

# TONIA MARKETAKI'S *THE PRICE OF LOVE* (1983)

The Corfu of class differences and universal archetypes

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**ABSTRACT:** Tonia Marketaki's *I timi tis agapis* (*The Price of Love*, 1983) is a film adaptation of the novel *Honour and Money* (1912) by renowned Greek author Konstantinos Theotokis (1872-1923), the plot of which is set in Corfu in the early 20th century and revolves around a romance doomed to fail due to economic and social factors. As the article points out, before Marketaki's film, mainstream Greek cinema portrayed Corfu from a tourist perspective, with a few unconventional productions showing the island in an unflattering light. In *The Price of Love*, Marketaki departed from these traditions by capturing the island's beauty in pictorial compositions, giving it a fairytale quality. She combined this fairytale charm with Theotokis's social criticism and changed or added scenes to *Honour and Money* that expanded Theotokis's political commentary or gave it psychoanalytic dimensions. Marketaki's Corfu, the article argues, is a setting where significant social differences and Jung's universal, archetypal opposites intersect. *The Price of Love* thus encourages viewers to see the island in a new light and prompts a broader consideration of audiovisual representations of islands as part of a dialogue with previous or contemporary reconstructions and other disciplines. The article supports its argument through a comparative analysis of the film and the novel, also drawing material from Marketaki's archive.

**KEYWORDS:** Greek cinema, Corfu, island representation, film adaptation, Tonia Marketaki

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In the early 1980s, while preparing *I timi tis agapis* (*The Price of Love*), Greek filmmaker Tonia Marketaki (1942-1994) wrote in a typed manuscript that her film would be “a tribute to Corfu,” not simply as a tourist destination but as “a distinct cultural entity.”<sup>1</sup> By the time she wrote these words, Marketaki, known for her work as a filmmaker, screenwriter, film critic, journalist, translator and theatre director, had become a prominent figure in the art-

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<sup>1</sup> Marketaki (c. 1983a, p. 2.). All unpublished sources related to *The Price of Love*, including typed texts, handwritten notes, photographs and sketches, referred to in this article, are located in Marketaki's archive at the Hellenic Literary and Historical Archive (E.L.I.A.). The sources from the film's preparation must be from 1983 but exact dates are not stated on the documents. I especially thank E.L.I.A. staff member Constantina Stamatoyannaki for her assistance. The translations from Greek to English in this article are done by its author, unless stated otherwise.

driven New Greek Cinema. Despite having only a few directing credits to her name – including the short film *O Giannis kai o dromos* (*John and the Road*, 1967), the feature film *Ioannis o viaios* (*John the Violent*, 1973) and the 1978 TV series adaptation of Kosmas Politis's novel *Lemonodasos* (*Lemon Grove*, 1930)<sup>2</sup> – she was considered the most significant female Greek director of her generation. *The Price of Love* solidified her reputation. Premiered in Corfu on December 19, 1983, and released in the rest of Greece in early 1984 to critical acclaim, it went on to earn the State Awards for Best Film, Best Photography, Best Female Actress, Best Music and Best Costumes at the September 1984 Thessaloniki Film Festival. Planned by Marketaki to be an accessible film of high quality (Marketaki, ca. 1983a, p. 2), at a time when the New Greek Cinema was moving towards more popular forms than in the 1970s, *The Price of Love* also attracted a decent number of cinemagoers.<sup>3</sup> Five years after its release, it reached a greater public when it was shown in four episodes on the state TV channel ERT1 – one of the film's financiers.

Marketaki borrowed the plot of *The Price of Love* from the short novel *I timi kai to chrima* (*Honour and Money*, 1912) by the renowned Corfiot author Konstantinos Theotokis (1872-1923), an impressively erudite intellectual of aristocratic origins who later became a socialist.<sup>4</sup> Set, like the novel, in early 20th century Corfu and telling a love story doomed to fail due to economic and social factors in an unfolding similar to Theotokis's, the film has been rightfully described as a faithful adaptation of Theotokis's work (e.g. Konidari, 2017; Patsiou, 2020). Despite the similarities between the two works, a closer examination reveals that Marketaki gave Theotokis's ideas additional accentuation and meaning. A “microcosmic analysis” comparing the film and the novel (Desmond & Hawkes, 2006, p. 80), particularly focusing on plot additions and changes, shows that Marketaki conceived of Corfu as a quasi-fairytale setting where historical class conflicts and universal archetypal oppositions intersect. Marketaki's Corfu differed from both the tourist representations of the island in mainstream Greek cinema of the past and the unconventional depictions found in a few other productions based on Theotokis's work or belonging to New Greek Cinema. By looking at filmic representations of the island before 1983, we can better understand the original perspective Marketaki brought to Corfu.

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<sup>2</sup> *John the Violent* received the Best Direction, Best Script and Best Actor awards at the 1973 Thessaloniki Film Festival. After leaving Greece in 1967 due to the junta, Marketaki also directed two educational documentaries for the Ministry of Agriculture of Algeria between 1968 and 1971. It is uncertain whether these documentaries were ever completed and released. In addition, she directed the documentaries *Nisyros* (1975) and *Epidavros* (1979) for Greek state television. For information on her life and work, see Kyriakidis (1994a; 1994b, pp. 12-13).

<sup>3</sup> The film sold approximately 87,000 tickets at the box office in the capital of Greece and its suburbs (Valoukos, 2007, p. 593). This is a good number for a film of the New Greek Cinema, which was never particularly popular in Greece.

