my watch. Two thousand years
 have passed, and the land hasn't seen any
 progress.
 We enter a yellow - lemon belt
 the leaves rustle
 and the hair of the medusa
 knits the breezes.*

The traditional style (metre, verse, rhyme) is found mainly in children's poetry, which has also flourished during these twenty-five years, and in satirical poetry, which has been developed to a high level by the satiric poet **Anthos Rodinis**.

Finally, mention should be made of the rich output, in terms of both quantity and content, of the "piitarides", the popular poets of Cyprus who may be said to be continuing the work of the ancient bards and rhapsodes. Thanks to the love of the philologist and scholar **Konstantinos Yangoullis** for the work of the piitarides of Cyprus, many of their works have been

published in the series of the Library of the Kokkinokhorites and the Library of Popular Poets founded by Yangoullis himself. As a result, names such as **Kyriakos Karneras, Dimitris Ttakas, Pieris Pierettis, Katsandonis, Atsikkos** and many others, have taken their place in Cypriot literature, preserving a special, popular poetic style which is perhaps unique in the Greek world. **Pavlos Liasidis** holds a special place amongst these popular poets; he has produced some

twelve collections of poems and may be regarded as the true expression of the heart of the Cypriot people.

In the twenty five years of life of the independent Cypriot state, Cypriot literature has come to maturity and has born rich fruit. No-one today can know the future of this state. What is certain is that poetry will never cease to be heard in this land, which the ancient tradition did not categorically deny was the land of Homer.

Translated by Dr. David Hardy and Maria Roussou



Painting by Andreas Karayian.



"Girl with dove". Monotype by Clara Georgiou.

Cypriot Poetry after the Events of 1974

Theoklis Kouyialis

In times of adversity art has become accustomed to being transformed because basically what it sets out to do is, on the one hand, to capture the tragic circumstances of those times; and, on the other, to express their meaning in a dramatic way so as to be able to firmly entrench the present which, illuminated by the spotlights of the past, will be projected into the future. However, the critical moments constitute the trial kiln from which the creator (in this particular case the poet) will emerge in order to live, with his eyes wide open and his soul vigilant, the drama of the people and finally to find a way out, if it is possible, from the painful stalemate. It is an experience which both disarms and annihilates.

After the fratricidal coup and the barbaric Turkish invasion, this experience of nothingness is the most painful one to be lived through in all its tragic intensity and to be survived. These two events have been embedded in the substance of the modern history of Cyprus in a poignant and irrevocable manner and I am very much afraid that they have determined the course of its destiny. These scars from the wounds in the body of the nation are automatically transmitted to the soul of the creators to be transubstantiated into works of art.

Revival and re-examination of such recent poetic output which is at the juncture of its birth and its evolution is not an easy task, as the causes which determine its manner and style have not been sharpened to a degree which allows invention of fables and inspection of it from some distance. However, as time passes we acquire a greater consciousness of the magnitude of the disaster and the threat. It is a difficult task not only because the work of setting a value is almost impossible as we find ourselves very close to the personal experiences, but also because the relationship between the work and contemporary life is so immediate that it limits the range of vision and does not

provide the essential distance (physical, temporal and emotional) which would allow a more objective placement in relationship to individuals, objects and circumstances. Nevertheless, somewhere and sometime a start has to be made.

On the 1st April, 1955, the Cypriot people took up arms to gain their freedom. It was the most important and well-organised freedom movement in the whole history of the island. The struggle ended in February 1959 with a truncated independence which fell far short of the aims of the struggle and the national dreams of the people. We were told that this was the best we could expect to achieve, taking into account the political and military circumstances prevalent at the time. I doubt whether the whole nation concerned itself sufficiently with the problem about what could be gained with our independence and what hidden traps were inherent in it. There were also those who believed that the new state constituted a disagreeable but at the same time vital passage through which we could in the near future achieve our century-old desire.

It is not my aim, however, to analyse the circumstances which preceded the coup and the invasion. They are certainly beyond the scope of this study and I humbly admit a weakness on my part in this respect. I have, though, taken into account these few events as necessary background so as to be able to refer to three incidents which are representative of the climate which predominated on the island. The first is the murder of two Turkish reporters by Turkish extremists because they dared to support the peaceful cohabitation of Greek Cypriots and Turkish Cypriots. The second is the murder of two trade-unionists; a Greek-Cypriot and a Turkish Cypriot, both victims of the same groups and a sacrifice to the same ideal. The third incident I would like to make mention of before I concentrate on the main theme of this study, is the murder of the poet Doros Loizou a few days after the second

phase of the Turkish invasion. So I would say that the poetic output of the period we are studying is saturated both tragically and symbolically with the blood of the young poet. I do not know whether it was coincidentally or deliberately that the murderers chose a poet to seal the treachery which took place against the people of Cyprus. However, as the murder of the fighter-poet is a fact I will exploit in favour of poetry and I will give credit to it with his blood.

After the coup and the invasion everything seems to have changed in Cyprus. A new perception of Cypriot space and people is shown through the work of the poets. Cyprus is the focal point of the attention and anxiety of all Hellenism and whatever happens here is depicted as a scene from an ancient drama which is at its climax where all the tragic acts are concentrated around the shattered face of a people who have been the victim more as a result of the military junta of Athens in conjunction with various international, political and military co-proprietorship and expediencies rather than of their own mistakes. All forms of art state their tragic self-consciousness. Cypriot creators try to show, each in his own way, that they have an understanding of their responsibilities for the survival of their people and their country and they state their personal testament for the stalemate which the trampling of human rights has led to. And little Cyprus is unsuspectingly transformed into a symbol of all people who fight for freedom and justice.

Immediately after the first shock resulting from the events of 1974, one becomes aware of a flourishing period for poetry which can be compared to that which followed the end of the freedom struggle and the declaration of the island as an independent state. Poets like **Manos Kralis, Achilleas Pyliotis, Irene Tsoulli, Andreas Iacovou, Phivos Stavrides, Tassos Georgiou** and others, some for many, some for a few years had remained silent, made their poetic presence felt because they felt the need to send out to the world the coordinates which define the stigma of our pain.

And suddenly growling in wrath they went by

*The military vehicles heavily laden with
branches of eucalyptus and acacias
And they were swallowed up in the dense
darkness.*

*But in this minimal period, for a few seconds
only*

*The eye caught sight of in the glare of the
headlights*

*A youth's head which with a sideward
glance looked into the chaos*

The pile of mutilated corpses.

*How soon those young children were lost
Unprepared for death, this kind of death.*

M. Kralis, Γεύση θανάτου (Taste of Death)

Another poet who breaks his silence immediately after the invasion is **Pantelis Mechanikos**. In 1975 he produced *Karáθεση* (Testimony) in which with spiritual anguish but with a disposition for serious criticism he presents his personal testimony for the drama of a people who, misled by its feeling of well-being, fell victim of international economic interests and the enmity among the political military alliances. In his poem *Ωδή για ένα Σκοτωμένο Τουρκάκι* (Ode To A Murdered Young Turk) written about ten years before the invasion he states categorically and directly how both Greek and Turkish Cypriots, were caught like helpless fish in the nets of those who play dirty tricks on the fortunes of the people.

In this field

*which gives praise to the Lord and the
soul of man*

*In this field which gives praise to the body
and whispers the song of man*

In this field

lies

slain

a young Turk

A twisted face

ensnared by pain

carved

youthful mask

ensnared in eternity to ask

*if the place were really so strait
within the whirl of spring*

to ask

*if among the daisy people there are
nationalities*

to ask

of which nationality is the green grass.

.....

*My land! Tenderly lull him to sleep
Sing to him a lullaby. Again for you this year
the poet's voice asks
the oil merchants
the colonizers of corpses
asks Stetson
"Has the corpse you planted in your garden
last year
started to grow and blossom this year?"*

P. Michanikos *Κατάθεση* (Testimony)

Two of the main elements of Cypriot poetry which has a history spanning 27 centuries, are myth and history. If myth is identical to its lyrical aspect, history reveals its tragic aspect. Myth and history, celestial and black light, life and death, joy and sorrow, dream and cruel reality, freedom and subjugation. These are the two poles round which the circles of this island's fate are drawn.

The historical course of Cyprus has been a tragic one: to see the sunlight through barbed wire and despite its wounds to find strength to bless the gift of existence. Cyprus has come down the centuries with a tormented and ill-fated soul. And the conqueror came, again and again, from all four corners of the earth, from all four corners of adversity clothed with calamity, disgrace, death. Cyprus has wept throughout the centuries.

Of all the misfortunes the people of this island have suffered they have never before been forced to become refugees in their own homeland. The Turkish invaders using a well-organised plan occupied over one-third of the island, drove out the Greek community and divided the island in two. This feeling of loss is one of the dominant features of the poetry of this period.

*Attentively to him the poet listened,
smiled and said with words well-chosen.
Should we let Famagusta slip out of our hands
surely we will regain it one day
with humiliating terms, that is the truth.
You should know this only: Either you see it
and cannot actually take it
or you do not see it but you have the illusion
that you see it because it seems so.
This is worse. It is as if the guards are there
to obstruct you from entering the mine of*

*memory
they boldly bar the entrance
even to the flight of the intellect.*

K. Charalambides, *Ἀρδανα* (Ardana)

*In Kyrenia,
a dream now
how these times suffocate us
how heavy are the times which oppress her.
In which direction?
In vain you stare at the mountains.
That road which they have closed.
They still beat the rock
they bind the mountain as at the time
when the daughters of the Ocean lamented
under its shadow.*

K. Michaelides, *Ο δρόμος προς την Κερύνεια*
(The Road to Kyrenia)

*And suddenly they saw you proud
resurrected
walking,
with a water jug
and all the dark colours of a refugee
in the eyes and in the dress
to free
the captive fountain head.
This water is not for lips of theirs.
It is for our dead who are waiting
to quench their thirst
scattered, noble and unsubdued
on Pentadactylos.*

L. Papaphilippou *Ενα απόσπασμα για τη Χρυσταλλού Ανδρέα Ζίττη*, - (A Passage for Chrystallou Andrea Zitti)

During the first years after the invasion, poetry which is destined to become a song, flourishes. In this category the work of **Anthos Lykavgis** and **Michalis Pashiardis** has a special place. It is, in most cases, poetry in rhyming verse which has the following two basic objectives: a reinforcement of the people's faith in the justice of their struggle, the encouragement of patience and persistence is the first objective and the second has a political

nature in the sense that it aspires to keep the people vigilant so that they do not allow Cyprus to fall victim for a second time, something which would mean perhaps its total destruction. Here are two characteristic examples.

I Don't Forget

*I don't forget
those who seized
the gates
and opened them
for the enemy.*

*I don't forget
those who entered
and spread
death
havoc.*

*I don't forget
those who disappeared,
the dead,
the weeping,
the uprooted.
I don't forget.*

M. Pashiardis

Hail Earth

*Hail comprehensible light of hope
Hail heartache of the betrayed homeland
Hail betrayed grandpa's tale,
Hail lost son
Hail crumbling house
Hail crisp basil
Hail sweet-smelling myrtle
Hail painful wound of dreams
Hail sea and white wave
Hail cypress tree and first tomb.*

A. Lykavgis

These songs were sung by young and old alike at school concerts, demonstrations, political and party events and they united all the refugees and generally all the Greek population of the island. They resort to these songs to drive away their pain or to strengthen their faith in the continuation of their struggle.

The traumatic experiences of the coup and the invasion irrigate and fertilize our poetry to an inconceivable degree. This

tragic truth shows the majesty of art and its bond with life. At crucial moments the tragic events kindle creative fantasy and make consciousness more discriminating, a consciousness which at least initially becomes self-contained within the network of pain which is heaped upon the human soul. This fact inevitably leads to subjectivity and limitation of the range of vision. Thus immediately after the invasion and even when the blood was flowing freshly from the wounds, our poetry expresses itself with cries and gestures which declare the personal tragedy and become subject to the impulse and the strain of the emotions of the moment. The poetry of this first period has to be judged with the heart rather than with purely aesthetic and objective criteria. It is the quantity of feeling and not the quality of the poetry which counts more in this instance. Poets of all ages, and all political and party affiliations hasten to utter their own words perhaps because they are scared that silence in such situations is out of place and time. Some with whole anthologies of poems and others with a few poems give a place to the tragedy of our island. The following names and societies illustrate this point: **Andis Pernaris**, *Προσφυγικοί Ψαλμοί* (Refugee Hymns), *Τα Πάθη τα Σεπτά* (The Venerable Sufferings), **Evgenia Palaiologou Pentronda**, *Το Σύθρηνο της Κύπρου* (The Lament of Cyprus), **Niki Ladaki Philippou**, *Σφαγμένη Άνοιξη* (Slaughtered Spring), **Nikos Pentaras**, *Ώρες Πολέμου* (Time of War), **Nayia Roussou**, *Μνήμες Πολέμου* (Memories of War), **Claire Angelidou**, *Του Ξερριζωμού* (The Uprooting), **Tassos Georgiou**, *Παραλλαγές Πικρής Οδύνης* (Variations of Bitter Pain), **Antonakis Evgheniou**, *Καμένη Χώρα* (Burned Country), **Andis Kanakis**, *Στη Ματωμένη Κύπρο* (To Bleeding Cyprus) **Anthos Lykavgis**, *Ερπύστριες* (Caterpillar Tracks), **Elli Paeonidou**, *Ο Κύκλος της Καταγγελίας* (The Circle of Accusation) and many others.

*My lady with downcast eyes and black shawl
Blessed Virgin of Trooditissa and Virgin of
Kykkos.*

*My Cyprus of sweet smelling flowers and
oranges*

*Little wind-kissed island, every peak of yours
is a legend.*

Once I sung with you, now I weep with you.
I lament the young men lost in vain,
the young girls shamed and the screaming
babies.
Your tears, our tears like rosewater will clean
deep unhealing wounds... By the lawless you
were wounded.

