

Panos Kokkinopoulos' Three-Act Narrative: Familial Triangulation, Line of Flight, and Reterritorialization in *10h Entoli/10th Commandment*

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ABSTRACT

This paper focuses on the narrative style of Panos Kokkinopoulos' most popular television project 10h Entoli/10th Commandment (2004-2007 and 2015, ALPHA TV), which has largely reinvented the narrative of the crime series within the context of Greek television. As Kokkinopoulos' protagonists are portrayed as suffering individuals under the regime of the normative family and isolated within the domestic sphere, this paper suggests that the triangulation of their marital/familial unions, the depiction of crime as a movement of deterritorialization, and the subsequent reterritorialization trap their desire within the oedipal structure. Moreover, the paper will also examine the three-act structure of this nonlinear narrative, and the ambivalent ways in which generic type characters are constituted within a specific sociocultural context.

KEYWORDS

Deleuze & Guattari

desire

generic type characters

line of flight

oedipal triangulation

Panos Kokkinopoulos

INTRODUCTION

After the enormous popularity of his mystery/crime fiction series such as *Anatomia Enos Egklimatos/Anatomy of a Crime* (1992-1995, ANT1), *Dipli Alithia/Double Truth* (1997-1998, ET1), *Nihterino Deltio/Late Night News* (1998-1999, ET1), *Kokkinos Kiklos/Red Circle* (2000-2002, ALPHA), *10h Entoli/10th Commandment* (2004-2007 and 2015, ALPHA), *3 Nomos/3rd Law* (2009-2010 MEGA), *Ou Fonefsis/Thou Shalt Not Kill* (2018-, OPEN TV) and dark comedies such as *Mavra Mesanihta/In The Dead of Night* (2008-2009, MEGA) and *Ah...ke na'xeres/If Only you Knew* (2002, ALPHA), Panos Kokkinopoulos has succeeded in establishing a personal, dark-narrative style on Greek Television. The focus of this paper, however, is solely placed on *10th Commandment*, a series based on an inventive format of a cinematic genre amalgamation, along with an experimental attempt to blend the domestic and the social sphere, the victim and the offender, the motives and the causes behind every crime. This distinctive format also calls attention to narrative efficacy by inventing recurrent leitmotifs related to the protagonists' features and by shaping patterned characters, who I will identify later on as "generic types". Special attention is also given to Kokkinopoulos' unique cinematic techniques and elements such as the dramatic device of monologue or soliloquy, his insistence on indoor shooting, and an insistence on the state of familial and marital unions.

Although *Red Circle* displays some of these features as well, its narrative at times follows the third-person perspective of detective fiction – for example, the first episode of *Red Circle* revolves around a detective character who attempts to solve a murder case. In *10th Commandment*, though, the excitement of detection is lacking, all episodes are freestanding, and there is a wider range of cinematic devices and genres. Moreover, as will be shown later on, the focalization of the narrative is determined by the diegetic use of the camera, the exemplary use of montage, and the locus of dramatic action.

But along with the invigorating techniques he brings, Kokkinopoulos' claustrophobic scenes reveal a solitary confinement, and an inability to break free from the domestic sphere which appears to be the one-and-only locus of dramatic action. This feature leads towards a broader discussion of the representation of the normative role of the family in capitalism which,

because of its isolation from society at large (...) traps desire in a very restricted system of reproduction. (...) Social life outside the family is rife with variegated social rules that the nuclear family reduces to just three: child, mother, and father (Holland 2005: 56).

Therefore, Kokkinopoulos' series can be seen as a paradigmatic case of familial triangulation, a conceptual domain within the work of Gilles Deleuze and Felix Guattari. Their remarks on psychoanalysis can prove to be a useful tool with which one can approach the depiction of crime as a moment of deterritorialization, an instant breakage from the oedipal triangulation, and the point where the victim becomes the victimizer and vice versa; "the one at the end of the other like the two ends of a stick in a non-decomposable space" (Deleuze & Guattari 2009: 76).

In more than one ways, Kokkinopoulos is obsessed with family. In *10th Commandment* crimes are not gender-based, but related to kinship and thus committed by a husband or a wife, a father or a mother, a son or a daughter. There is always a familial determination that is posited as prior to any other: the familial reduction. Family is what determines the crime in all its aspects: its conditions at large, the specific time and place within which it is about to occur, its causes, the absorbing of its effects – everything happens within a familial environment, for or against a family, while all relevant acts are perpetrated by family members. Family in Kokkinopoulos' work is the foundation of his fictional universe. There is at least one profound oedipal triangle even in the episodes where there is no family directly involved. The Oedipus complex, which can be summarized as the child's unconscious sexual desire for the opposite-sex parent and the possession of hateful feelings towards the same-sex parent, has been a controversial concept since Sigmund Freud introduced the term in his book *Interpretation of Dreams* (1899). In psychoanalytic theory, this triangle (daddy-mommy-me) orchestrates the subject's relationships in adult life and perpetuates the repression of desire in adult life. Against this approach that associates desire with the lack of a real object, Deleuze and Guattari suggest a positive desire that turns towards multiple objects and flights.