<sup>4</sup> Theotokis studied physics, mathematics, languages and philosophy primarily in Paris and Germany, without ever obtaining a diploma. He knew numerous modern and ancient languages, including ancient Greek, Latin and Sanskrit. His translations into modern Greek ranged from Plato, Virgil and episodes of the *Mahābhārata* to Shakespeare, Goethe and Flaubert. His literary fiction includes poetry, short stories, novellas and novels. For his life and work, see Kalamaras, 1984; Martzoukou, 1991. *Honour and Money* was first serialised in 1912 in the progressive periodical *Noumas* and two years later it was published in book form. Theotokis wrote the novel during his most active socialist period (1910-1912) (Kastrinaki, 1997, p. 71), when he also helped found the Socialist Club of Corfu and the Mutual Aid Workers Association of Corfu. He first became familiar with Marx's work at the turn of the 20th century and was seriously attracted to socialism around 1906-1907. Before embracing socialism, he had taken part in the Cretan insurrection against the Turks in 1896 and the Greco-Turkish War of 1897. For more information on his political ideas and activities, see Chourmouzos (1979, pp. 15-37); Dallas (2001, pp. 33-37).

## The Corfu of Greek Cinema before 1983

Mainstream Greek cinema during its prolific studio era (ca. mid-1950s to early 1970s) portrayed Greece, particularly its island regions, mainly through a tourist perspective (Papadimitriou, 2000; Mini, 2020). Corfu (*Kerkyra* in Greek) was no exception. Located in the Ionian Sea, off the far northwest coast of the country (Figure 1), Corfu served as a major setting for eight genre movies, mostly romantic comedies and musicals: *Protevousianikes peripeteies* (*Adventures in the Capital*, also known as *The Girl from Corfu*, 1956, Giannis Petropoulakis), *Rantevou stin Kerkyra* (*Rendezvous at Corfu*, 1960, Dimis Dadiras), *Stachtopouta* (*Cinderella*, 1960, Christos Apostolou), *Skandala sto nisi tou erota* (*Scandals on the Island of Love*, 1963, Dimis Dadiras), *I archontissa kai o alitis* (*The Lady and the Tramp*, 1968, Dinos Dimopoulos), *Epicheirisis Apollon* (*Operation Apollo*, also known as *Apollo Goes on Holiday*, 1968, Giorgos Skalenakis), *Enas afragkos Onasis* (*A Penniless Onassis*, 1969, Kostas Karagiannis) and *I komissa tis Kerkyras* (*The Countess of Corfu*, 1972, Alekos Sakellarios). As Greek tourism and popular culture changed from the mid-1950s to the early 1970s, so did the commercial filmic image of Corfu. However, certain characteristics were permanently associated with the island that seemed to encompass every aspect of its past and present: elegance and aristocracy.



Figure 1 - Map of Corfu in relation to Greece and Albania.

Corfu, which was a Venetian possession between 1386 and 1797 and never fell under Ottoman occupation, is indeed associated with high society and European and local royalty.<sup>5</sup> In the early 19th century, for example, the Royal Palace was constructed in Corfu town for the British Lord High Commissioner Thomas Maitland, while the grand villa, later known as Mon Repos Palace, was built south of the town as a summer residence for his successor Frederic Adams. After the Ionian Islands united with Greece in 1864, Mon Repos was given to King George I of Greece and remained in the Greek royal family until 1967 (Andrianou & Papaioannou, 2019, pp. 100-101). During a visit to Mon Repos and subsequent trips to Corfu, Empress Elizabeth of Austria (Princess Sissy) became so enchanted by the island that she had the Achilleion Palace built near the town, where she found refuge for several years. In 1907 the Achilleion was purchased by Kaiser Wilhelm II for his summer vacations. For over a century, Corfu was a beloved sanctuary for imperial and royal families. It was a meeting place for diplomats, politicians and high officials, a destination for artists, intellectuals and scientists and the birthplace of royals, including Prince Philip, father of the UK's King Charles.

When Greek tourism developed in the 1950s under state tutelage, primarily focusing on Rhodes, Corfu and Athens,<sup>6</sup> the official promotion of Corfu highlighted its elite profile. For example, Corfu was the initial stop – and the sole Ionian destination – of the 1954 'Cruise of Kings' that Queen Frederiki of Greece organised for about 100 members of royal families, aiming to promote tourism in the country and mix young royal blood.<sup>7</sup> A documentary of the 1960s titled *Blue Holiday* and produced by Dudley Productions Limited for The National Tourist Organisation of Greece showcases the official perception of Corfu at that time. The documentary features numerous Greek sites but only Corfu from the Ionian Islands. In less than two minutes dedicated to Corfu, the male narrator's voice-over refers to its multi-European past and royal connections, while shots of a horse-drawn carriage reinforce the notions of aristocracy and elegance. The narrator also discusses a cyclical local dance, performed on the terrace of the Achilleion for the camera. He describes it as "nothing like the Greek dance" seen elsewhere in the documentary. "That was the dance of the waterfront, the tavern and the working men," he remarks. Corfu's dance is "more in the tradition of Greek folk dance, of peasants and highbrow alike, more staid and stately, so respectable that even royalty has been known to participate." Corfu emerges as a place with no class divisions, uniformly aristocratic and refined, with cheerful common people in traditional attire dancing at the Achilleion as if they were descendants of a royal court.<sup>8</sup>

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<sup>5</sup> For detailed accounts of Corfu's history and culture in English, see Concina & Nikiforou-Testone (1994) and the more readily available Nomination File for the inscription of the Old Town of Corfu on UNESCO's World Heritage Site List in UNESCO (2007).