.....
E. P. Petronda, *To σύνθηρο της Κύπρου*, (The
Lament of Cyprus)

Dishevelled the Virgin leapt from the shrine in
haste

The infant on her back. A gipsy.
Took to the streets. Her dress
long and torn.

Met a black-garbed woman in the street.
My church is gone, she said, the holy table,
where I, good housewife, distributed the wine
and the blessed bread a public lavatory
My holy chalice
a filthy spittoon

This place is not big enough for me.

E. Paeonidou, *Παναγιά η Κυπριώτισσα*, (The
Cypriot Virgin)

Restore to us our children
and our soul, our soul.
Your blankets have no charity,
your liberal offerings have not
the light-coloured eyes of our infants.
Restore to us our children
and our tattered soul,
our soul, our soul...
We want neither name, titles nor epigrams.
Restore to us our soul
our inner wealth
even if the olive is our meal and the water is
bitter.

Restore to us our children and our soul.

K. Chrysanthis *Εξομολόγηση*, (Confession -
1974)

During the same period in the work of some
of the poets there is a noticeable reversion to
the heroic years of the liberation struggle
certainly not, however, in a nostalgic mood
but rather with bitterness and disappointment
about the sacrifice of so many brave young
men. It is as if the soul is searching to hold
onto something, to gain the confidence to
bear the shock which has struck the depths
of our foundation.

Liopetri
stone of the sun,
with crippled foot
lame I play with you with voiceless voice
inside me.

Now when the poets
the paupers of sensitiveness, the ragged
fellows

search for a verse to hide, to shout
and to be lost in the mist of dissolution
crying out in the dust of the times

Liopetri,
stone of the sun
firm corner - stone of my land.

Pitsa Galazi, *Λιοπέτρι* (Liopetri)

It is with the passing of time that our poetry
will become objective, that it will start to
operate independently and to bring to light
the separation of reality with broader threats
to man. For that reason Cypriot poetic output
will eventually gain in depth and it will be
used to discover new meaningful and
sensitive relationships and in my opinion its
essence will introduce a novel thrill to all
Greek poetry.

The assassination of the poet **Doros Loizos**
kindled a greater political self-awareness.
After the invasion poetry demands its political
role and the poets struggle with a terrible
discovery that some people darkly conspire
not only against their outer liberty but also
against their inner freedom. The poets are
worried because they are convinced that
some people methodically and imperceptibly
pollute the internal environment so as to lead
us eventually to conscious banishment.

.....
Andrea,
betrayal did not stop to burn Nisocia,
betrayal did not stop to stay vigilant in
Nicosia.

The responsible and the renegades multiply
and we count and count again

200,000 refugees

6,000 dead

2,000 missing.

Many will still flee, Andrea.

So much the better.

Thus you will know

to say with certainty

in ten, twenty, a thousand years

how many and who

ved this land above everything.

**Dina Katsouri, Στον Αντρέα, το Γιο ενός
Αγνοούμενου (To Andrea, the son of a
Missing Person)**

*I know how you would go bright red
with rage, because I knew
How you became very dogmatic
and I admired you
How you managed to change sides
Painlessly.
What west, what east
You couldn't care less
It was enough that you were out of danger
Far from the jaws of the sea
And from your nest in some cloud
To dream out of security
And to fart at us... but why?
K. Vassiliou Η Μαγιοπούλα (The Maybird)*

At the same time there is evidence of a new conception of our country and its relationship with Athens (the national centre as they characteristically called it before the invasion) and with the other communities, (especially the Turkish Cypriots) who constitute a part of the people of our island. Slogans such as 'The Turks of Cyprus are our brothers' are heard at various political gatherings and its parallel is found in our poetic output. A typical example is the compositive poem of **Costas Kleanthous** *Αδελφέ μου Οσμάν* (My brother, Osman) in which the cordial relationship between Greeks and Turks in Cyprus is emphasized:

*Brother Osman I bare my heart to you
where love white lily blossoms
in your pain I mingle mine -
and I offer you my hand.
Nowhere does the road of blood lead
and hatred is the seed of the foreign oppressor
and the same executioner's instrument of death
is hanging over us.
For years we lived amicably in this land
bountifully yielding fruit carefree for all
mother embracing us with love
tenderness with watchful eye.
Working in field and in vineyard
in rain, snow and soaring heat of sun
the loaf with sweat we two ate
in the small workshop.*

.....

There is a noticeable renewal in the subjects of the poems. Kyrenia, Famagusta, Pentadactylos and other occupied parts of Cyprus become a bleeding wound, the motive for watchfulness and inquiry, kindling for creative activity. The older and the younger poets will try and be tried, some remaining at a purely emotional level and others writing remarkable poems or collections of poems and poetic compositions. Poets such as **Costas Montis**, **Xanthos Lyssiotis**, **Kyriakos Charalambides**, **Nikos Orphanides**, **Mimis Jackovides** and many others have given us poems which refer to specific parts of the occupied area of Cyprus, which can constitute an exceptional and interesting anthology. Note these short-versed poems of **C. Montis**:

Pentadactylos - July - August 1974

*Look where now we need
the smudge of your handprint
look where it is now explained
the inexplicable smudge of your raised
handprint.*

Karavas, Lapithos, July - August 1974

*Don't export their lemons this year.
Their juice is the blood of eighteen-year old
youths, it is the juice of eighteen-year olds
cut down in their spring.
Consider how we will preserve them for ever
and ever, consider how we will preserve them
for ever and ever.*

Kyrenia, 1974

*You so resembled an old private haven
that nothing could stop the pirates coming
one day
And now a quotation from a poem of X.
Lyssiotis about Kyrenia.
Kyrenia, Kyrenia, my Kyrenia
Your beaches erupt in the stranglehold of
gunfire
Your vernal beauty is peppered with bullets,
in the nakedness of the deserted sky
the tracery of the flying swallow vanished.*

.....

*You were beautiful, my Kyrenia,
In the green waves of your shady hair
how the nests sang their prayers
how your body was fragrant with seashore
and myrrh:*

Ah, now the flowers of your youth are falling
petal by petal
From *Ανθη της Πίκρας* (Flowers of Bitterness)

The thoughts of the poets like those of every other Cypriot have been incarcerated in the occupied part of Cyprus. The accumulation of feelings around that constant theme and the intensity of the emotions which the 'loss' (we hope temporary) of ancestral lands and dwellings both unites and at the same time liberates the creative imagination. The struggle for survival and the self-knowledge of a people trapped in a framework of international recriminations and interests, the communal attacks and the compulsory communal re-arrangement, the alienation and the problems created by the displacement of one-third of the population of the island, the wounded self-respect, the rage, the protestation, the sorrow, the search for causes and the reasons for the tragedy all mingled with hope and despair, optimism and pessimism and with the mood for philosophical theorising about life predominate in our poetry.

The sorrow of Famagusta the remorse of Kyrenia of Lapithos, the yearning, the nostalgia of Morfou became signs which do not bend to change position and our memory has stopped and is waiting.

P. Sofas -*Σαράντα μικρογραφίες* (Forty Little Writings)

*O Athenians
which one of you
can look Kimon
straight in the eyes?*

*.....
Finally tell us how
near we must be.
Finally define for us
the range
of your responsibility.*

A. Lykavgis *Ὁ Αθηναῖος* (O Athenians)

*This land is unyielding, little Medea
and to live here you must love a lot
You must love with this absurd love
the secret, the inexplicable
love for the stone, the aridity*

*the ruins,
the past and the present,
the ruins which continuously increase,
the bones,
the borders which continuously decrease,
the mistakes, the mistakes and all....
The disorientation,
the beating on the rocks,
the possibility
of annihilation....*

G. Moleskis *Της Μικρής Μήδειας* (Of Little Medea)

*You make a small opening
in the middle of your forehead
and out comes the angel, new bird
patrol leader
prudently armed from the hour of birth
to tell you where to stand if you stand
to tell you who you are and how long you remain
in the summer flood of men
blooming root which retrogresses dripping
agony
while counting your children,
your parents
your brothers
you count and count again fourteen, fifteen,
sixteen of August.*

P. Nicolaou *Προδιαγραφή για τους Νέους Ποιητές από την Αμμόχωστο* (Directions for the Young Poets from Famagusta)

*Bodies without heads, without legs, without
hands
Heads torn open, broken jaws, limbs
Mutilated, burnt flesh, burnt hair
Bespattered entrails.*

*Once they were handsome young men.
Twenty years on the turn of the wheel of love.
In their sleep rooms fragrant with mint, basil
and rosemary.*

*Each of their mother's kisses a branch too
And the branches spread
In the east and in the west.
The Cypress trees flourished and rose
towards the stars.*

*.....
But thick mist obscured the sun.
It was a deluge of iron, copper, sulphur.*

*And when the sun reappeared
It revealed the clay vessel shattered.
Th. Nicolaou Ο θάνατος των Εφήβων (The
Death of the Young Men)*

.....
*And you Nicosia today
in the iron age
in the days of Elli, of Eleni,
of Maria
who speak Greek to you
and they call you Ledra
and green line
and pancyprian lesson
you exist my town.
At night let me lament your name
your deeds of property
the Asia which marred your face.*

.....
K. Ioannides Λευκωσία (Nicosia)

*We have gone beyond the limits of patience
now we drift like ships in the open seas.*

*Alone in the expanse; help heart
if we can define our solitude
without our land, without our houses
which do not conform to a given shape
help us to keep an alert eye
for enemy and for friend
for the intrigue of the night
to keep our palm a tender nest for the knife.
Ph. Stavrides Προσφυγικό (Belonging to the
Refugees)*

Thousands of dead and hundreds of missing persons complete the tragedy of Cyprus in the most dramatic way. The whole island becomes a vast tragic arena. All the actors find themselves at the dramatic climax and everything resembles an ancient tragedy produced on a contemporary stage where the black-garbed mothers of Cyprus constitute the tragic chorus.

*In this room
three nails
were fixed in the corner.
On one hung
his coat,
on the second
his trousers,
On the third*

*his shirt
Tired
he sank into a deep sleep.
"Your son has died
for his country..."
The mother illiterate.
A neighbourhood girl read it.
The mother never said a word
But stared fixedly at the empty nails.
Then she emitted a groan
As if the three nails had pierced
her heart.*

A. Kanakis, Τα Καρφιά (The Nails)

The most tragic aspect of the Cyprus drama is the question of the missing persons - a nightmare and a reality which rudely and violently entered our lives, our vocabulary and our poetry.

MISSING PERSON

*The old man tied his leg to the chair
intending to sleep deep down in Hades
when suddenly he heard his son saying
"Don't die, father, wait, I'm coming".
His son spoke from behind the mountain
hedged round with iron pitchforks
a gibbous waist,
his hands mere tributaries.
"Father, I'm alive I tell you, I'm well.
My strength has become a plate of broth.
I'm hungry, I'm trembling, but it's nothing.
Or if I die, it's just raining - it must be an illness.
In my murderer's hand I count a thousand
drops of blood.
I brush off the fly of death, weep in secret,
send you
my being to cover - no tears, father".
The old man sat up straight in his black
breeches
and placed a wild lament all around him.
And he managed, for his child's sake,
to turn his grief into white, into saffron stones.
He struggles through the arch, the deep window
to grasp the Morning Star, the leg of his son.
K. Charalambides Ο Αγνοούμενος (The
Missing Person)*

Poets of the older generation renew their output and at the same time are themselves renewed in the personal and the universal drama. They harmonize the present with the future, the actions with the actors and endure

directly the consequences, bringing back to light and promoting functionally the view of their truth.

At the same time the younger generation of poets springs up like flowers among the ruins of the invasion and they want to express their truth about the great drama which seems to have split time in half. It is the generation which has suffered many blows because, on account of their age, they found themselves in the front line of battle, knowing war first-hand and they saw their dreams and convictions shattered and betrayed. Names such as L. Zafiriou, N. Orphanides, L. Perentos, N. Pentaras, G. Petousis, Chr. Mavris, K. Kiparis, P. Kyriakou, M. Zaphiris, A. Pillas, K. Makrides, M. Agathocleous, P. Avraam, G. Neophytou, N. Marangou, Chr. Yianagoulli, A. Krokidou, Ph. Kolossiatou, E. Kyriakou, A. Ierodiakonou, E. Pericleous, constitute a sample of young poets who set to writing and emit their cry to be heard - a cry with tragic overtures towards freedom which is bleeding in their own land. The poems of these young writers leave the clouds in which poets of the older generation not infrequently moved, because in our land now there are evident historical, political and social traumatic experiences which operate as points of reference. Those experiences framed in the previous convictions of individuals and of the people as a whole will become the crux of the poetic contemplation of the prevailing situation in our country.

