

Cyprus is the birthplace of Zeno, the founder of Stoicism, and Aphrodite, the goddess of beauty. Adonis died there while hunting a boar; Antony gave it to Cleopatra as a token of love. The island's Mt Olympus is said to have been the resting place of Noah's ark, and one of its castles, St Hilarion, inspired Walt Disney's *Snow White and the Seven Dwarfs*. The finest English-language books about this island of myths include Lawrence Durrell's *Bitter Lemons* (1957; reissued in 2001 as *Bitter Lemons of Cyprus*) which chronicles the author's brief sojourn in Bellapaix, a Greek town near the capital Nicosia where "nothing must be done in a hurry, for that would be hostile to the spirit of the place". Durrell sets out to discover the island beyond the stern Union Jacks where "weird enclaves of these Mediterranean folk lived a joyous, uproarious, muddled anarchic life of their own", but becomes press secretary to the colonial governor instead. Violence between British rulers, Turks and defenders of Cyprus's union with Greece killed 600 people in the 1950s, and Durrell says he "achieved nothing" in his two-year spell as a servant of the Crown. Colin Thubron's *Journey into Cyprus* (1975), describing his 600-mile walk through the island in 1972, reads like a homage to *Bitter Lemons*, providing updates on its characters, one of whom "is still seated at the abbey entrance, but greyer now, and not so even-tempered". Thubron savours walks under the island's "tended trees: pomegranates, lemons, medlars", but by the time he published the book a coup had toppled President Makarios, and the Turks responded by sending across battleships and tanks. A separate state in Northern Cyprus was born in 1983, a Green Line dividing a once united nation.

Walled future

Dispatches from the world's last divided capital

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NICOSIA BEYOND BARRIERS
Voices from a divided city
256pp. Saqi. Paperback, £12.99.
978 0 86356 674 5

Nicosia Beyond Barriers, an anthology of work by forty-nine writers, sets out to remap Cyprus. In place of Durrell and Thubron's white-male perspectives, these pieces of fiction, poetry and journalism offer a cast of diverse narrators: a wall painting that watches selfie-thirsty Instagrammers during the day and lovers having sex against its surface at night (Erato Ioannou's "Painting in the Wall"); a settler from Cambridge who witnesses political meltdown in 1955 as locals throw stones at British civil servants, her "country's vehicles quickening away with smashed windscreens" (Anthe Zachariadou's "Nicosia: Whispers of the past"); and a corpse recollecting Nicosia's calm beauty before becoming "a stone in the wall of this city, and "growing roots and tendrils" (Lisa Majaj's "Ghost Whispers at the Armenian Cemetery").

Walls, barbed wire and barrels dominate these tales of Nicosia, the world's last divided

capital, and contributors fruitfully explore its Forbidden Zone and artificial divisions. "Neither side wants passports from the cats", complains the speaker in "Ledra Street Crossing", a fine poem by Rachael Pettus: "They stroll past the queues / and jump the barricades". Northern Cyprus's shift to the Turkish time zone in 2016 (Turkey is the only country to recognize the state) provides comedy in Argyro Nicolaou's light-hearted story "A Waste of Time", about a Greek-Cypriot missing his date with a Turkish girl because he doesn't realize the time is different over the border. Sherry Charlton, in a personal essay, recalls "Nicosia Through the Eyes of a Child": cold stone floors and "a must smell" of a house on Scra Street, wooden shutters keeping its rooms cold in summer and geckoes scuttling along walls of the multi-ethnic quarters. Alev Adil's "Fragments from an Architecture of Forgetting", a Freudian analysis of memory and selfhood, describes the border as an "abject septic scar"; others explore gay cruising grounds (Stavros Stavrou Karayanni's "Gardening Desire"), non-binary locals (Despina Michaelidou's "My Name Is Queer") and the once "synchronous and sonorous" coexistence of the "muezzin's tall tower" and the "church's arching dome" (Marianna Foka's "First Call").

Divisions often provoke myopia and nostalgia, but this book is perceptive and peppered with fresh detail. In an interview with Tinashe

Mushakavanhu, Chigozie Obioma, a former resident of the island, reveals that buses stop running at 6pm in winter. Meanwhile, Sevina Floridou notes in a chilling aside in her piece "Small Stories of Long Duration" that "traitors" were punished by snipers in the 1950s. In "The Story of the Dead Zone", Yiannis Papadakis explores the history of a riverbed that Greek Cypriots called "Turd-carrier"; it was covered up by a road for hygiene reasons after the British takeover of Cyprus in 1878. As time passes, it reverts to being the centre of the sewerage system, "a project of mutual benefit" where Turks and Cypriots "came together in their joint handling of excrement".

Literary Agency Cyprus, a women-led writing initiative, organized workshops to produce this fine if uneven collection. Changes in narrative voice, tone and genre occasionally make reading these disjointed pieces a challenging undertaking. For an outsider, Durrell's *Bitter Lemons* remains the most poised portrait of Cyprus, sixty-two years after its publication; but *Nicosia Beyond Barriers* represents its modern texture more realistically. There is an overtly political angle to these contributions; in ways large and small, they question political orthodoxies about Cypriot identity, and the focus is often on ethnic and sexual minorities, the silenced and the forgotten. A fractured, postcolonial crossroad that is "European, but not quite", but also Muslim and Mediterranean, Cyprus can, according to the editors, one day become "transnational".