<sup>6</sup> Nikolakakis (2015, pp. 39-40). For details on the history of tourism in Corfu, see Tsoumanis (2007, Part B, Chapter 1).

<sup>7</sup> For the cruise, see e.g. Katsigeras (2004); McMahon (2013).

<sup>8</sup> For a similar approach in an international tourist film of that time, see the British Pathé extract 'Greek Dancers' (1962) that showcases Corfiot men and women in traditional costumes performing a dance in front of the Castello Minbelli, a former summer retreat of King George II of Greece. The extract is available on the British Pathé homepage at <https://www.britishpathe.com/asset/36878/>. Another typical tourist production by British Pathé from 1962 shows folk people of Corfu performing their traditional tasks as well as the island's aristocratic lifestyle and the Old Town: <https://www.britishpathe.com/asset/36430/>. Bringing together the traditional and aristocratic elements of Corfu on film dates at least back to 1908: in perhaps the oldest surviving recording of the island on film, available at <https://www.facebook.com/watch/?v=315866993151679>, a traditional dance is performed for a high class audience. The scene must derive from one of the travelogues that Raleigh & Robert filmed on the island in 1908, including *Die Ankunft der Kaiserlichen Familie auf Korfu* ("The

This blend of aristocratic and traditional qualities is present in the first Greek fiction film of the 1950s set for a considerable time on Corfu, *The Girl from Corfu* (1956).<sup>9</sup> The second colour Greek film ever released (Skopeteas, 2014, p. 26), *The Girl from Corfu* was apparently made to advertise Greece abroad. Despite its conventional aesthetics and plot, it was entered into the 7th Berlin Film Festival and distributed to North America.<sup>10</sup> The plot mostly unfolds in Athens, but starts and ends in Corfu, with the scenes there comprising about 1/3 of the film's time. The film opens with smiling female village women in colourful clothes in the fields, singing a folk-like song in an operatic way. Picturesque moments of village life follow, attesting to what has been identified as a "wanderlust" approach in Greek films of that period – the emphasis on ethnographic details that present the country's islands as places of peculiar customs worthy of observation (Mini, 2020). Later in *The Girl from Corfu*, as the peasant female protagonist, played by Corfiot Rena Vlachopoulou, leaves Corfu to go to Athens, she says goodbye to her island with a melodic song. The verses bring together Corfu's back roads, palaces, castles and villages, accompanied by views of idyllic locations, such as mountainous regions, ports and the famous Pontikonisi islet across the Kanoni peninsula with the church of Panagia Vlacherna (Figures 2-5).



Figures 2-5 - Idyllic locations of Corfu shown during the protagonist's goodbye song to her island in *The Girl from Corfu* (1956).

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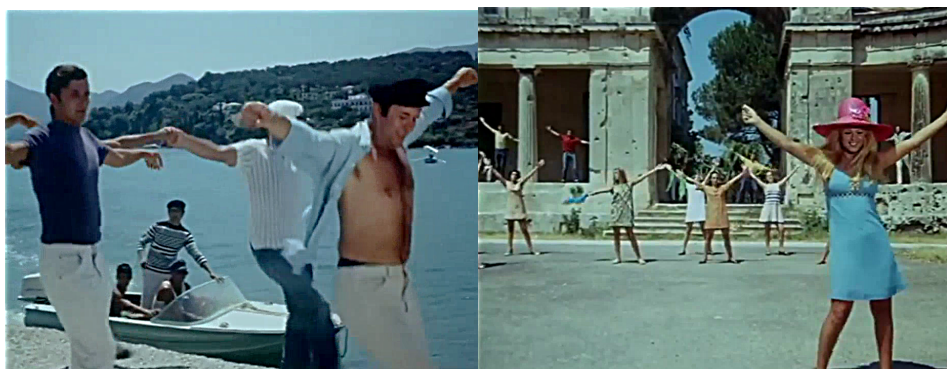
Arrival of the Imperial Family on Corfu'), *Auf Korfu* ('In Corfu') and *Die Perle des Jonicshen meeres* ('The Pearl of the Ionian Sea'). On this activity of Raleigh & Robert, see Deeken (2005, p. 317).

<sup>9</sup> The discussion of Corfu in Greek mainstream cinema is based on Mini (2023).

<sup>10</sup> The film was commercially screened in New York (Screen, 1957) and also shown as part of a charitable event organised by the Greek Orthodox Church in Moline, Illinois (Philoptohos Society, 1958).

In the early 1960s, when “sunlust tourism” based on the desire for relaxation, sun, sea and sand began to dominate in Greece (Tsartas et al., 2010, p. 52; Galanos, 2013, p. 134), the three black-and-white romantic comedies set in Corfu, *Rendezvous at Corfu*, *Cinderella* and *Scandals on the Island of Love*, showed minimal interest in Corfu's ethnographic aspects. Corfu's noble character remained, encapsulated in similar scenes in all three films: regardless of their class and financial status, as soon as they arrived in the island the characters would take a ride in a horse-drawn carriage so they, as well as the films' audience, see the graceful beauty of Corfu. This noble image of Corfu was then associated with sunlust tourist imagery, featuring scenes by the sea, under the sun and in luxurious hotels and clubs.