Words

(In memory of Doros Loizos)

*Eradicate from me all the words
give them whatever significance
and afterwards try to arrange them
in your order within me.*

*Nevertheless I will insist on calling
freedom freedom*

murder murder

guilt guilt

*with an obstinancy of a madman who engraves
with his finger nails
his name on the wall.*

L. Zafiriou

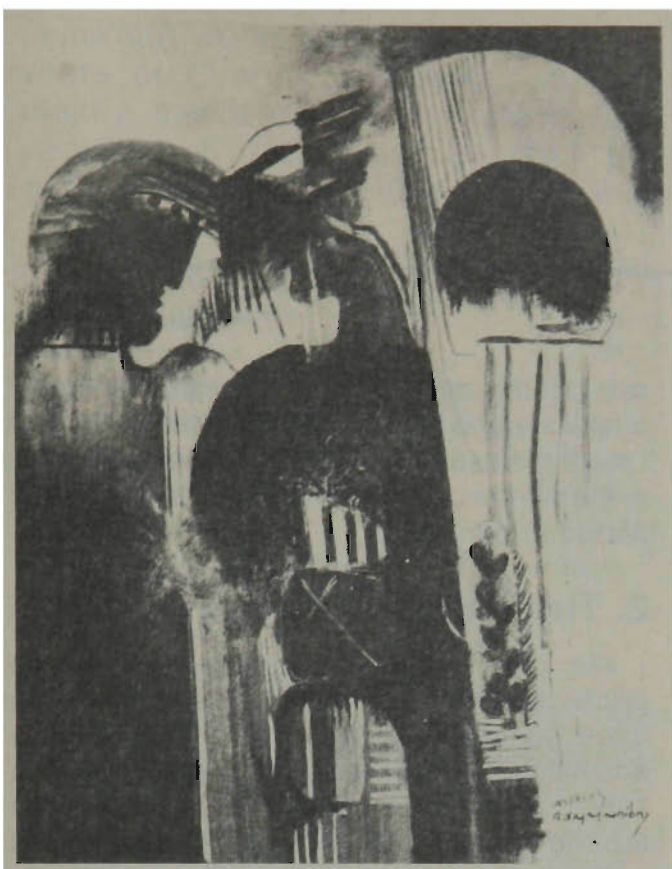
*Again in the tempest of the night
I feel you descending
blazing sun
on the low stone wall
we were sitting
a carnation behind the ear
in the neighbourhood deserted
come and have a cup of coffee
the town stretches sluggishly
the houses along the green line
await their forgotten tenants
who all hope to return
yet never return.*

N. Orphanides

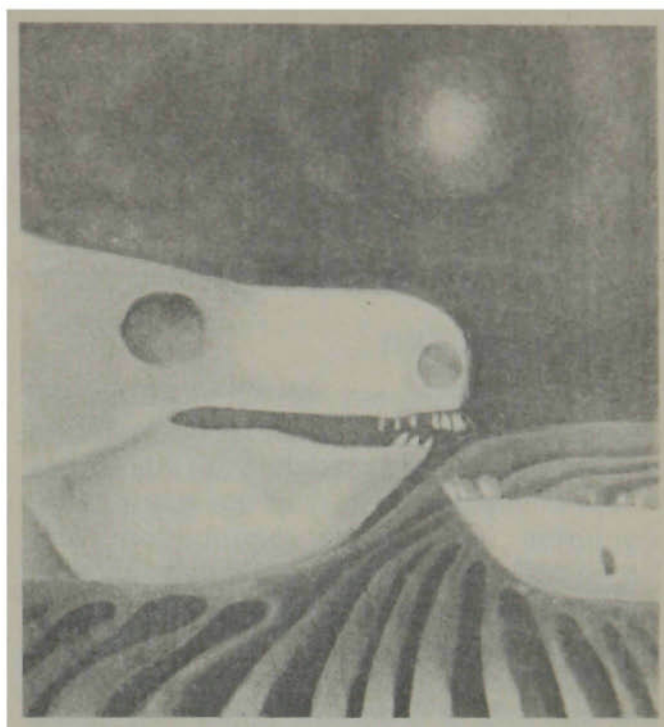
The tragic events of 1974 could do nothing other than make all the Cypriot poets consider more seriously the role they must play with both their work and their attitudes in general. A sound preparedness for self-criticism is inherent in the works that circulated after 1974. At the same time we witness a readiness for serious criticism of all the situations which developed on the island especially the political situation and one without prior sensitiveness in the democratic proceedings. The poets feel now, more than ever before, the burden of their responsibility for the survival of the island whose freedom and future as an integral state are mortally threatened.

After the invasion poetry on the whole consists of a testimony and a deposition which leads to a wider national, political, social and cultural self-awareness. The firm stance on the return of the occupied territory and the liberation of seized lands is vigorously propounded in this poetry. Above all it promotes in a way that leaves no doubt in anyone's mind the determination of a people to survive and to continue the struggle - that same struggle that has been taking place for thousands of years now on this little rock called Cyprus, on this planet earth.

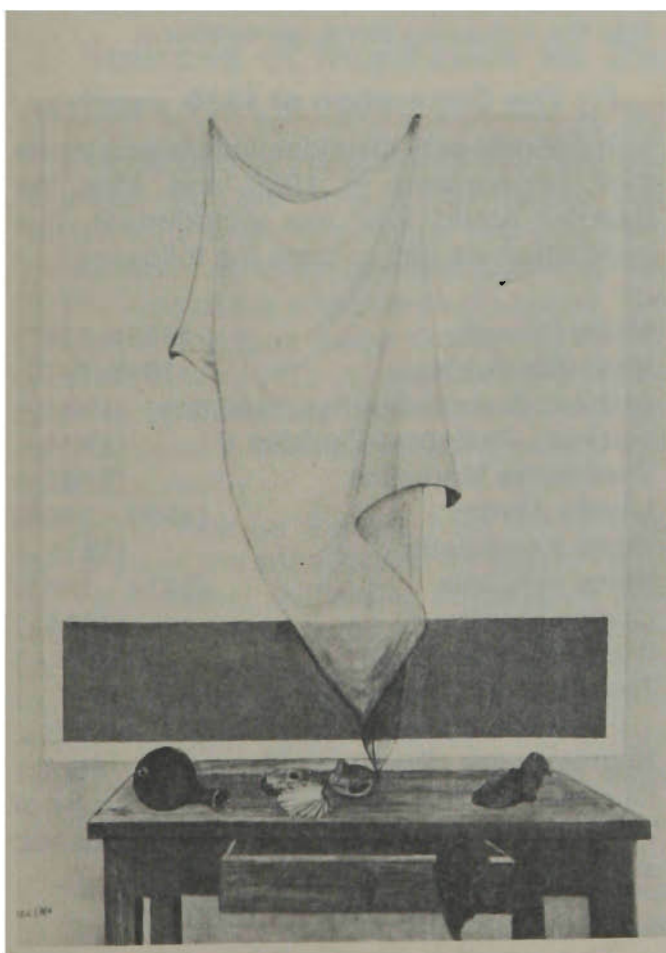
Translated by Mary Begley Ioannides



"Byzantine". Painting by Andreas Charalambides.



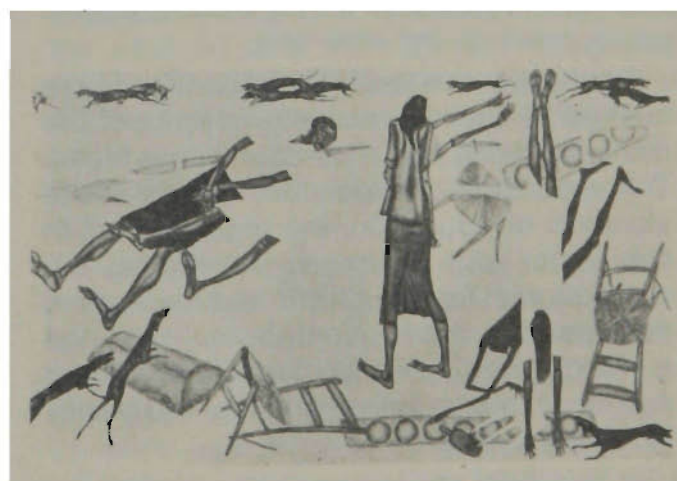
Painting by Rea Athanassiadou Bailey.



Painting by Vera Hadjida.



Painting by Andreas Charalambous.



Painting by Christos Foukaras.

Cypriot Prose - (1960-1985)

A Brief Review

I. Introduction

The establishment of Cyprus as an independent state in August 1960 constitutes a significant stage as much in the political as in the intellectual history of the island. After centuries of foreign occupation and oppression the island achieved political independence and rapidly took the path of progress and development. The former rural and mainly closed society opened its doors to the currents of progress; economic, social and intellectual, in spite of the serious political problems which arose from the independence of Cyprus, the insurrection of the Turkish Cypriots in 1963 and the Turkish invasion and occupation in 1974 that has continued until the present day.

The liberation struggle of 1955-1959, the Turkish insurrection of 1963 and the Turkish military occupation of Cyprus in 1974, the displacement of thousands of people from their ancestral homes and the continued occupation of the north of Cyprus constitute events which were significant for all the inhabitants of Cyprus: they created a wide variety of problems and put new forces into action; they fundamentally affected people's lives and orientations; they led to hopes and tragic disappointments. Those historic adventures, the trials and tribulations of the people and their quests constitute rich sources of inspiration for the theatre, poetry, prose, painting and other arts.

The twenty-five years of independence are marked by prolific creativity, in spite of the many problems which the country has faced. The expansion of education, the rise in the standard of education, the improvement in the social and economic conditions, the contacts with foreign artistic and ideological movements have contributed to the enrichment of the intellectual life of Cyprus and the increase, both in quantity and quality in literary output.

In this brief study I shall concentrate on Cypriot prose between 1960 and 1985. I shall

Nicos S. Spanos

refer to the most significant prose-writers, I shall examine their most important works and I shall indicate some general characteristics in the works of each one and in prose of that period in general.

2. The Writers of Prose

We can divide the prose-writers who produced work between 1960 and 1985 into three generations: those who were mature and established writers and literary figures in 1960; those who made an appearance around 1960 and wrote their most important works in those twenty-five years and those young writers who appeared during that period but who are still at the beginning of their literary work. Thus we can divide them into the following three generations.

(1) The Generation of 1930

In this category the older writers who made their appearance in 1930 and after the Second World War are included. In this generation we can include the following:

Maria Roussia	(1894-1957)
Melis Nikolaides	(1898-1979)
Andreas Georgiades-Kyproleontas	(1904 -)
Georgos Philippou-Pierides	(1904 -)
Theodoros Marsellos	(1907 -)
Loukis Akritas	(1909 - 1965)
Nikos Kranidiotis	(1911 -)
Nikos Vrahimis	(1914 - 1961)
Costas Montis	(1914 -)
Kypros Chrysanthis	(1914 -)
Tassos Stephanides	(1917 -)

From the above writers Melis Nikolaides, Kyproleontas, Pierides, Marsellos, Montis, Chrysanthis and Stephanides had the most important part of the prose work published after 1960.

(2) The Generation of 1960

The writers of this generation presented and published their most

important works during the twenty-five years of Cyprus' independence. It is mainly the works of this generation which I shall examine in this study. In this generation we can include the following:

Lina Solomonidou	(1924 -)
Iakovos Kythreotis	(1925 -)
Eve Meleagrou	(1928 -)
Christakis Georgiou	(1929 -)
Petros Stylianou	(1933 -)
Panos Ioannides	(1935 -)
Yiannis Katsouris	(1935 -)
Rina Catselli	(1938 -)
Eirena Ioannidou-Adamidou	(1939 -)

(3) The Younger Writers

From the younger writers who have presented works recently the most notable are:

Andreas Onoufriou	(1942 -)
Nearchos Georgiades	(1944 -)
Andreas Antoniadis	(1944 -)
Andros Pavlides	(1946 -)
Andreas Roditis	(1946 -)

3. Sources of Inspiration for the Writers

A large part of the prose of this period is inspired by the events, the trials and tribulations and the political and historical circumstances which manifested themselves in the lives of the inhabitants of Cyprus. The events which took place during the last 30 years (1955 - 1985) in our country were so disturbing that the writers, in most of their works, draw their subjects from our current dramatic reality.

Others look for themes from the events, people and the situations of the historic past which manifest similarities or parallels with the reality of the present. Other writers want to present interesting aspects from history without any immediate references to present reality. In both cases, however, the writers open up perspectives of national self-awareness.

Another field which has inspired the writers is that of social changes, the transition from the traditional rural society into a contemporary urban one, which is open to

new prospects, values, customs, new types of people and problems.

We have already mentioned that the older generation of writers worked in the framework of the traditional Cypriot society. But some of the younger ones turn nostalgically towards the recent past and represent either characters or cultural and folklore elements from folk culture which have lost ground to the invasion of newer European and American influences.

Thus we can define the following broad areas of inspiration of the Cypriot writers of this period.

1) The contemporary historic circumstances and the tribulations of Cyprus and its inhabitants.

2) The historic past and the cultural tradition of Cyprus.

3) The traditional closed society of Cyprus, its people and their world, and the contemporary developing Cypriot society.

4) The newer urban society and the contemporary world with its problems in a universal or cosmopolitan framework.

4. Prose Writings From Contemporary Historic Events in Cyprus

The period from 1955 until the present day is a very turbulent one in the history of Cyprus. The liberation struggle of 1955-1959 against the British constitutes an important period in the history of the island. The struggle led to the creation of the independent Republic of Cyprus and at the same time led the island and its people from the fringe of history to the epicentre of important events and confrontation. In 1963 the insurrection of the Turkish minority took place with the political encouragement and military support of Turkey. This was followed by a critical period of uncertainty with mobilization of armies and intense diplomatic activity.

Ten years later a military coup takes place in Cyprus, and Turkey, with the excuse that it is protecting the Turkish minority, invades the island in 1974, displaces 200,000 inhabitants from the north of Cyprus and tries to impose its terms on the government and the Greek inhabitants who constitute 80% of the population of the island. The Turkish army

has remained in Cyprus until now, while Turkey tries to ensure recognition of the so-called state which they support in the occupied area.

Turkey and Greece, great powers and military alliances, political, military, national, and international interests clash, overtly or covertly, over the open wound of half-occupied Cyprus. In the centre of this confrontation is the population of Cyprus whose rights and freedoms are violated and who have lived for eleven years now under constant threat, insecurity and uncertainty.