Not yet though. As tensions rise between Ankara and Nicosia over an oil-drilling venture in the north, Cyprus remains polarized. Populists divide and conquer elsewhere, and Nicosia is much less an oddity today, and perhaps more of a model for the world's walled future.

Oscar Wilde's reply to a customs officer on entering the US in 1882 that he had nothing to declare but his genius may have been apocryphal. But half a century earlier, in 1836, Franz Liszt and George Sand did jokingly fill in a hotel declaration form about their status as travellers in Chamonix, with Sand listing her place of birth as "Europe". Wilde, Sand and Liszt lived in the century which first saw the European state apparatus try to regulate migration. The first British law about the regulation of migrants, for example, was the Aliens Act of 1793, drafted under Pitt's government in a time of anxiety about the influx of French refugees from the Revolution: were they worthy of British compassion or could they amount to a fifth column sent to radicalize this side of the Channel?

Moving half a century forward from Oscar Wilde we reach a very different stage in the history of European migration, the chaos of displaced peoples, exiles, refugees and those being repatriated at the end of the Second World War which forms the opening section of Peter Gatrell's compelling book. Where Wilde and Liszt were individuals responding playfully to migratory regulation, the hundreds of thousands displaced in 1945 were subject to the mobilization of vast resources and logistical nous directed at moving peoples to suit governmental dictates as much as personal desires. The regulation of migration had become a vast apparatus of surveillance that controlled bodies and cultures in a way previously unimaginable.

Sausages and kebabs

A continent's response to immigration

ROBERT J. MAYHEW

Peter Gatrell

THE UNSETTLING OF EUROPE
The great migration, 1945 to the present
548pp. Allen Lane. £30.
978 0 241 29045 3

The Unsettling of Europe traces, with extraordinary thoroughness, seven decades of this migratory regime. Gatrell's broad narrative is fairly straightforward: after the great upheavals of the immediate postwar period, a permissive time in which Western European nations encouraged immigration for economic purposes took hold in the 1950s and 60s, this being mainly from other countries in Western Europe and by means of internal migration in Eastern Europe. Recession in the early 1970s led to a hardening of attitudes towards migrants, while the collapse of the communist bloc in the early 1990s led to another great phase of uprooting and re-sorting on a scale not seen since 1945. One consequence of the collapse of the communist states was still further tightening of the European Union's rules regarding migration. Where historians often struggle to narrate the recent past, in Gatrell's

case the historical perspective he brings allows him to show in stark relief the shape of the current migration regime in Europe. The European Union wants to allow full freedom of movement within the Schengen area but can only do so with an ever more absolute border enclosing that area; porous national borders are predicated on the hardest of continental barriers to entry. This has led to what might be called the "geographical outsourcing" of migration control, with the EU offering states on its borders generous packages to host refugee camps. As a result, most modern migrants to Europe in fact never reach its borders, although those who do draw the headlines and have also led states within Europe such as Austria and Hungary to reimpose internal migratory controls.

At one level, *The Unsettling of Europe* is rather repetitive. It's no fault of Gatrell's narrative, but the lines of anxiety about migrants, imagined as "floods" and "drains", as spies and spongers, and the paradoxes of governmental responses to these anxieties – tough rhetorics of control vitiated by economic arguments for admission – recur throughout the decades with astonishing fixity. The residents of the Greek island of Chios feared that Turkish refugees in 2017 were a covert Mus-

lim incursion working for rather than fleeing the regime of Recep Erdoğan, in ways similar to Pitt's fears about French refugees 225 earlier. And if Pitt's supporters also feared the French corruption of British cuisine, the German response to Turkish *Gastarbeiter* in the 1960s was the same: "Bockwurst statt Döner", sausages not kebabs. And yet Gatrell deftly enlivens his narrative by refusing to remain focused exclusively on governmental vacillations about, and popular hostility to, migrants. Throughout his book, attention is paid to the voices of migrants themselves and to the response to migration in the creative arts with a particular focus on cinema, thereby recognizing that migration is a cultural as much as a socio-economic phenomenon, and that brute realities only make sense when mediated through the framings of all participants.

Gatrell offers a fascinating, humanizing chapter on the burial and religious practices of migrants in contemporary Europe, these being the life experiences where migrant peoples feel the most painful choices are to be made about assimilation, identity and home. This voicing of individual migrants' lives stands in stark contrast to the picture painted of present EU policy towards migrants. Where wealthy migrants can buy their way into the Schengen area with ease, the poor are left adrift, sometimes literally, the flotsam and jetsam of the apparatus of regulatory control. Seventy-five years after the Second World War, if we echo George Sand's declaration of Europeanness, is this a badge of cosmopolitan honour or a mark of exclusionary shame?