In the late 1960s, Greek cinema projected a different image of Corfu: an island setting with folk-like elements, supposedly typical of any Greek location: bouzouki music and chasapiko and syrtaki dances. In the 1968 blockbuster film *The Lady and the Tramp*, starring Greece's most beloved film and real-life couple, Aliki Vougiouklaki and Dimitris Papamichail, landmarks of Corfu are introduced through an extended opening musical scene, where the protagonists sing and dance in various locations. The culture projected lacks any distinct Corfiot elements, instead representing a generic Greek territory. The shots include *chasapiko* and *syrtaki* songs and dances along the waterfront, in the old town and in front of Pontikonisi (Figures 6-7). In the musical film *Operation Apollo* from 1968, set in various Greek locations, when the main characters arrive in Corfu and attend a wedding, they dance *chasapiko* transitioning into *syrtaki*, with local dancers in traditional costumes joining in. In *A Penniless Onassis* (1969), when the protagonist arrives in Corfu halfway through the film, a few shots of a horse carriage and a colonnade suggest aristocracy. Other places (e.g. a casino and modern clubs) representing a wealthy Corfu were not filmed on the island; and the luxurious hotel, where much of the action takes place, was actually located in Kifisia, an affluent suburb of Athens. Finally, in the early 1970s, when the shake dance became popular, *The Countess of Corfu* (1972) included relevant musical numbers. During a time when the Greek studio system was on the verge of collapse, mainstream cinematic Corfu seemed far from the “distinct cultural entity” that Marketaki aimed to reconstruct in *The Price of Love*.<sup>11</sup>



Figures 6-7 – Dancing scenes from *The Lady and the Tramp*.

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<sup>11</sup> A few foreign productions, including *The Greek Tycoon* (1978, J. Lee Thompson) and *For Your Eyes Only* (1981, John Glen), parts of which were filmed in Corfu, also projected a conventional image of the island.

Before Marketaki's film, Corfu had been depicted as a non-touristic place in at least two feature films: *O Peirasmos* (*Temptation*, 1957) and *Melodrama?* (1980).<sup>12</sup> The directorial debut of Corfiot Odysseas Kosteletos and a production of the local company Korkyra Film, *Temptation* was based on Theotokis's *I zoi kai o thanatos tou Karavela* (*The Life and Death of Karavelas*, 1920), a naturalistic novel dissecting human malice, lust and revenge in a village, transferred to the screen in an underscored ethnographic manner.<sup>13</sup> With its black and white photography, technical weaknesses and lack of narrative clarity *Temptation* flopped at the box office and soon fell into oblivion. *Melodrama?* was a modernist film of New Greek Cinema directed by Nikos Panayiotopoulos, a former classmate of Marketaki at IDHEC (L'Institut des hautes études cinématographiques) in France. *Melodrama?* presented in black and white photography a virtually deserted, rainy, gloomy Corfu, never named in the film, which served as a fitting background for the slow-paced plot of personal and social deadlock (Mini, 2008, pp. 101-102; Sawas, 2018, pp. 336-337).

### Marketaki's Corfu

Unlike Panayiotopoulos, in *The Price of Love* Marketaki aimed to capture the island's beauty, giving it a fairytale quality. An admirer of Nikiforos Lytras (1832-1904), a painter of the Munich School known for his landscapes, everyday life scenes and portrayals of upper class and lower class members, Marketaki created pictorial compositions reminiscent of Lytras's atmospheric realist style.<sup>14</sup> In addition to 19th century painting, Marketaki turned to old photographs from Corfu. The folders for the making of *The Price of Love* in her archive include numerous photographs of the island from the early 20th century, depicting locations, everyday life preoccupations, characteristic Corfiot types and professions and royal visitors. Marketaki brought this old Corfu to life in a dreamy way, accomplished by the warm, evocative photography of Giorgos Chasapis, the emotional soundtrack of Eleni Karaindrou, the compositional harmony in the staging of the actors and the deep sweet voice-over of the male narrator (Kostas Arzoglou). She combined this fairytale flair with Theotokis's social critique in *Honour and Money*, while adding scenes and situations that either broadened the story's political commentary or gave it psychoanalytical dimensions.

The central figures in Theotokis's *Honour and Money* are Siora Epistimi, Rini and Andreas. Epistimi and Rini are the mother and older daughter, respectively, of a poor six-member family in Mandouki, a suburb of Corfu town. Andreas is the downtrodden offspring of a

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<sup>12</sup> A third film, titled *O katadikos* ('The Convict', 1975, Argyris Piperis), has not been available for viewing for at least fifteen years now (see also Sawas, 2009, p. 25) and it is uncertain whether any print still exists. It was based on the titular pessimistic work by Theotokis from 1919 and did not feature any popular stars in its cast. These characteristics suggest that the film was likely a non-mainstream production. Other screen productions set in Corfu before Marketaki's *The Price of Love* include the short film *Pistoma* ('Face Down', 1975, Panos Kokkinopoulos) and a few TV series, including an adaptation of *Honour and Money* titled *Gima tin timi kai to chrima* ('For honour and money', 1980, Dimitris Pontikas) and *O katadikos* ('The Convict', 1983, Kostas Koutsomytis). See Sawas, (2009, p. 24).

<sup>13</sup> The plot unfolds in ordinary peasant locations. The film includes only a few picturesque views of Pontikonisi and bucolic landscapes.