This critical and dramatic period constitutes the first large area from which the Cypriot writers draw their themes. Heroes and fighters, ordinary people, innocent victims, people uprooted from their homes, refugees in their own land, people who were tortured and suffered in prisons, concentration camps or interrogation centres, women, old people and children, who were humiliated and shamed, military and political events, collective misfortunes and other incidents, acts of bravery and self-sacrifice, little acts of love, decency and kindness and many other deeds both good and bad constitute the tragic world from which the writers took the themes for their works. Many of them had first-hand knowledge and personal experience of the tragic events and their work comprises simultaneously literary creativity and historic testimony.

Kypros Chrysanthis in the collection *Εννιά πικρά και ρωμαλέα διηγήματα* (Nine Bitter and Vigorous Stories, Nicosia 1961) wrote in a simple style and in a frank decisive language short stories which were not only some of his best but also some of the best to have been written about the liberation struggle of 1955. They are short stories with intense intrinsic action in which the protagonists are either people who participate in the events or, mainly, people who live on the margin of life but who nevertheless suffer; they are troubled by a great sorrow or they are tormented by some drama: fathers, mothers, priests, old men, old women and others. Stavris longs for the return of his son. And he waits and waits... He hears a rumour that the detainees will be released at Christmas. The disappointment of his expectations drives him into an abnormal mental state where he loses touch with reality:

"And suddenly the bell started ringing. It called the faithful to an incredible act: the Birth of the Infant Son of God.

Then Stavris called out and everything around shook.

'Welcome, my first born son'.

The outer door of his house opposite burst open and left a large welcoming gap. A group of children ran hither and thither on the stone paving. His mother advanced with the slowness of old age.

Stavris flushed with happiness held his staff tightly and shouted:

'Welcome my first born son. Welcome'.

He rushed towards his yard. When he passed by her, his mother dressed in black knelt down and remained transfixed with her forehead on the white step and whispered helplessly:

'My God how you've cheated us!'

Φυλάκιο Χ. - Γραμμή Θανάτου (Outpost X -Line of Death, Nicosia 1979). In the collection of stories *Kypros Chrysanthis* takes his subjects from the events of the Turkish invasion in 1974 and he presents some tragic stories of ordinary people in the unforeseen catastrophe. The narration which is full of emotion has an immediacy, which renders the stories testimonies of the black summer of 1974 in Cyprus. Some stories are nightmares as if they belong to another world, like the stories "The Slain Son" "The First Born" and "The Return of the Captive".

Από τις αφηγήσεις ενός Κυπρίου αιχμαλώτου (From the Narration of a Cypriot Prisoner of War, Nicosia 1980). *Chrysanthis'* novel based on the authentic story of a prisoner of war who had many adventures in the occupied part of Cyprus and in Turkey where he was transported by the Turkish army, constitutes a harsh testimony about the drama and the pain of the men who fell into the hands of the soldiers of Attila. The author does not recreate the elements of the story. He prefers to leave them as they are heard with the minimum of his own interference only where necessary. Thus the context maintains the immediacy of a personal testimony but lacks depth and drama.

In the book *Σκληροί Καιροί*, (Hard Times, Athens 1963) by G. Philippou-Pierides there are four exceptional stories inspired by the events of the liberation struggle. In three of them the author deals with three different incidents of treason. In the story "Aouto da Fe" (Hard Times, pp 17-36) Loizos is stoned to death in the village square not because he is a traitor but because Sotiris wants to get rid of him. Tryfonas who for a moment shows compassion is in danger himself:

"He's an accomplice..."

Tryfonas turned and faced the first line of the circle, which had drawn up close round him, one, two, three hard faces aiming cruel glances at him.

'Make a break for it if you know what's good for you', said someone hurriedly in a low tone.

Understanding the danger, he was afraid. He found himself all alone against the blind mad crowd" (ibid, p.32).

In the exceptional story "The Traitor" (Hard Times, pp 39-78) Michaelos commits a deliberate act of betrayal and four liberation fighters, with his cousin are killed. He leaves for England but his feelings of remorse give him no peace. He returns to Cyprus full of fear, but motivated also by a strong desire to atone for his act, and finds there a just punishment. Thus comes the catharsis of the harsh tragedy:

"When Michaelos set off on his return journey, he was a weird fellow born from the burned out mass which was all that remained of the old Michaelos. He carried him inside himself, huddled and voiceless, his old self; however, that present-day-man looked around him as if he were seeing for the first time the world beyond him and he was asking as a salvation, his country and the fulfilment of his contribution" (ibid, p.73).

Equally harsh is the fate of Mavroyiannos in the story "Hard Times" (ibid, pp 81-96). The traitor returns to his village to collect his possessions and to leave, but, as soon as the villagers realise that he has come, they besiege him and set fire to his house. The flames consume both the house and the trapped Mavroyiannos.

Full of love, kindness and resignation is the story "The Orange Grove" (Hard Times, pp. 9-15). A labourer, toiler of the earth, loses his only child, Artemis, in the first demonstrations

of 1955. On his broad shoulders and in his steadfast heart he bears all the weight of his son's death without bending, as he had lifted all the trials and tribulations of his hard life.

The short stories brought together by G. Philippou-Pierides in the collection. *Ο καιρός της δοκιμασίας* (The Time of Hardship, Thessaloniki, 1978) are also inspired by the tragic events of the Turkish invasion in 1974 and its consequences. The stories are written in the familiar simple style of the author and the subjects are selected so as to present a general picture of the destruction. People lose themselves and their lives are fundamentally shaken. A woman is waiting for hours for a taxi to take her to Famagusta; old Toumazos cannot find anybody to support him, Paraskos and Naimis, Greek and Turk, childhood friends, draw pistols to kill each other because their souls are full of suspicion... In a few pages a whole world full of pain, grief but also decency and kindness is concentrated.

Costas Montis in his narrative *Κλειστές Πόρτες* (Closed Doors, Nicosia 1964) vividly depicts the liberation struggle of 1955 with the eyes, the sufferings and the trials of people who do not play an active role in the events but who, in thousands of ways participate and share the pain because they see the struggle as a realisation of their dreams and they have their close friends and relations involved in the illegal acts against the British. The story is presented mainly through the eyes, the thoughts, the feelings and the reactions of the members of one family who are affected in a variety of ways by the events and the actions of the opponents.

"And in April a great misfortune befell our house. It came like a typhoon and it lifted it in the air and dashed it to the ground and it shattered it wrapped in a Greek flag.

Vividly I see again (do I see again?) that terrible night. I see it again with its crooked claws and its owl-like eyes.

Hardly had we gone to bed when a loud knocking shook the door. All those knocks were a common feature of our lives but they never failed to frighten us. And I do not know how and why on that night they frightened us more than usual.

'Holy Mother of God' (always 'Holy Mother of God') 'my son', said the mother. (Why did

she say 'my son'? What caused her anxiety, for how long had she felt it and yet not shown it?). ('Holy Mother of God', we all said in our hearts).

Father got out of bed to open the door and we ran behind him.

It was two British soldiers and a Turkish auxiliary.

Was this the house of Nikos Dracos?

'Yes, I am his father'.

'He is killed'.

'Killed?'

(*ibid*, p.72)

With her first novel *Ενθάδε κείται...* (Here lies..., Athens 1964) **Lina Solomonidou** makes an exceptional study of characters with the hero Dimitris Georgaras at the centre. On the day when the unveiling of the bust of the hero is to take place, all kinds of people make preparations and are present at the ceremony: the parents and other relations of the hero, his fiancée and many others. The writer uses this event to analyse the attitudes and the reactions of the various characters, while at the same time casting light on their personal world with retrospections to the past, and the events themselves and the previous life of these people. The death of the hero, the unveiling of his bust, the honour and the glory influence each one of the characters in the book in a different way.

When the ceremony finally ended, Maria, the hero's fiancée, has a sudden urge to dash off. She cannot tolerate those oppressing people any longer:

"Someone takes hold of her arm, she jumps. Mr. Stavros. No, she does not want to see Dimitri's godmother. His eyes open wide and his jaw drops. She frees her arm, gets down off the platform, and disappears into the crowd. To get away, to escape! As far as she can, so as not to see the bust. To run, to run now that she can. (...) Where is she going? Far away. Far from the dead, so as not to smell incense again and dried flowers; so as to leave behind her the candles, the wreaths, the busts" (*ibid*, p.96).

In her prose work *Κύπρος - Βιώματα* 1974 (Cyprus - Experiences 1974, Athens 1977), Lina Solomonidou touches on the events which led to the catastrophe of 1974 by using the method of the interview. Her object is to

give a rounded picture and to throw light on events, circumstances and people from many angles. In a relevant annotation she points this out:

"All the characters in this book are real people. The circumstances are those which they have described to me. I have changed only the names" (*ibid*, p.325).

Having experienced the events first-hand and listened from many points of view, to different interpretations of the causes of the tragedy of Cyprus, perhaps she had no better method to approach her subject than to bring together the many 'truths' and different ways of seeing them, and to present them to the reader so that by himself he can discover his own 'truth' about the events and the people. Both at the beginning and at the end of the work she expresses, in almost identical phraseology, how she herself faces all those people and their truths:

"The truth is simple. However, you must look around to discover the root. Our own truth emanates from the depth of our own earth. A grey stone, flat with ridged lines.

- It resembles the grey pebbles on the beach.

- It's the mother - goddess. Each line represents a form of creation.

- All the lines resemble one another.

There is no difference among them. All are accommodated in each line. All are accommodated in the same stone.

The truth is simple!"

(*ibid*, p. 323).

Sometimes reading can become monotonous with the recurrence of the same themes or events as they are narrated by different people. The writer, however, convinces us that she respects us and that she does not wish to impose her own truth upon us.

For that reason she presents a multitude of people and characters, she narrates each one's personal story, she seeks his most inner motives and she aspires to reveal the peculiar mental framework of each individual, his ideological and spiritual world.

The first novel of **Eve Meleagrou** *Ανατολική Μεσόγειος* (Eastern Mediterranean, Nicosia 1969) has as a starting point the events of 1963-1964: the Turkish rebellion and the

inter-communal violence which ensued. The writer's intention is not to narrate those events. The novel ends with Christmas Eve 1963, when the first skirmishes had started. Meleagrou sets out to write a vast work of fiction, in which she depicts the climate of uncertainty, insecurity and disturbances which was prevalent in Cyprus after the Zurich-London agreement. The principal characters in the book are the ideologist Ion and the emotional Margarita who is burdened with fears and premonitions. Secondary characters are George, Margarita's husband, Nikitas the fighter and Kornaros, the adolescent who offered his life on the scaffold during the liberation struggle.

The largest part of the action of the novel is presented in the emotional fluctuations, the thoughts, the memories, the predicaments and the deepest anxieties of the main characters, of Margarita and Ion. Thus the story constitutes a composition of action and reaction in the menacing and uncertain present by going back to personal experiences, from recollections, from dreamlike representations and confused introspective impressions. At the epicentre of the novel, the reflections and the emotional world of the majority of the characters is Cyprus, concern for its fate and a restless anxiety for its future. The characters seem to live in a permanent state of seige. That is the fundamental characteristic of Margarita's spiritual world; she seems to live more in an imaginary and dreamlike world rather than in the surrounding world of live reality. She is overcome by an unconscious urge to escape which does not bring her release:

"A great anguish filled her heart. She wants to get up and run. She is transfixed, motionless. 'It's like in a dream', she says. 'You want to run and something prevents you; an invisible power roots you to the ground...' She sees herself running along a road, she sees her feet beating her back... In the dim field of her vision, a finger, a single index finger moves up and down, for her, towards her.

-The sea will rise and will cover you.... you will be lost... you will be extinguished....

'No, no. My God, why? Please!'

Only now have I been saved from the Hassamboulia'.

Her whole body is contorted in agony, she tightens her grip on the bedstead, she

sweats. The sun is shining, it could be a wonderful day, with a clear sky and a calm sea. She finds herself as if by magic in the air, not supported anywhere, only the four legs of the iron bed stand lightly unconnected, as if they support an invisible bed under her body. Ah, she did not expect that again, ah..." (ibid, p.54).

The events of 1974, the military coup of the Greek junta and the Turkish invasion, gave Meleagrou the incentive to write her second long novel with the title *Προτελευταία Εποχή* (The Penultimate Season, Athens 1981).

The object of the author is not those same tragic events but the individuals, the interactions and the forces operating subversively from 1963 until 1974 which led to the destruction of Cyprus.

Ion is the main character of the work here also. Margarita, Nikitas and some other familiar characters from "Eastern Mediterranean" also appear here. However, the main characters of the new novel are new creations, Theologian, Student, Reservist, Farmer and others, who with their actions, their ideology and their deeds give shape to the events. Other characters are Loukas Theocharous, Joanna, the foreigner with the C.D., the Commandant and many others.

The atmosphere of the story is one of intrigue, hidden designs, secrecy, illegality and uncertainty. With the unfolding of the plot, light is thrown on the characters, revealing their aims, their history, and their inner world, the events assume significance and the relationships among the individuals, the events and the circumstances emerge. The whole course of the novel constitutes a progressive disclosure of a harsh reality. The tragic main character Ion is shattered when he just begins to understand or to suspect the truth:

"A sound like buzzing is heard from afar. Ion strains himself to determine what it is. Could it be? ... Might it be?... They never told him. They only wanted him to agree and to consent; so he consented" (ibid, p. 568).

Ion lives in a state of dilemma and uncertainty, even when he gives his consent to the plans they present him with, he believes or rather he wants to believe that "his decision was right". The forces, however, which his consent put into operation were extremely powerful. They would shatter his dream, his ideal to which he has dedicated his life. His fears and his doubts were now in

vain. With his death at the moment when the tanks begin to roll by he is spared the nightmare of the destruction, and the looks of the thousands of displaced persons as well as the frozen faces of the dead.