<sup>14</sup> In Argyriou (1983/1994, p. 49). On Marketaki's influence from 19th century painting, see also Bakoyannopoulos (1984). According to Sawas (2009), Marketaki and George Patsas – the film's setting and costume designer – were influenced by engravings of Markos Zavitzianos (1884-1923). Zavitzianos was a contemporary of Theotokis and a socialist who created some engravings for Theotokis's 1914 edition of *Honour and Money*. Similarities in Marketaki's iconography and Zavitzianos's work can be found in their visualisation of working class people.

former well-off house who makes his living by smuggling with the connivance of the police. Epistimi is the head of her family, as her husband is a drunkard. She works at a factory to sustain her household and save money for her daughters' dowries. She also brings work home for Rini.<sup>15</sup> Early in the novel, a meeting between Rini and Andreas leads to a pure romance, but Epistimi refuses to give Andreas the amount of money he requires as a dowry to release his house from mortgage. To prevent Rini from marrying another man and force Epistimi to give him the money, Andreas persuades Rini to follow him to his house, where he makes love to her. For a moment, his love and passion for Rini make him declare that he does not want any money to be with her, but he soon reverts to his demands. Rini lives as a prisoner in his house to avoid social outcry, until, after some months, she finds the courage to join the workforce at the factory where her mother works. Meanwhile, Andreas's smuggling activities are being pursued by the island's new authorities (his political enemies), causing his status to deteriorate. He abandons Rini to continue his illegal trading, ends up working as a fish seller to pay off his house, which is to be sold, and seriously considers marrying a wealthy woman, although Rini is pregnant. Towards the end of the novel, enraged by Andreas's ever-increasing demands and the thought of a pregnant Rini being left alone, Epistimi attacks Andreas with a knife without serious consequences. As the police arrest her, she throws Andreas the keys to the drawer where she had kept her savings and tells him to take them all and marry Rini. Andreas goes home to share the news with Rini, but she has already left. The final scene takes place in her family home, where Andreas finds her. Upon hearing his announcement that they can get married in a few days, a tearful Rini refuses, stating that she will leave Corfu and support herself and her child alone through her work. "Oh, what have you done! For a little money you were ready to sell me, and without it you wouldn't take me. So much for love," Rini says. A devastated Andreas shouts "Damn the money," a recurring phrase in the novel, and exits her house.

Writing in a straightforward, unadorned style, using accessible Demotic Greek language with some Corfiot idioms<sup>16</sup> and without passing negative judgment on the characters, Marxist Theotokis allows readers to understand the catalytic role of economic factors on people's lives and consciousness and, eventually, to be uplifted by Rini's dignified and brave stance. Marketaki preserved Rini's admirable traits and enhanced her last words with even sharper statements: "I no longer love you, Andreas. I don't want you to be my husband. Why would I want a husband like that?" By maintaining the core of Theotokis's plot, which leads to Rini's awakening consciousness, *The Price of Love* has often been analysed as a feminist work (e.g. Archonti, 2024), made in a period – the early 1980s – when women's rights were gaining importance in Greece. Marketaki (ca. 1983a, p. 2) attributed the focus on women's position in her film to Theotokis, whom she characterised as "the first genuine feminist [author] of Greece."

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<sup>15</sup> Theotokis's depiction of Corfu's working class was inspired by real life. Industry in Corfu began to develop in the 1870s with many factories being built in the early 20th century in the suburbs of Mandouki, Garitsa and San Rocco. The workers lived close to the factories in damp and dark houses, in conditions described by labour inspectors of that time as unhealthy. Many women, including underage girls, worked at the factories, representing around 65-70% of the workforce in some cases. See Kopanas (2018, pp. 137-145).

<sup>16</sup> Theotokis had been an advocate of Demotic Greek, the vernacular Modern Greek language, since the late 19th century, during a time when the Greek "language question" (*Demotiki* vs. the artificial, archaising official *Katharevousa*) was particularly heated. For details on his ideas on Greek language, see Chourmouziou (1979, pp. 37-46).



Marketaki's most multiple changes and additions to *Honour and Money* concern the story's social-political context and aim to expand Theotokis's social criticism. Marketaki includes scenes that are either missing from the novel or briefly mentioned secondhand. For example, in an early scene in the book, Andreas (Stratis Tsopanellis) tells Epistimi (Toula Stathopoulou) about his visit to a countess – the wife of a local minister – whom he convinced to go to the telegraph office to send a message to her husband in Andreas's favour. Marketaki reconstructs Andreas's meeting with the countess. He and his uncle visit the minister's luxurious villa. Inside, in a grand hall, an opera singer performs a song. As the song plays, the camera pans across women of all ages sitting like figures in a painting and wearing elegant dresses and elaborate hats. Soon after, the camera follows Andreas and the countess into her office (different from Theotokis's telegraph office), capturing the luxurious furniture, heavy curtains, precious silverware, artworks and interior plants. Marketaki's social commentary is sharp, as this scene appears right after our introduction to Epistimi's small, dimly lit dwelling. Furthermore, the scene in the villa is followed by a glimpse inside the factory, where poorly dressed workers, including Epistimi, perform their tasks amidst the monotonous, harsh noise of the machines and the supervisor's bell. Together, these three scenes present Corfu's deep class distinction between an elegant aristocracy indulging in luxurious, spacious surroundings, contrasted with a destitute proletariat living in poverty and toiling hard.

Marketaki's scene inside the factory is an addition to the novel. Regarding the factory, Theotokis's third-person narrator only provides the reader with information like "Kira Epistimi went to the factory every morning to sew *sfyrides*<sup>17</sup> and every evening came home" or "[Rini] sought work at the factory she knew, where her mother always worked."<sup>18</sup> Marketaki, however, devises three scenes inside the factory to depict the proletarians in their working environment. She also includes a scene of workers being paid in front of the factory cashier as well as exterior scenes that highlight social differences and struggles. For example, she contrasts barefoot, poorly dressed children playing outside the factory with an aristocrat boy in a sailor suit observing from a distance. Later, while Rini (Anny Loulou) and other workers leave the factory, a group of men hand out political pamphlets calling on the workers to strike, while a cut draws attention to an intellectual-looking man reading the call, a character described as "socialist" and "teacher" in Marketaki's notes (Marketaki, ca. 1983d, p. 2). In another scene, which is also an addition to the novel, Andreas gives a speech to the workers of Mandouki, promoting his political friends and the country's king. A serious, young socialist interrupts Andreas, speaking out against the king ("the foreigners' sidekick," as he characterises him), the factory owners and the landowners and urging the workers to take up arms.<sup>19</sup> The socialist context that shaped Theotokis's ideas comes to life in *The Price of Love*.

The scenes involving Corfu's peasantry that Marketaki added serve a similar purpose. Theotokis (1984, pp. 23-25, 36, 67-68) only refers to peasants coming from their villages to Mandouki or has characters commenting on the situation in the villages. By contrast, the film includes a long sequence in Corfu's countryside. The camera records in detail the hard work of four men operating a wooden oil press, using – amongst other things – *sfyrides*.

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<sup>17</sup> *Sfyrides* are flat, round meshes made of coarse fibers that were used in the old wooden oil presses for extracting oil from olive pulp.

<sup>18</sup> Theotokis (1984, p. 16 and p. 87 respectively). For similar descriptions, see p. 45 and p. 64.

<sup>19</sup> The young man is identified as "socialist" by Marketaki (ca. 1983d., p. 3) and has a distinctive appearance in the film, wearing a loose shirt, coat, scarf, and beard. For Marketaki's additions of political scenes, see also Mini (2008, p. 103); Ntemou (2020, p. 51).

The countryside also becomes the stage for a conflict between a peasant, who owes money to his boss, and the police, who persecute him until his co-villagers react dynamically and save him.<sup>20</sup> All additions combined – the countess's environment, the factory, the countryside, and the social struggles – helped Marketaki to depict all facets of Corfu's social-political life of the era in the manner she wished: "Cosmopolitan Corfu with its nobility, industrial Corfu with its proletariat, Corfu of the end of feudalism with the peasant movements" (Marketaki, ca. 1983a, p. 1). In fact, virtually every outdoor scene in *The Price of Love* aims at reminding the viewer of Corfu's social differences. In the novel, there are eloquent descriptions like the one at the market:

*It was eight o'clock at dawn. The characteristic and beautiful Spilia Square was full of people: merchants going about their business; bastians carrying sacks and barrels; carts, some drawn by horses, others by men, loaded with skins, sacks, boards, barrels, crates or even empty. (...) On the marble steps of the marketplace, or the Marka, as Corfiots call it, at that time well-dressed people were walking up and down: old lords, nouveau riche, merchants, doctors, lawyers; it was the time when the well-to-do did their shopping. (...) And all these people, everyone, were followed by a child from twelve to fourteen years old, barefoot, ill-clad, with a cap or straw hat on the head, with a basket hanging in the hand when they shopped, slung over the neck and back when they entered the market, high on the head when they left. (Theotokis, 1984, pp. 91-93.)*

Marketaki followed Theotokis in depicting a layered society in this and other scenes. She showed Epistimi walking back home from the factory, placing her among high-class people and creating a stark contrast between her poor appearance and the aristocrats' elegant attire. Within single shots, she juxtaposed common people walking with affluent individuals using horse-drawn carriages or cars (Figures 8-9). She also composed shots showing wealthy people leisurely passing time, while minors worked for them. Marketaki's social commentary reaches a climax in a notable, added sequence involving Rini.



Figures 8-9 – Marketaki's depiction of Corfu's social contrasts within single shots in *The Price of Love*.

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<sup>20</sup> Theotokis developed the peasant question in Corfu in his later novel *Oi sklavoi sta desma tous* (*The Slaves in their Bonds*, 1922), from which Marketaki likely drew inspiration for certain scenes in *The Price of Love*. A handwritten text from the film's preparation in her archive states that *The Price of Love* "is based on a synthesis of works by Konstantinos Theotokis" (Marketaki, ca. 1983b). In *The Price of Love* Rini's address to the portraits of Andreas's ancestors, which are hung on his house, also recalls a major motif in Theotokis's *The Slaves in their Bonds*.

After joining the factory workforce, Rini wanders through Corfu town, eventually arriving at the famous Spianada Square, perhaps for the first time in her life. There, Corfu's elite entertains itself. Well-dressed people pose for photographs next to barefoot underage flower sellers. Governesses push strollers. And like a visual clash among the affluent, Rini watches in awe at the privileged, including Kaiser, who makes a fleeting appearance in a car that passes before her eyes (Figures 10-13).<sup>21</sup> Marketaki's research into old photographs and sources must have been an important source for dramatising this complex society. Some of the photographs in her archive belong to the photo series 'Collection de types de Corfou,' which depicts male and female types of Corfu in the early 20th century (e.g. a beggar, underage workers, musicians, a gamin, a street sweeper). Other photographs show peasants (Figures 14-15), aristocrats or princesses and one shows Kaiser himself with Princess Sophia.



Figures 10-13 - Rini walks towards the Spianada Square and looks at the people there.

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<sup>21</sup> In the novel, Kaiser is mentioned by a woman (Theotokis, 1984, p. 34), but does not appear as a character.



Figures 14-15 –A photo from the ‘Collection de types de Corfou’ and a reproduction of Vikentios Mpokatsiampis’s painting ‘Peasant of Corfu’ (Tonia Marketaki Archive | National Bank of Greece Cultural Foundation, EAIA/MIET Performing Arts Archives).