The short stories of the first part of the collection of **Panos Ioannides** *Στην Κύπρο την αέρινη...* (In Ethereal Cyprus, Athens, 1964) also have as their starting point the 1955 struggle. That section is called Days of War and it includes seven stories. The author is motivated by some well-known people and events of that time, but he deals with his subjects freely; he is not bound to historical facts and extends his stories in a way which creates dramatic circumstances. In some of the stories actuality gives way to another reality, dreamlike and nightmarish. Dramatic and nightmarish is the content of the first and longest story with the title "Silence came in the night" (ibid, pp 13-52).

The inhabitants of the village in the story "A Forest of Golden Cypress Trees" take a very cruel revenge when, after many years, Kapsalos returns to the village. Yioulis in the story "The Mute Infantry-man" cannot return to the world of ordinary people, at the hour of victory. He leaves for the wild mountains where he lives for many years until he is conquered by fear and loneliness and he returns to his people.

Amusing and somewhat tragic is the story "The Hero" The 'postman of death', celebrated and honoured, lives under a delusion for many years. One day, however, he learns the truth. He was not a liaison, he contributed nothing, he delivered love notes not messages. And when he learns the truth: "Well, you know the truth. In the name of all the saints if you call me that defamatory name of hero, you will regret it!" (ibid, p. 79).

Panos Ioannides' collection of stories *Η αθέατη Οψη* (The Unseen Aspect, Nicosia 1979) is inspired by the events of 1974. The writer narrates five different stories, each one of which illustrates one aspect of the drama of the people of Cyprus during the terrible events of 1974.

In the story "The Uniforms" forgetting his hatred for the Greeks, an old Turk helps a national guardsman to escape when a Turkish soldier coarsely attempts to rape the old man's daughter. The story "The Escape"

is a tender story of deaf children who react with hostility against their teacher because they cannot understand the war and death or the reason why they have been moved from their old school.

The story "The Unseen Aspect" (ibid, pp 71-88), which gives the collection its title, takes place in a barren part of Cape Greco where the refugees try to rebuild their lives. An old man whose one son has been killed and whose other is missing, has also lost his wife and his daughter-in-law. He is left with his grand-daughter, Maria, and her little son. A painter loves Maria passionately but she is always overcome with fear and revulsion when he approaches her. One day he learns the truth from the old man and he discovers the other, the unseen aspect: The Turk who killed Maria's father and grandmother is the wild beast who by force became the father of the little boy. In spite of that Maria and the old man loved the child. The painter found out and later...

"He remained alone with her and the child, who, as soon as she put him down, as always, ran towards him to play with him, his little hands outstretched, expecting to be picked up... but he abruptly pulled away his hands, drew back completely to avoid touching the child or even looking at him, evading her eyes that were watching him... And when she, humiliated to the core, grabbed hold of her son and hugged him to her, with a desperation, a tenderness and a love which the painter had never seen before, and went into the house shutting the door behind her, he furtively got into the car and drove away..." (ibid, pp. 87-88).

In the collection of short stories *Δος ημίν σήμερον...* (Give us Today, Athens 1979) **Yiannis Katsouris** includes six stories inspired by the military coup and the Turkish invasion of 1974 and by consequent events. The writer lived through those times and knew personalities, events and circumstances first-hand and he wants to reproduce them in his stories.

In the story "Now is the Time to Fight for Everything..." he presents the activity, the mentality and the characters of the members of an illegal group which by means of an artful trick take over a police station. Grigoris understands that he is trapped by the

irrationality of Androutsos, and in the story "The Hero...." he gets his revenge by killing Androutsos and he remains with two or three others to fight the Turks. In the story "A Patriotic Story" the narration refers to the events of the coup. The author explores the reaction of a civil servant and his wife in the face of the actions of the insurgents. The story "Give us Today..." is full of tenderness. In the refugee camp a lonely old man shows his affection for a widow woman and her two daughters. Uprooted from their homes, bitter and grief-stricken they give each other mutual support. In the story "The Heroic Doctor" the writer reveals his biting irony about the stupidity of those who yielded power during those tragic days.

In most of the stories the object of Katsouris is to reveal the stupidity of people and the tragedy of those who pay for that stupidity of the moronic and the blind. The stories constitute a fundamental part of a tragic period.

Eirena Ioannidou-Adamidou was a pupil in the last grades of High School (gymnasium) when the EOKA struggle began in 1955 and she experienced all the enthusiasm and the exaltation of young people during those heroic years. Several of her stories and her novel *Ηρωική Συμφωνία* (Heroic Symphony, Athens 1960) are inspired by her recollections of events and people she knew and by incidents and historic elements.

Adamidou's two novellas: *Σαν τον ήλιο το δικό μας* (Like Our Sun) and *Θα Ζήσουμε* (We Shall Live, Athens) are inspired by the Turkish

invasion of 1974. In the two stories the writer tracks down the various effects which the shocking events of 1974 had upon the people. Some are shaken but they manage gradually to find again some meaning in life. Others are overcome by a corrosive apathy and they cannot readjust themselves to the new realities. Others are able to find new directions and to start their lives again, in spite of their tragic experiences. Emotional and intellectual fluctuations, insecurity and uncertainty, sometimes impasse, but also a will to live, faith and optimism characterize the individuals in the book, who experienced the cruelty of war, lost loved ones, have close relatives who are missing or have seen prisoners returning humiliated from Turkey.

Rina Catselli is one of the prose writers to

appear on the Cyprus literary scene after 1960. Most of her first works, stories and plays, are inspired by the 1955 struggle in which she herself played an active role *Το κρησφύγετο το Φουτζιού* (Foutzi Hideout, a story), *Ο Ανάξιος* (The Unworthy One, a play, etc). Two novels, *Κάπου στη γη μας* (Somewhere on our Earth), and *Φουρτούνες* (Tempests) were published in serial form in Cyprus newspapers. Her first novel, which was published in book form had the title *Τα τετράδια της αδελφής μου* (My Sister's Notebooks, Athens 1967). This work is written in the first person in the form of a diary and it covers the period from 19th January to 19th April 1964, when in Cyprus we lived under the threat of war and the Turks prepared to invade the island. A young girl who works at a hotel in Kyrenia keeps a diary of events, rumours, her fears, anxieties, hopes and disappointments. On the first level is her fear of the landing of Turkish troops and people's anxieties about the situation. On the second level appear the personal problems of the girl, her unattractiveness, her work, her future marriage. On another she sets down the EOKA struggle, the activities of the writer and her comrades. Sometimes the girl is overwhelmed by injustice, indignant about the attitude of the great powers who want to pretend that they cannot participate in the protection of justice and of the weak, she continues to formulate opinions, thoughts, ideas, to protest....

This novel by Catselli has an immediacy, and is written in the heat of experience and the events. It constitutes an exceptional prose work both in the delineation of characters and in the portrayal of events and situations. She creates an atmosphere of tension, hardship and anxiety, of fear and uncertainty which prevailed in our country during the first months of 1964 and it was like an introduction to the events which followed ten years later.

Rina Catselli's two works *Πρόσφυγας στον τόπο μου* (Refugee in My Homeland, Cyprus 1974) and *Η γαλάζια φάλαινα* (The Blue Whale, Nicosia 1978) are inspired by the events of 1974. The writer calls the first work Chronicle - Testimony. Although the second has the form of a novel it also has the character of an eye-witness account. It is the anguished cry of D.G.C., a Displaced Greek Cypriot, who is suffering because of the loss

of his home, the poverty, his own misfortune and that of others, consumed by the awareness that the inhabitants of this land will become extinct; they will be lost like the blue whale, hunted down by the dark powers. The work is a cry from the heart, a cry of despair which does not reach the ears of men.

Some of the prose writings of the younger generation of writers are also inspired by the tragic events in Cyprus during the last few years. **Andreas Onoufriou** himself a refugee from Famagusta, has written three books based on the drama of the Turkish invasion and the refugees: *Οι Ωρες του Χαμού* (The Hours of the Destruction, novella, Athens 1975), *Κραυγές στ' αυτιά του Κόσμου* (Cries to the Ears of the World, short stories, Cyprus 1977) and *Του 35ου παράλληλου* (Of the 35th Parallel, short stories, Cyprus 1983).

A different approach to the same period is taken by **Andreas Roditis** in his books *Νουβορδία* (Nouvordia, novella, Nicosia 1975), and *Το Δέντρο, η Συνωμοσία και άλλα* (The Tree, the Conspiracy and alia, novella and short stories, Nicosia 1985).

The struggle of 1955 is also the source of inspiration for the two novellas of **Andros Pavlides** *Το Μπρούτζινο Χέρι* (The Bronze Hand, Cyprus 1971) and *Εχθροί* (Enemies, Cyprus 1975).

The work of **Zeta Sigma Ro** (Polyvios Nicolaou) *Στα Συρματοπλέγματα της σκλαβιάς* (In the Barbedwire of Slavery, Athens 1959) and that of **Sophocles Lazarou** *Οδός Ελευθερίας, Στάση Θανάτου* (Street of Freedom, Stop of Death, Nicosia 1969) can be considered as narratives-testimonies from the liberation struggle of 1955.

5. Prose writings - from the historic past and from tradition

Themes from the historic past and from tradition both historical and cultural of Cyprus make their appearance in Cypriot literature mainly from the end of the nineteenth century, in prose works, narrative poems and theatrical works. The writers who wrote in Cypriot dialect as well as those who wrote in "Katharevousa" (the literary

language) or in panhellenic demotiki from the end of the nineteenth century until 1960 used many themes from history and the live historical and cultural tradition of Cyprus in their books. The most important of the works in this category are the historical short stories. *Παλιά Κύπρος* (Old Cyprus, Athens 1933) by **Achilleas Emilios** (1903-1978) and several short stories by **Maria Roussia** (1894-1957) who lived and wrote her works in Alexandria.

During the period 1960-1985 several prose works inspired by the historic past appeared, while the live historical and cultural tradition of Cyprus does not seem to attract the younger writers as much as the older ones, even though we come across some elements of it in their works.

From the struggle of 1955-1959 **Kypros Chrysanthis** started to write in serial form, for newspapers and magazines, historical prose with subjects drawn from the history of Medieval Cyprus. Those works were later brought out in book form and they are the

following: *Στα δύσκολα χρόνια* (During Difficult Years Nicosia 1957), *Κανάκης ο Κυπριώτης Κουρσάρος*, (Kanakakis, the Cypriot Pirate, Nicosia 1959), *Το Ξεσήκωμα των Σκλάβων*, (The Uprising of the Slaves, Nicosia 1962), *Το Κύπελλο του Θανάτου* (The Cup of Death, Nicosia 1971).

By means of those novels Kypros Chrysanthis, in addition to fulfilling purely literary objectives, served the needs of the liberation struggle; he wanted to strengthen the spirit of the struggle and to give an outlet to the anguish and to the emotional burden of our people from the harsh measures imposed by the British on the struggling Cypriots.

The first work "During Difficult Years" constitutes the reproduction of a terrible epidemic, the plague, in a historical setting, in Medieval Cyprus. By recreating the period the writer strives to examine the reactions of people in the face of a terrible plague. The other three novels deal with well-known figures from the history of Cyprus, the pirate Kanakakis, the revolutionary Re Alexis and Eleni Palaiologou, whose exploits and achievements are related.

In these works Chrysanthis is not interested in historical accuracy. He wants to outline a period, to narrate quick action and to hold the attention of the reader.

From the historic tradition of Cyprus are drawn the subjects of several other stories of Kypros Chrysanthis *Πεζός Λόγος III*. (Prose Writing III, Nicosia 1973, pp 7-21, 105-121) and many of his stories for children *Οι Νεράιδες της Κύπρου* (The Fairies of Cyprus, Nicosia 1985) and others.

Costas Montis, better known as a poet, has also written several short stories and an excellent novel *Ο αφέντης Μπατίστας* (Master Batistas, Athens 1980). This novel is autobiographical but close to the author's personal and family recollections are incorporated historical references, especially folk tales, legends and traditions, accounts from everyday life, people's ideas and perceptions and other elements of the intellectual and real life of the people of Cyprus before the Second World War.

The works of **Jakovos Kythreotis** *Αντρειωμένη Γη* (Brave Land, Nicosia 1974) and *Τον καιρό του Λεοντόκαρδου*, (The Time of the Lionheart, Athens 1974) are also inspired by Cyprus history and tradition.

Petros Stylianou has compiled in books several stories inspired by the historic and cultural tradition of our island. *Γη μου, Οδύνης Γη*, (My Land, Suffering Land, Nicosia 1976). *Το Πονεμένο Τραγούδι της Ρωμιοσύνης*, (The Plaintive Song of Romiossini, Nicosia 1978), *Δίσεχτα Χρόνια* (Leap Years, Nicosia 1979) and others.

The writer is mainly concerned with assembling historical and cultural elements or writing about his personal recollections rather than rewriting in a literary fashion the material which he collects.

A systematic reproduction of the past, of periods and people, we encounter in the works of P. Ioannides, R. Catselli and A. Georgiadis-Kyproleontas which we will examine now.

P. Ioannides compiled in two volumes his prose writings inspired by the historic past of Cyprus. Those volumes are entitled *Κρόνακα Α'*, (Chronicle A', Nicosia 1970), and *Κρόνακα Β'*, (Chronicle B', Nicosia 1972). Under the general title he quotes the title of the Chronicle of Leontios Machairas *Explanation of the Sweet Land of Cyprus* which was called *Kronaka*, that is to say "chronicle". That sub-title is typical of the intentions and the objects of Ioannides.

The writer takes his subjects as much from the ancient history of Cyprus as from the Medieval period and he is motivated by concrete sources and information from the chronicles of Macheras. The novellas "Kinyras" and "Onisilos" are inspired by ancient times. Another five novellas have themes from Medieval times.

"Princess Smyrna", "Roi Alexis", "Kypriani", "Grigorios and Efthymios" and "Margarita".

The novella "The Dragoman" as Ioannides says, may be applicable to the present as well as five hundred years ago.

The writer recalls those periods and creates the historic atmosphere in his works. He convinces us that he is referring to past ages and that he knows both the events and the people. However, his real objective is not to reproduce old times. His fundamental objective is the present, the world in which he lives and feels that it is intolerable and absurd. In nearly all works we find explicit hints about people, events and situations of the contemporary political and social life of Cyprus.

The writer mocks and uses irony and sarcasm. He fashions his characters, narrates their actions, describes situations and dispositions and at the same time lets flow his bitterness about falsehood, pretence, hypocrisy, dishonesty, inconsistency, the incurable passions and the farces which people play pompously. Panos Ioannides uses sarcasm because either he cannot or he does not want to cry.

He ridicules because either he does not want to become angry or he considers it futile to do so. His irony and his sarcasm is the result, I think, of a hopeless idealism which is continuously hurt by wretchedness, wickedness, defects, falsehood and all the other imperfections of people around him.

Using as a sub-title the title of Machairas' chronicle, the author alludes to his intention to become himself a chronicler of his period, to tell the story of events and personalities, to present the ethos and the character of the people of contemporary Cyprus, *The Sweet Land of Cyprus*.

The following is an example of Ioannides' prose from the novella "Kinyras" (Chronicle Volume II, p. 49):

"Talthivios? The good, innocent Talthivios?" Agamemnon said to Odysseus a few weeks later. Haven't you heard the news? We sent him to Paphos to overthrow Kinyras and now he is the Great Counsellor at his court! He has entrusted him with the responsibility of improving relations with Argos!... And in return for his services, which are considered indispensable, he has granted him a mine of his own, four ships and a wing with ten beds at the Temple of Aphrodite".

While he was speaking, Atrides went red with rage, "with envy" the other thought. And with a sneer he asked "for his personal or commercial use?" "If the gods don't take vengeance on that worthless fellow, I 'll be obliged to soil my very own hands with his blood". "If it's Kinyras you're talking about, Odysseus disapproved of his permanently playful disposition. I think that it would be wiser for us to have such a cunning man as a friend rather than an enemy..." He paused for a moment and then, smiling gently, he added "So it's like that with our good fellow Talthivios! And just imagine we didn't think he had it in him...."

A historical novel by Rina Catselli, who aims at the revival of the Byzantine eighth century, is the result of a great deal of knowledge and research. The work comprises two parts: *Στην Εφτάλοφη* (In Eftalophi, Nicosia 1977), *Στα Βουνά της Τραμουντάνας* I 1973, II 1974. (On the Mountains of Tramountana, Volume I 1973, Volume II 1974).

The background of the work is Constantinople and the north side of the Pentadactylos range and the protagonists are Ioannis Klappotos who is a priest-doctor, descendant of a noble family from Constantinople, who is exiled to Cyprus and who leads a hermit's life at the Monastery of the Prophet Elias.

Catselli undertakes a very difficult task but her literary talents and her knowledge of history enable her to present a very noteworthy work. With her ability to write, to create dramatic situations and to delineate characters she manages to present a whole era, the period of the iconoclasm in Byzantium and the situation in Cyprus during the eighth century A.D. She studied and became well-versed in the period, the public and individual life of people, the ideas, the

tendencies, the trends and the customs of the time. All those elements are used appropriately by her and she manages to reproduce the era, its atmosphere, its character and its ethos. She is also familiar with the Byzantine language and she uses extracts, phrases and the vocabulary which colour the story and recall the period without surprising us. What surprises us in the first part of the work are the arbitrary simplifications in the apodosis of the diphthongs 'au' and 'eu' even in the Byzantine names.

After long quests and adventures and after six years of exile Ioannis Klappotos manages to find himself and to regain his equilibrium:

"Thus my life began to progress smoothly and peacefully, busy from morning until night. I carried out my priestly duties at Pagano, I joined in wedlock, I buried, baptised and gave Holy Communion to the villagers; I taught the children to read and write, and I ministered to those sick people who came to the surgery at Prophet Elias! And within that busy life of mine I found time to go hunting with Krateros, I went on short trips to other parts of the island, I painted and I studied. At night, when I lay down to sleep on my hard stone bed in my cell, I felt absolutely serene. I can even say that never before had I so balanced the forces within myself. After six bitter years of ordeal I could

feel somewhat fuller in my heart and competent to share in the sufferings and the pains of all my flock and to love each one individually. The only feeling of hatred which I still harboured was for my brother, but I was so busy that I did not find time to give it much thought."

(On the Mountains of Tramountana, I, 1980 p. 234).

A. Georgiades-Kyproleontas in his long two-volumed work about the siege and the exodus from Mesolongi strove to write a great epic picture about the events which occurred in Mesolongi in 1825-26 and which shook the whole of Europe. The work was published in two volumes: *Ελεύθεροι Πολιορκημένοι* (Free Besieged, Nicosia 1972) and *Αποθέωση της Λευτεριάς* (The Apotheosis of Freedom, Nicosia 1977).

Kyproleontas approaches his subject with love, awe, respect, and ecstasy. He was furnished with a great deal of learning and a lot of knowledge about the protagonists and the events of the dramatic siege. Then he assembled a large epic picture where he placed very many individuals, historic events and everyday occurrences, the daily life and the habits of the people, their ethos, their joys and their anxieties, their courage and their weaknesses...

"And life flowed by, sometimes like the waters of a sluggish river sometimes like a roaring torrent. And it was human life, with its misfortunes, with loves and hates, with passionate lovers and their jealousies, with its sufferings and its desires, with its weaknesses of the flesh and the intellect, with its disturbances and its storms, with its tranquility and its serenity. Human life. And you could say that all these flattened, as if the thorns, the sharp teeth and the jagged edges were cut by the perpetual noise of the canons, the incessant firing of the rifles and the hair-raising din of the explosions and the demolition.

And the smoke, sometimes dense, sometimes sparse, sometimes black, sometimes whitish, and the smell of the gunpowder, sometimes heavy, stifling, sometimes light, wrapped the suffering town like a shroud as if to suffocate it. But below all that life was invincible, indestructable, everlasting". (*The Apotheosis of Freedom*, p. 6).

Kyproleontas, in spite of his admiration for the greatest and most dramatic achievement of the Greek Revolution, the refusal of thousands of starving, emaciated and feeble people to compromise with the besieging army, does not idealize people. He sees them in human scale with their weaknesses, their vices and their wickedness. Their greatness lies just in that: even though they were imperfect people, they surpassed themselves.

Three days after the exodus and when everywhere there were thousands of corpses, the leaders of the siege, Kioutachis of the Turks and Brahimis of the Egyptians enter the ruined city on horseback:

"Kioutachis was silent and sullen, his head bent low. Brahimis, on the other hand, held his head erect and his keen look strove to penetrate everywhere, to capture the whole extent of the dreadful destruction, wrought by the lengthy siege and the pounding of the city. He remained for some time, looking thoughtful. Then he said as if to himself:

"These Greeks are very strange people. They could have avoided all this. But for an ideal they preferred to lose, to sacrifice so many thousands of lives, their own families, their own children. I just can't understand it!"

"These people make freedom a goddess and they worship her!" murmured Kioutachis through his beard (Ibid, p. 311).

6. Prose from the traditional and contemporary society of Cyprus

Until the Second World War the society of Cyprus remained a closed rural one, in spite of the fact that from the end of the nineteenth century the island had started to be influenced by Europe and to import goods and ideas from more advanced countries. The influences reached Cyprus primarily via Athens, but also through Alexandria and Cairo, where there were prosperous Greek expatriots until the middle of the 1950's. The reserved and hostile attitude of the people of Cyprus towards the British colonial rulers (1878-1960), the difference of language and cultural tradition did not make room for intellectual and ideological influences. The British influenced mostly the administrative organisation and the economic life of Cyprus and to a very small degree the ideological

and intellectual tendencies of the people.

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The years of the Second World War and after were decisive in the development of Cypriot society. Thousands of Cypriots participated in various ways in the war effort in many countries of the Near East, of Africa and of Europe. When they returned to Cyprus those people acted like a catalyst on Cypriot society. The years from 1955 and after, when the liberation struggle took place and was followed by the establishment of an independent Republic of Cyprus, were even more decisive because the island entered into the adventure history and experienced very fast economic and social development and at the same time underwent political and polemic confrontations.

The most significant of the writers of the generation of 1930 manage to depart from the description of the customs of the people. Most of them have higher or university education; they are familiar with foreign trends both of ideology and of the art of writing and they adopt a critical stance in the face of the traditional society of Cyprus. They create realistic stories and delineate characters who are either the product of traditional cultural or, in most instances, who while striving to find meaning in their lives, encounter a variety of frustrations in the tightly-knit society in which they live. Within this framework the action and the characters are created by the pioneers **Nicos Nikolaidis**, **Melis Nikolaidis** in his first period of writing, **Andreas Georgiades-Kyproleontas**, **G. Philippou-Pierides**, **Loukis Akritas**, **Nikos Kranidiotis**, **Christos Karmios** and **Costas Montis**.

The society in which the heroes of the aforementioned writers live and move is a generally accepted reality, their most intimate home-area, in spite of the injustice, poverty, misery, evil and inequality. The release of the individual, his liberation from the evils of society, ties or oppression is not a problem for collective effort or an organised struggle; it is rather the individual's personal responsibility, his own choice, decision and effort. Some "strong" or "lucky" ones manage to free themselves from what they imagine to be slavery or oppression. The majority, however, submit to need and to their "fates"

and they live their drama patiently, while sometimes harbouring unfulfilled dreams.

From the 1930 generation of prose writers we shall concern ourselves with only the works of **A. Georgiades-Kyproleontas** and **G. Philippou-Pierides** which appeared after 1960.

We shall examine also some of the works of the 1960 generation which have the clear objective of presenting contemporary society, new people and new modes of behaviour which were created by the opening up of Cyprus to the influences, the trends and the culture of Western Europe.

In most of his stories and novels **A. Georgiades-Kyproleontas** creates characters either with intense passions or tortured by painful hardships, injustices and other sufferings. His heroes, in the villages and the outskirts of the towns, find themselves in a constant confrontation either with other people or with the conditions of life. Usually they do not achieve their objectives, their wishes are thwarted and they themselves are humiliated. At the height of their misfortunes and sufferings there follows, in most cases, emotional outbursts and disaster.

The exceptional novel by Kyproleontas *Εκ προμελέτης* (Premeditated...., Athens 1963) is a classic example of his social prose. Costis, a good thin man, is gradually driven to crime and destruction at the climax of an emotional outburst:

"Suddenly his eyes grew dim. And the petrified body revived. With a strength which surprised even himself he jumped the hedge, indifferent to the scratching of the brambles. With two leaps he found himself in front of them. They did not manage to get up in time. With the naked dagger in his upraised hand which for a moment became hard like steel, Costis jumped on them with frenzy, and stabbed and stabbed. Roaring he stabbed blindly. Enraged, and frothing at the mouth he stabbed kneeling down; he stabbed them and falling on top of them he stabbed them again. And when his hand was wearied from striking, he stood up, withdrew slightly and wiped his sweaty brow with his bloody hand. His dimmed eyes cleared to see two corpses swimming in blood at his feet" (ibid, pp 119-120).

The closed society of the village is the background of the exceptional novel *Αναστάσιμο Μήνυμα* (Resurrectional Message, Athens 1969) by Kyproleontas. In the short story *The Girl of the Green Rock* (ibid, pp 112-121). Anthoulla is driven to suicide because she does not see either future or any hope in her life. In the story "The Fair" [*Οι καμπάνες της Αγάπης* ("The Bells of Love", Athens 1967, pp 9-18)] Panetsos returns to his house miserable and penniless, because bad luck prevents him from selling sensational toys. Finally he sells up everything for what he can get to the children, and spends the 97 drachmas he makes on a spree.

On rare occasions Kyproleontas allows a smile and the expectation of happiness to creep into the oppressive atmosphere of his works. In "Resurrectional Message" the writer just manages to restrain himself from allowing Kallis to kill Spyros. In the story "The Marriage of Lemonia" (Premeditated, pp 147-168) a smile of hope breaks through:

"She turned round and looked at her husband with eyes burning with curiosity. He was blissfully asleep, the suggestion of a happy smile playing at the corners of his lips. Lemonia felt a sudden agitation like an immense struggle deep down inside her soul. The gods demolish, the gods engender. Finally a feeling of tenderness welled up, overflowed... My God.... Could she still be happy? ... Do miracles still happen..." (ibid., p. 168).

After his collection "Hard Times" (Athens 1963) in which he included stories from the years of the liberation struggle, **George Philippou-Pierides** published the collection of stories *Ασάλευτοι Καιροί* (Unshaken Times, Athens 1966). The sub-title of the second collection of "Stories from the Other Cyprus" are indicative of the thoughts and the mood of the writer. Evidently he wants to state that his stories are inspired by that other Cyprus, the Cyprus of old, the peaceful and humane Cyprus which he knew both as a child and a young man. The nostalgia of the writer harkens back to that time and place because he feels wounded by the new reality, which emerged after the liberation struggle of 1955 against the British.

The title "Unshaken Times" shows that old

tranquil Cyprus society, when, in spite of having troubles and poverty, people had richness of soul and humanity.

The people in the stories are the humble, the poor and the neglected with their sorrows, their unfulfilled dreams, their worries, their bitterness but with patience, kindness and deep feelings. No one can forget Pericles the rag-dealer who offers the blue slippers to the disabled Anthoulla or Liza who gives her last piece of jewellery as a wedding present, or Constantis who struggles to earn his daily wage under the tyrannical eye of a woman, harsh Sardena.