Compared to the novel, the class gap between Rini and Andreas in the film widens. In the novel, Andreas’s house is a single-storey, located in Mandouki (Theotokis, 1984, p. 60). In the film, his house is a double-storey,<sup>22</sup> facing one of the landmarks of central Corfu, where the famous Venetian Well stands. Moreover, in the film the relationship between Rini and Andreas takes on psychoanalytic resonance. Theotokis’s narration enters the bedroom of Andreas’s house twice: when Rini is alone, looking at her body and missing her husband and his love when he has abandoned her, and when Epistimi visits her daughter and learns about her pregnancy. Theotokis never describes the couple’s first sexual intercourse; at that moment, he focuses on Epistimi running towards Andreas’s house to prevent the dishonour of her daughter (see also Sawas, 2009, p. 27). Marketaki not only dramatises the couple’s first lovemaking but also includes a later love scene between them.

Marketaki’s emphasis on the act of lovemaking, which momentarily even changes Andreas’s mind about the dowry, should be related to her interest in psychoanalysis and the power of love/*eros*. Discussing *Honour and Money* and her own film, she asserted:

*I read the book and was fascinated. It was a stunning mix of depth and simplicity. It delved into characters, human relationships, socio-historical, psychoanalytical relationships - all in fairytale form. Siora Epistimi, for example, at first reading, is the poor suffering mother, who always wears black. The father is a drunk and a dotard. There is the infatuated daughter, [and] the lover who infatuates her and then leaves her pregnant and seduced. All are symbols, and the symbols are naive at first glance. In the film, I believe that a second reading was made without compromising simplicity. (Argyriou, 1983/1994, pp. 46-49.)*

<sup>22</sup> “The house of Andreas must be double storey” wrote Marketaki (ca. 1983e, p. 4) in her notes during the preparation of *The Price of Love*.

*With this film I'm trying to find the golden seam between realism and poetry. I try to tell an extremely realistic story, involving bargaining, money and social pressures, but to tell it as if it were a fairy tale. Through beautiful images – tale images – and characters-symbols like the archetypes of mythology: a beautiful but poor blonde girl, a handsome sunburned man, a mother figure struggling for her family, a rotten drunkard in the paternal role.... All these characters, in their essence as well as in their form, are well known characters issuing directly from the collective subconscious. They are symbols, which means a mixture of reality and poetry. (Marketaki, ca. 1983c, p. 1.)<sup>23</sup>*

On another occasion, Marketaki stated that Theotokis's entire work concerned the relationship between the male and the female, where the woman is:

*the driving force, perhaps the force in a more general sense... Contrary to what the art of patriarchal society has established, in [the work of] Theotokis the woman is not the dark, negative element of life, the weak or the dangerous, but instead: the brightest, the one most connected to nature, the one who endures the most. (Marketaki, ca. 1983a, p. 2.)*

In reference to a scene in *The Price of Love* she argued that the attraction between the sexes is conditioned by the conflict inherent "in the creation of this world." The world "is still cut in two sexes, whose needs might be complementary but nonetheless opposing" (Marketaki, ca. 1983c, p. 4).

Marketaki's references to the collective subconscious, symbols, archetypes and the conflict of sexes, as well as her characterisation of *The Price of Love* as a fairytale point to Jung's psychoanalytic theories, which greatly influenced her next film, *Krystallines nyctes* (*Crystal Nights*, 1992), as well (Mini, 2016). Jung attributed human actions and ideas not only to individual urges (the personal unconscious), but to a deeper, collective unconscious, common to all, expressed through universal, archaic images that resurface in people's dreams, visions, myths, fairytales and religions (Jung, 2004, pp. 1-4). Central to Jung's notion of the collective unconscious is the male-female opposition, present even within a single person. The female element (*anima*) represents *Eros* and the male element (*animus*) represents *Logos*. Despite Jung's debatable ideas about the two biological sexes, his discussions of them have been appealing to some female (and male) thinkers, especially his association of *anima* with *Eros* (Crowley, 2017, pp. 1-2). Influenced by Jung, when discussing her film *Crystal Nights*, Marketaki described *Eros* "as the driving force of the universe" (Mini, 2016, p. 144). Keeping these words in mind, we can understand her dramatisation of sexual love in *The Price of Love* and her admiration for Theotokis's novel that emphasised the superiority of a female character.<sup>24</sup>

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<sup>23</sup> For a mention of archetypes in Theotokis's novel and *The Price of Love*, see also Kyriakidis (1994a, p. 26).

<sup>24</sup> The importance of Rini and her final stance for Marketaki are also evident in a series of handwritten notes held in her archive that obviously outline ideas for the film's title during the time of its conception. Next to a title very close to the one that was ultimately chosen, "The Price of A Love" one reads: "A light 'in the darkness'," "A Woman is Born," "WOMAN,," "A New Beginning," "The Course of a Woman," "The Fate of a Woman," "And now, get out!," "I do not want you anymore," "I do not love you anymore." A few candidate titles refer to love and money (together or separately) and one is "Mother and Daughter." All titles are in Greek and are translated into English here.

Marketaki infuses the film's love scenes with psychoanalytic depth by connecting them to specific narrative situations that are not present in the novel. In the first intimate moment between Andreas and Rini, when Andreas makes love to Rini, without her participating, and when Epistimi runs towards his house to prevent their union, a political demonstration takes place in the streets of Corfu. On one hand, this demonstration alludes to the real political turmoil of the early 20th century. On the other hand, on a symbolic level, it suggests a synchronisation, in a Jungian sense, between the union/conflict of the two sexes and the social conflicts and oppositions. The film implies that social conflicts are earthly manifestations of the primary, universal opposition.<sup>25</sup>

After the love scene, Marketaki includes another addition. In Epistimi's house, her young son narrates

*Once, when God was bored, he said: 'Why don't I create the world?' And first he made the sky, the moon and the fish. Then he made mud and created Adam. So, he took one of Adam's ribs and made it into a woman. And so, the woman is the other half of the man.*

Upon finishing his words, the boy, who had meanwhile formed a piece of bread into a human figure, cuts the figure into two equal parts, suggesting both the union and opposition between the male and female elements since the cosmos's genesis.