Pierides observes carefully the changes which have come about both in society and the way people think. He realises that the old society and its people now belong to the past. He observes the younger people, their customs and their values as they became manifest in the years that followed independence and he perceives that a new era has begun. Pierides attempts to create this new world in his collection of stories *Ο Καιρός των Ολβίων* (The Time of Prosperity, Athens 1975).

The people he writes about in that collection constitute representative characters from the developing Cypriot society before 1974. They are lacking simplicity, kindness, purity of feeling and the qualities which we saw in the collection "Unshaken Times". They are calculating and aggressive, they seek money, status, honours, power and influence in both the political and economic life of their country, they know how to manoeuvre and they abandon their principles and their beliefs. There are however, some people who are not typical of the period, such as Karneris in the story "The Worthless Ones" and Makis in the story "Matrimony".

Panos Ioannides in his collection of stories *Κύπρια Επη* (Kypria Epi, Cyprus 1968) takes a close analytical look at Cypriot society during the first years after independence. He relates events, describes situations, and shapes characters gathering material from the social reality around him. Ioannides reproduces the material he has collected but not infrequently the story reminds us of some more or less

known individuals and situations of the social and intellectual life of Cyprus, such as the story "Shakespeare's Sonnets" (pp 35-46) "The Monologue" (pp 47-59) "The Festival of the Full Moon" (pp 60-71) and others.

The writer makes caustic allusions, he often uses irony or ridicule, and sometimes he is sarcastic but he always gives the reader the impression that he stoops down in great seriousness to the reality around him and that if people are absurd or silly that is the result of their own behaviour and not that of the writer.

When the master of the household in the story "The Festival of the Full Moon" announces that the full moon is about to rise, all the "initiates" get prepared for the ceremony of concentration:

"First they sat as uncomfortably as they could. Then they closed their eyes. There was a momentary pause which was followed by the sound of ten deep breaths. That was followed by a second pause which gave the impression of something very significant. One by one each in turn in the style of the fugue and afterwards all together, in a variety of voices, they began to sigh a strange word which resembled 'Ahoom, Ahoom, Ahoom,' so loudly and with so many semitones that you had the impression you were in a very busy maternity clinic. Afterwards they fell silent, sweating and out of breath I presume, and sunk in ecstasy, obviously trying to cast about for holiness from the divine energy which the expirations of Christ and Buddha sent to humanity!" (ibid, p. 70).

Lina Solomonidou attempts an analysis of characters in her second novel *To raξίδι* (The Journey, Athens 1969). The work is evidently set in a period of transition, in the Cypriot society which started to emerge in the years after the establishment of the independence of Cyprus.

The writer concentrates on her characters during three days or rather she sets them on a ship for three days and she brings them into contact with familiar and unknown people. In this new environment, with the provocations from new people and the need for adjustment she finds the opportunity to study their reaction, to reveal the stereotypes within

them, their oppressed spiritual world, their lost dreams, the pettinesses, jealousies, passions, the events and the circumstances which sealed their lives.

The characters in the book do not have names but they are called by a capital letter. That does not prevent us recognising the character of the people each of whom is presented with an identity and an individuality. M is stamped since his childhood and he harbours an incurable passion. P, his young friend, lives in the bondage of this relationship, he is suffocating and on the journey he manages to escape from his wretchedness. S, a strong character, rapidly overcomes her inferiority and participates naturally in her new environment with the encouragement of I who has travelled widely. K is filled with feelings of inferiority and inadequacy, while E continues to be incurably ostentatious. E, the wife of K, who has lived for years in tediousness and social conformity, breaks her links on the last evening, throws her expensive bracelet into the sea and she would like to throw all her other jewellery into the sea too, so that she can enjoy the splash as they fall into the water.

The journey comes to an end, the merry-making of the previous evening is a memory. The people disembark and each goes his own way. They soon find themselves again, they return to their own private world, to the stereotypes imposed on them by the demands of society.

7. Prose writings of the inner self and the contemporary world

The Cypriot writers of the 1960 generation, as well as some of the older ones have brought a renewal to Cypriot prose to both the art of writing and subject matter. These writers bring with them new experiences, they consider people from new points of view or within the framework of a nightmarish reality. Both approaches consider the individual as a being defined by other forces either from unreasonable and unexplored forces within him or from illogical and inhumane forces prevalent in the outer reality.

The works written from either of these perspectives, even if they include references to some concrete historical, social or geographical location, have a universal character, which could be located in any country whatsoever, or society or town in the contemporary world, because they aim to deal with human circumstances common to our age but also real or possible in other times.

From the works of this double category we will examine the most significant.

Nikos Vrahimis (1914-1961) a prematurely lost poet and prose writer, is the first who attempted to express in his works the new experiences, then still unknown in the life and the literature of Cyprus. In the stories and the novels he writes he explores the inner world, he searches for his real self which has no stable form. His self is constantly changing, taking a variety of shapes, it is full of antinomies and contradictions, it moves in an incessant 'becoming'. The novellas *Ο Αγνωστος* (The Unknown Person, Cyprus 1944) and *Η Σκιά του Σύλβι* (Sylvie's Shadow) are typical.

The stories and especially the novella *Ο Γυιός των Υδάτων* (Son of the Waters, Nicosia 1960) by **Tassos Stephanides** take place in the area of quest of Vrahimis. The protagonist of the novella "Son of the Waters" lives in a permanent state of quest. He is full of contradictions, dreams, expectations and disappointments. The sub-title of the novel "The Apocalypse" is characteristic of the context. After many inner wanderings the protagonist will find himself, he will find the meaning and the purpose of life. It is freedom and the highest offering, self-sacrifice.

If, however, the hero of Stephanides, manages to find deliverance, a meaning to and a fulfilment in his life, because in himself he rescues that which is called the heroic element, the protagonists in the collection of stories by **Eve Meleagrou** *Πόλη Ανώνυμη* (Anonymous City, Athens 1963) cannot overcome their obstacles because, in spite of being characters who in the stories are vivid and rounded, as individuals they are

imperfect. They live in an illogical world, they encounter their own drama and the drama of others, their untroubled serenity, their delusions and their foolishness; they cannot do anything great for themselves or for others. They live alienated, they cannot get on with others; they react in themselves, they seek outlets but their only opportunities are either in escape or in destruction. They live under a permanent threat; they are

possessed by anxiety, they see nightmarish hallucinations or dreams but they are not able to escape except for a short time from the terrible siege.

The girl in the story "New Year Mood" (ibid, pp 51-55) falls again into the vicious circle just at the time when she thinks that she will be able to find a way out, happiness:

"She sat down slowly in a chair. Her heart sank. Her new year began with a death. Look at reality, my friend! People did not escape her even tonight. And she, who had tentatively begun to imagine that she would have the best New year... What a Utopia, to always wait for something".

The man in the short story "Menace" (pp. 43-50) lives with a relentless "sense of imminent disaster". Electra in "Anonymous City" lives in a state of impasse. In the same story Chrysis is a tragic character. Alienated, he sees the world like Babel: *"To go, to go out! He thrusts forth his shoulders, pushes and opens a way. He hears a multitude of tongues. He does not hear his own. The town becomes Babel. All those unfamiliar people want to ask, to learn. In all things what is tonight"* (ibid, p. 82).

Chrysis is an artist, a creator, who is successful and renowned. He created a masterpiece, "The House of the Spirit". Everybody either respects, honours and admires him or they are envious of him. And at the summit of his happiness and his glory he destroys, he destroys his own masterpiece:

"Clutching the dynamite to his chest he comes and goes twice. He sees clearer, now. The reflection inside is great. One by one he lights the wicks with his lighter and then with all his strength he hurls the bundle..."

He managed to see the sky which suddenly rained down on him, open, thunder unprecedently and to light up like lightening overheard. He felt happy. And fortunately afterwards the stars. The sweetest starlight of his life". (ibid, p. 140).

The tragic void, the lack of meaning to life, tendency to nothingness and impasse are presented in several of the stories of **Yiannis Katsouris** in the collections *Τρεις Ωρες* (Three hours, Nicosia 1966) and *Το σταθερό σημείο* (The Fixed Point, Nicosia 1973).

In several stories of his first collection "The Memorial Service", "Outpost 1", "Outpost 2" and others) Katsouris takes an anti-heroic attitude, he wants to strip the characters of the embellishment and the virtues which people attribute to them. He wants also to indirectly convey that both people and even the virtues have another perspective, more realistic, sometimes unpleasant, sometimes even harsh and inhumane.

In other stories, "Highlife", "Three Hours", (pp 41-44), "The Suicide" (ibid, pp 37-40), "The Fixed Point" (pp. 9-24) and "Tsa Touen Felix" (ibid, pp 25-33) the characters live an aimless existence, consumed by boredom, weariness, a sense of frustration... In the story "The Suicide" Andreas tries to fill the void in his life with a dizzy speed which can lead to death. His attempt to drown himself results in the discovery that he is a coward and fastidious.

The protagonist of the story "The Fixed Point" also looks for support but he remains in a permanent state of quest. In the story "Tsa Touen Felix" no less tragic is the mechanic who finds outlet in two slogans of protest. "Death to Hitler", "Death to Tsa Touen Felix".

The heroes in the collection of short stories *Τα πληγωμένα άλογα* (The Wounded Horses, Nicosia 1971) by **Andreas Antoniadis** move against the background of the impersonal and cosmopolitan atmosphere of the large urban centres. The author seems in most of the stories of the collection to aim at giving on the one hand the spiritual, social and emotional climate of contemporary life and on the other to present some characteristic

types of people, who are appropriate to the period and its culture. People without well-formed personalities, lacking in inner force and the devotion to some stable and permanent goal, are moved by urges or by the need to fill some void or some inner need. It is about a world full of contradictions and impasse.

It is an illusory, harsh and illogical world which **Nearchos Georgiades**, one of the new Cypriot writers, portrays in the majority of his stories. In 1975 he brought out his first collection of short stories. *Ο Μύστης και ο Ηγέτης* (The Initiate and the Leader) which was followed by the collections *Διηγήματα Πολιτικής και Επιστημονικής Φαντασίας* (Political and Science Fiction Stories, Cyprus 1980) and *Ο Αναλγητήρ* (The Pain-Killing Machine).

Most of Georgiades' stories are set against a background of political, scientific and technological fantasy. It is a nightmarish world where organised political force, scientific knowledge, advanced technology, organised interests and other forces threaten or drive out man as a natural social and intellectual being. Those who are powerful are inhumane and resolute. They use their power, their wisdom, their knowledge and their technological skills to serve their own ends and not for the benefit of others.

This world of Georgiades is fictional, but not beyond reality, illogical, inhumane and merciless... In this world the individual does not constitute intellectual or moral worth. He is transformed into a means; he becomes a scientific, economic or material object which is used to serve impersonal and inhumane ends.

A typical example of this is the story "The Most Popular Man" "The Initiate and the Leader" pp 25-36 in which advertising, science and human foolishness create an idol - a star whom the foolish masses adore with the objective of setting up a mechanically perfect man as an international commercial enterprise and so making profits for his creators. Behind all this is the company of Spare Organs for the Human Body.

The General-Director of S.O.H.B. speaks to the masses of voluntary subscribers of organs:

"From the total of organs which we shall collect we shall select several thousand of the best by means of various electronic tests. Those will be subjected to a new more accurate selection process so as to decide which will finally be transplanted into the Most Popular Man".

Thus begins the arrival of hundreds of voluntary donors of organs at the out-patients department of S.O.H.B. There some really rare scenes unfold.

A girl student of Philosophy wanted to offer her wonderful marble breast.

The head doctor saw her and emotionally convinced her that the Most Popular Man does not need a female breast; but in order not to hurt her feelings, he advised her to give one of her kidneys and this is finally done" (The Initiate and the Leader, p.29).

More impressive is the story "Chliao" (Imaginary Stories, pp 60-105) which is a bold allegory of the predominant value and power of petrol in the technological culture of our age. The lack of a "chliao" drives people to irrational and inhumane decisions. The discovery that the body liquid (blood) can be replaced by "chliao" leads to man hunting, the introduction of the death penalty even for minor offences, by drawing off body liquid with a syringe.

The ending of the story is characteristic:

"Lie down", said the Leader, in an imperious tone to Noa.

Noa did as she was told. He knelt next to her.

Smiling alluringly at the masked man Noa began to remove her clothes. He watched expressionless. When she had undressed she stretched out her hands to him invitingly.

'My body is yours!'

Very slowly the Leader removed his mask and let it fall down beside him. His face was hard and taunt.

"It's not your body that I want. It's your body fluid", he said, taking from his jacket the syringe (Imaginary Stories, p. 105).

Georgiades makes a pitiless analysis of our culture, which has created so many inflexible needs and inhumane mechanisms so that established values, wholesome feelings and morale cannot be preserved in the context of the bare natural forces.

It is obvious that at many points the critique and the range of the writer turns against organised self-interests and the large mechanisms of power and control, as they are found in Western societies, but the perceptive reader can easily stretch his power of perception and draw the conclusion that the people of both the West and the East find themselves in the same impasse where need for enforcement, power and predominance has driven them.

In the last collection of stories by Georgiades *ο Αναλγητήρ* (The Pain-Killing Machine, pp. 43-89) six of the twelve stories have a different character. They are stories with the emphasis on the fictional element common in the folk tales of the East. In most of the stories the writer either maintains or he wants to give the impression of the ease which is found in the fairy tale. There is nothing strange in that. Georgiades seems to want to offer us some leisure in those stories, some releasing outlet for our fears and our nightmarish hallucinations, to restore our optimism and our faith that, in spite of the presence of evil, the forces of goodness and humanity can still work. This is illustrated in the three stories about Tsakitzis (pp 46-67) and in other stories about magic powers (ibid, pp 43-45 and 68-72).