The second love scene of Rini and Andreas follows. This is gentle and full of emotions from both, captured in warmly lit shots of them naked, slowly caressing and kissing one another and making love accompanied by a lyrical soundtrack. The next scene is another addition to the novel, a five-minute carnival sequence that takes place under the window of Andreas's house.<sup>26</sup> A group of masqueraders clad in black and red tones dance around the Venetian Well, singing "Long Live the Carnival King who will die tonight!" and teasing the neighbours.

Corfu indeed has a long carnival tradition that dates back to its Venetian period and is still alive today. Marketaki includes a real Corfiot custom in the film to enhance her symbolic reading of the novel.<sup>27</sup> After the masked people depart, Andreas enters the bedroom where Rini was watching the masqueraders. He wears an animalistic hand-made mask and tries to scare Rini, who does not recognise him until he removes the mask. Andreas emerges as a representation of the Jungian trickster archetype, the rather amoral, animal-like creature, eager for food and sex, the ancestor of carnival festivities with their "reversal of the hierarchic order" (Jung, 2004, pp. 159-179). The carnival sequence and the trickster-like Andreas contribute to embedding the film's story deeper in the Jungian collective unconscious, a realm from which both the primordial male/female opposition, as embodied by the main couple, and the paramount "mother archetype" with the dual nature of "the loving and the terrible mother" (Jung, 2004, p. 15), as represented by Epistimi, originate.

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<sup>25</sup> For a similar use of Jung's notion of synchronicity in Marketaki's *Crystal Nights*, see Mini (2016). For a different, interesting feminist reading of Marketaki's demonstration scene, see Archonti (2024, p. 36).

<sup>26</sup> At a time much later than the lovers' first encounter, Theotokis (1984, p. 64) sets a scene on "a Sunday afternoon towards the carnival."

<sup>27</sup> The importance that the scene had for Marketaki is suggested by the numerous detailed decoupage notes and descriptions of it in her archive, that no other scenes had.

## Conclusion

An understanding of Theotokis's work as encompassing social conflicts and archetypal situations (although not related to Jung) was briefly provided by modern Greek literary scholarship a few years before the release of *The Price of Love* and more thoroughly examined after Marketaki's film.<sup>28</sup> *The Price of Love* shows how an audiovisual work can give artistic form and coherence to such reflective interpretations of literary works and, through them, specific locations. As we have seen, through alterations and additions to *Honour and Money*, Marketaki expanded on Corfu's class differences as described by Theotokis and made them clearly visible in the settings and costumes of her re-imagined early 20th century. Her arrangement of scenes, whether original or borrowed from *Honour and Money*, further emphasised Corfu's social inequalities and, on a deeper level, evoked Jung's archetypal oppositions, while her pictorial, fairytale-like staging enhanced the story's psychoanalytic resonance. In doing so, Marketaki also deviated from the stereotypical portrayals of Corfu in mainstream productions and the occasionally unflattering depictions of the island on screen. Thus, *The Price of Love* shows the extent to which audiovisual representations of island places, like all spatial representations, can be grasped as works in dialogue with earlier or contemporaneous reconstructions and with other disciplines, ranging from literary criticism to psychoanalysis.

Future research could delve more deeply into Marketaki's archive to examine the process by which she transformed her contemporary Corfu into a historical location and thus shed light on the production history of this film and Greek cinema as a whole. Additionally, research could closely analyse the numerous audiovisual works that have influenced people's perceptions of this world-famous island destination and identify possible impacts of Marketaki's film on other artists and their depictions of the region.<sup>29</sup> Hopefully this article and analysis have helped show that *The Price of Love* offered a fresh perspective on a region burdened by stereotypical images intended for mass consumption. In addition to its aesthetic value and contribution to Theotokis's appreciation, *The Price of Love* is notable for reminding us that beyond the Mon Repos and palaces, Corfu has a history of impoverished factory workers, socialist uprisings and peasant revolts. It thus also prompts us to think about the island's modern working class, including waitresses, cleaners and workers in the tourism industry. Marketaki's depiction of Corfu might also inspire us to look for symbolic insights in architectural landmarks, narrow streets and surviving customs and to understand an island's past and present as manifestations of nothing less than the everlasting workings of the universe.

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<sup>28</sup> In 1978, Dallas (p. 39) referred to the social commentary and the archetypes of "the man-master, the fallen-lord, the newly rich-urbanite, and the romantic-revolutionary" in Theotokis's *The Slaves in their Bonds*. In 1991, Kapsomenos published an essay analysing the "social realism and mythic archetypes" in Theotokis's short story *Pistoma* (*Face Down*, 1899).

<sup>29</sup> Screen productions set in Corfu after Marketaki's film are referred to in Kyriakou (2004, p. 646; Sawas, 2009, p. 24; Sawas, 2018). Since 2018, two additional TV series have been made, *Agapi paranomi* (*Sinful Love*, 2022, Nikos Koutelidakis, based on Theotokis's titular work) and parts of *Maestro* (2022-, Christoforos Papakaliatis & Akis Polyzos).

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