Andreas Roditis presents a terrible world in his collection *Τέσσερα Διηγήματα* (Four Short Stories, Nicosia 1972) Roditis is one of the younger writers and with this first collection of his, he reveals mature narrative skill. Irrational pictures, hideous and inhumane, given in a daring, imaginative and excellent narration predominate in his stories, such as "Rebellion" (ibid, pp 7-20) and "The Elevator" (ibid, pp 53-71). In the first story one after another the blocks of flats rebel, they move and advance towards the sea, where they are liberated from their tenants. In the second story the protagonist

finds himself in a perpetual hunt, among the bodies and the intrigues of unknown people.

In the story "From the Diary of the Cat" (ibid, pp 33-52) a cat is subjected to incredible torture in order to accept the idea that it is a dog. It is a daring allegory which refers to torture and brain washing used to change people's identities and personalities. After all it has gone through that cat "miaouw barks":

"My tail was tied to the tail of an enormous kite which was pulled high into the air. When I found myself so high up that I was about to die from dizziness, they began the manoeuvres. Suddenly they let lot of string unwind so that the kite and I began to lose height. I shut my eyes and I felt my stomach and my entrails churning. From one minute to the next I awaited the collision with the ground. Just at that moment they quickly pulled the string and the ascent recommenced. This continued all night. At about three in the morning from deep down inside me a mixture of a screech bordering on despair and a 'miaowbarking' was emitted.

'Dog', said the Leader, when they presented me to him, 'my congratulations. You've started to get into the spirit of things and I congratulate you. You've certainly given us a hard time but we've seen much worse. Now I don't want you to think that we've wiped the slate clean. By no means. The real training is just starting. Only now you've taken the first step: you've barked. Now something more significant remains'". (pp 50-51).

8. Final remarks

In this study we have tried, as far as possible to give a representative picture of prose-writing in Cyprus during the years of independence. We have drawn attention to the most important writers, we have made general references to the subjects by which they are inspired; we have examined their most important works and we have expressed broad points of view and some judgements of evaluation for each one and his works. This study has neither exhausted the subject nor constituted a philological

research and evaluation of each writer and his work. Such a task is neither for the present nor the immediate future. Most of the writers are still at the apex of their creative work; we are waiting for their new works and we cannot know their unfolding. Even their published works to date have not been systematically studied. Except for some critiques of said works and some studies of the older writers, there have been no systematic research and analyses of those same works, of the influences, the skill of the writers and the use of material and language by each writer in each of his works.

The final judgement for both the political, social, national and other activities of people as well as about their scientific and artistic works, always belongs to history. We must also wait for that judgement of the works of the Cypriot prose writers. In conclusion I would like to make some general remarks:

1. Most of the writers, especially the younger ones, are characterized by a spirit of inquiry and renewal not only in their subjects but also in their style of writing and the language of narrative works.

2. Most of them are fully aware of the demands of their art and they have published only what they judged to be original and meritorious.

3. Nearly all the writers are absorbed with cultural tradition and the problems of suffering Cyprus and its people and at the same time they participate in the problematic thinking and in the anxiety for the fate and the future of man in this harsh and nightmarish era of ours.

These three characteristics reveal that Cypriot writers have on the one hand enquiring minds and creative spirits and on the other a conscious responsibility both towards their country and its people as well as towards contemporary man with his tragic problems and existential impasse. This intellectual awareness of the writers constitutes a hope that the creative spirit will still find outlets and answers to our tragic

predicaments and the existential agony of man.

Nicos S. Spanos

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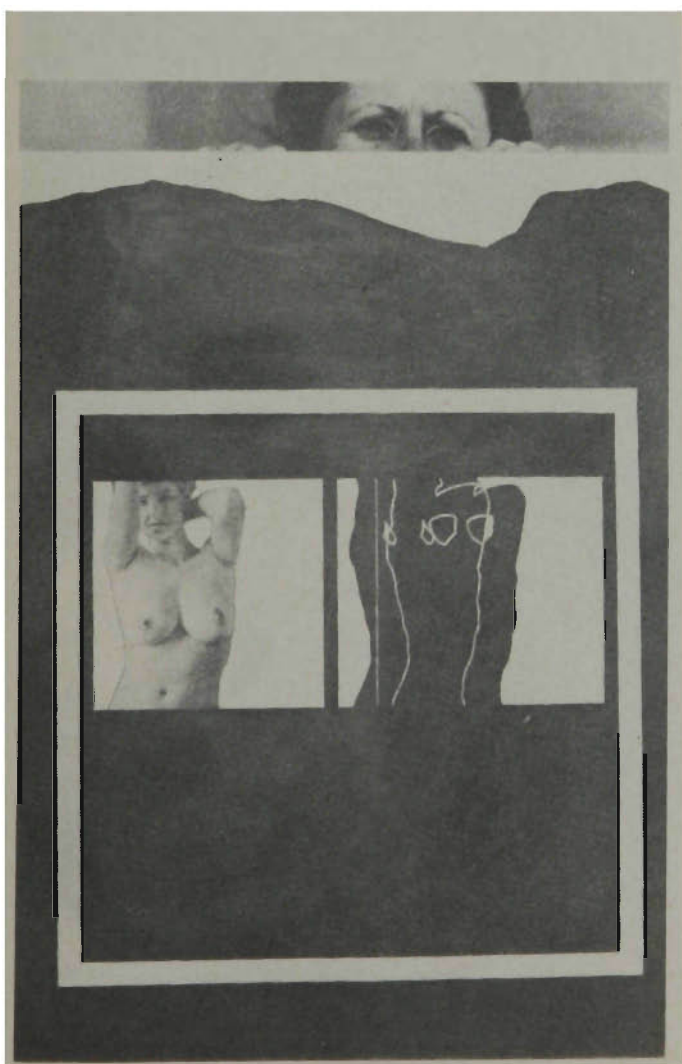
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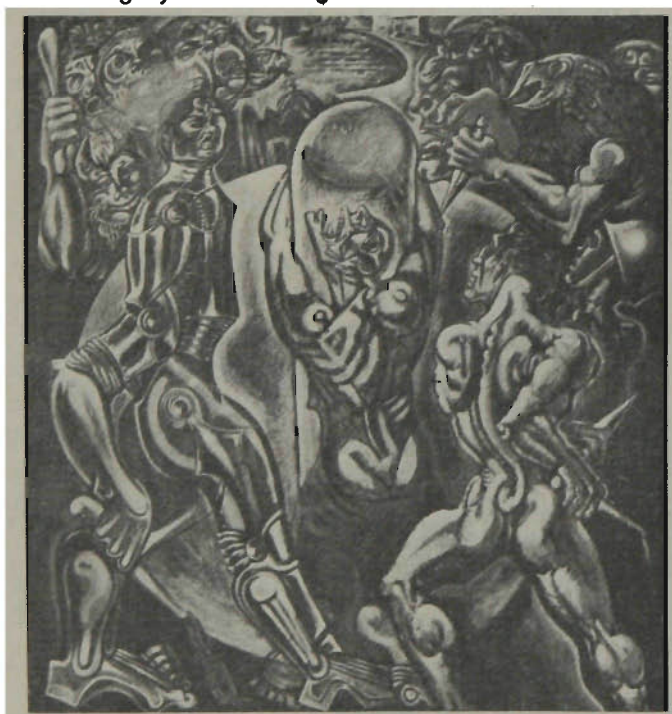
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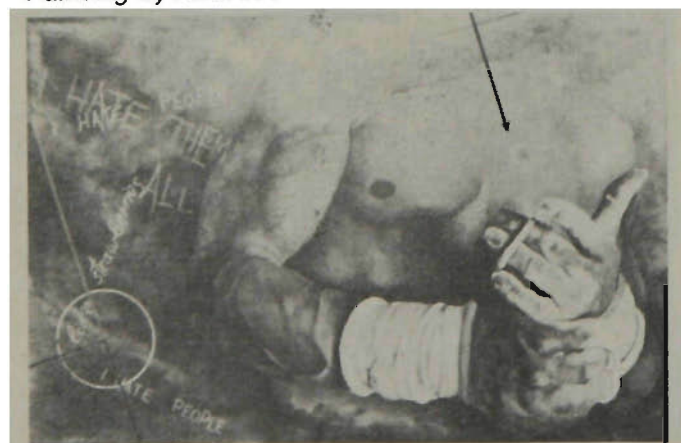
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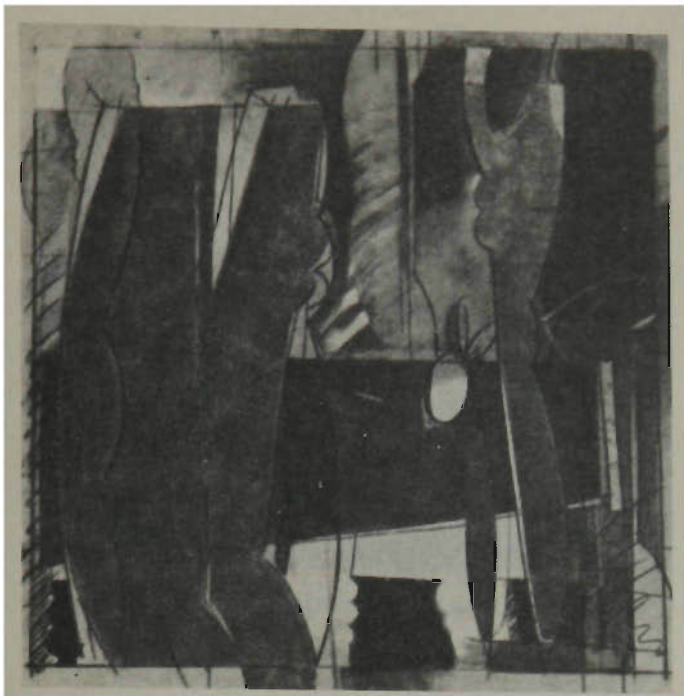
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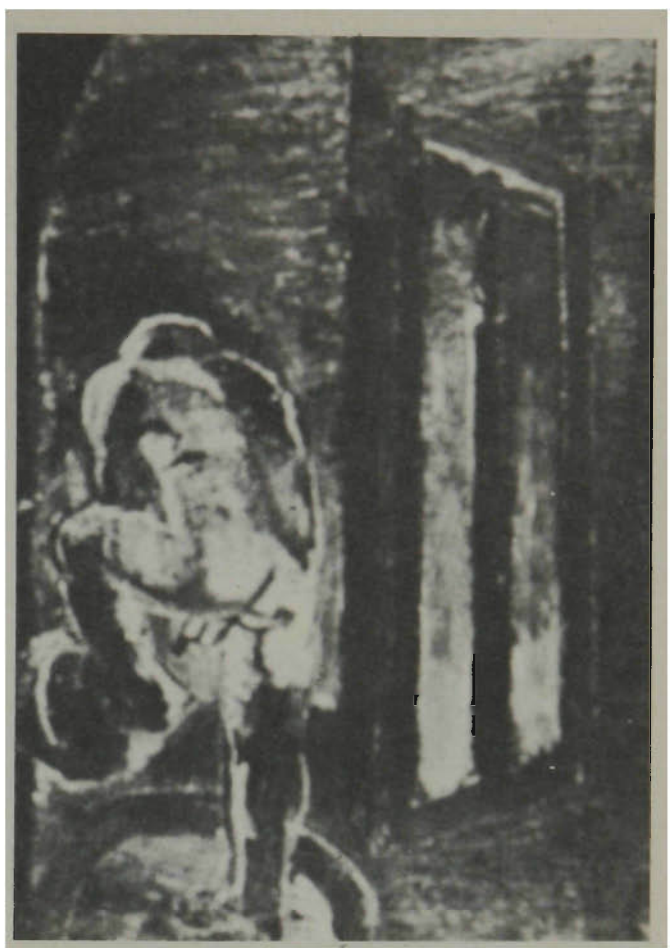
"Confession No. 3". Painting by Stavros Antonopoulos.



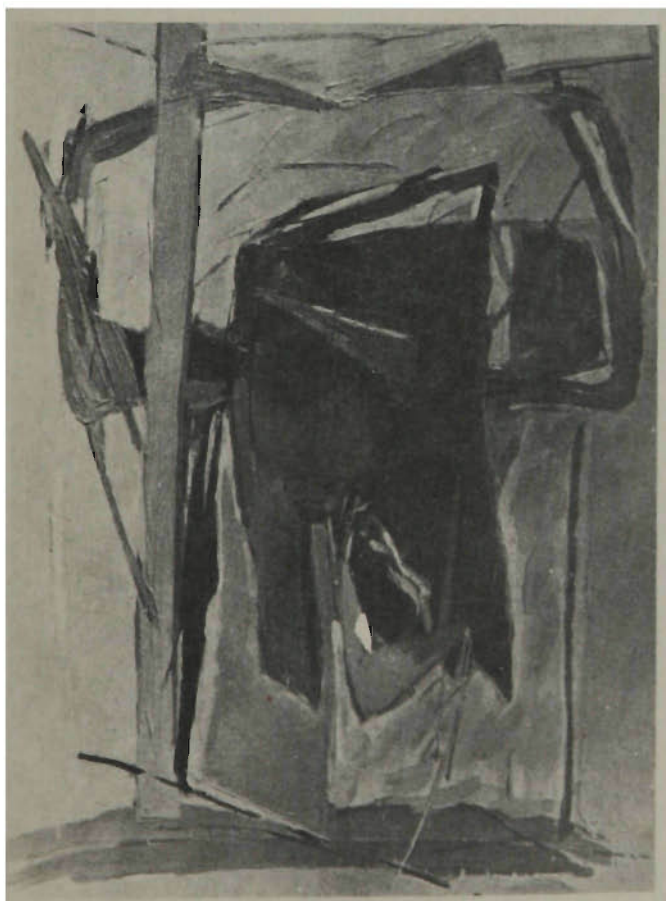
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they will tell you all the secrets about Cyprus



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