As I discuss later on in more detail, in *10th Commandment* there are certain roles or patterns that are repeated again and again – to the extent that, if questions of content are by-passed, what emerges is the reproduction of a formal structure that in itself remains intact under any circumstances: Oedipus. Within this context, Deleuze and Guattari identify three major planes of structuration: "Oedipus as the imaginary reterritorialization of private man, produced under the structural conditions of capitalism, inasmuch as capitalism reproduced and reviews the archaism of the imperial symbol or the vanished despot" (Deleuze & Guattari 2009: 310).

Not even a conventional daddy-mommy-me triangle is necessary to identify all three planes in any given episode. Take for example the one titled *Horis*

Epistrophi/Without Return. It revolves around the theme of alcoholism and, at first glance, the familial conflicts (between husband and wife, husband and his brother, husband and his parents) seem to be secondary to this problem – soon enough, however, we realize that precisely the opposite is the case: the male protagonist's familial conflicts are due to/caused by his alcoholism. When did the protagonist start drinking? After the death of his mother. Where does he drink? Privately, at home. Why does he drink? To bear the structural conditions of capitalism — the absence of his father, the judgement of his brother, the contempt of his boss. And in what instances do we notice heavier drinking? When his father dismisses him, that is, when his boss fires him, and when his wife threatens to leave him – in short, when the viability of the oedipal structure is in danger. His wife is his mother. She even tells him: “I’m not your mother!”. His brother is his father and this paternal identity expresses what Deleuze and Guattari term as “a double bind, the simultaneous transmission of two kinds of messages, one of which contradicts the other” (Deleuze & Guattari 2009: 78). He first tells his brother’s wife: “he loves you, stay with him, help him”. And then he says: “he cannot be helped, if you stay with him, you’re finished”. The familial reduction is constantly reaffirmed on all sides: there is no escape. Where does Oedipus end? Is it ever brought to its limit? And what would that mean exactly?

The most productive way to approach these questions is through the concepts of deterritorialization and reterritorialization, mainly because both processes happen simultaneously, even though they remain qualitatively different. Deleuze and Guattari develop the distinction throughout their collaborative work, both in terms of its theoretical construction and in the range of its applications, and the two terms have come to be among the most well-known buzzwords of their technical vocabulary. They can be summarized by arguing that deterritorialization produces difference and reterritorialization is synonymous with the abolition of this difference. As a result, deterritorialization is of various kinds, while reterritorialization is essentially one and the same operation. Deterritorialization might be absolute, which means that deterritorializing elements connect with each other and work a single line of flight.

It can also be relative, when its deterritorialized element fails to escape from a subsequent reterritorialization (Patton 2006). Two points need to be stressed here: firstly, relative and absolute deterritorialization are not separate stages, but remain interconnected at all times; absolute deterritorialization only occurs through a relative one, while relative deterritorialization operates under the horizon of an absolute, and secondly, reterritorialization as an original operation does not express a return to the territory – which is an important reminder about how the spatial

coordinates might be altered after a reterritorialization, with the territory itself reduced, expanded, destroyed or simply left behind for a new one; the return rather is to the structural relationships that operate as a governing principle.

Now how are these terms to be used in the case of *10th Commandment*? Is a given subject deterritorialized enough, does it arrive at a point that Oedipus can't reach? Or is it somehow reterritorialized by Oedipus, brought back to its influence, its law, its structure? Navigating these questions means nothing other than following the internal logic of the series, from the nature and use of its technical characteristics (examples) all the way to its theoretical implications.

PANOS KOKKINOPOULOS' UNIQUE NARRATIVE STYLE

To conceive the genuine diversity of Kokkinopoulos' narrative style it is important to move towards a genre classification by analyzing the way in which the director combines different cinematic elements and storytelling techniques that have left an imprint on Greek television.

To begin with, on the website of ALPHA, the broadcaster of *10th Commandment*, the series is classified under the detective/crime fiction genre. Yet, Kokkinopoulos' crime stories are blended with cinematic elements from genres such as romance, horror, action movies, and drama. Much like forensic series, the director aims to investigate and understand the psychological motives of the criminal and shed light on every aspect of the crime – a result of which is the use of interrogation practices as a means of questioning the suspect or the victim. This personal testimony, interspersed with suspense-laden flashbacks, reveals the motives behind the crime, as well as the characters' personal histories. At the same time, it deviates significantly from crime series patterns since there is no detective character and the *whodunit*¹ aspect does not appear to bother the viewer at all.

Moreover, there are a few subversive dark comedy episodes in which Kokkinopoulos blends disturbing humor with death. All dark comedy characters are what Styan defines as *comic-pathetic heroes* (Styan 1968: 269); characters who hardly make ends meet and decide to change their lives following unlawful deeds. After a series of tragicomical incidents, they either manage to delude their adversaries and live happily ever after (*I Apagogi/The Kidnapping*) or they are caught up in their own web, ending up dead (*Mparouti/Gunpowder*) or in prison (*Na Ta Poume?/Shall We Sing the Carols?*). The director highlights the dark comedy features by using awkward camera zooms ins, mainly on faces, and mixing low and

¹ "Whodunit" is a sub-genre of crime fiction the focus of which is on who committed the crime.

high angle shots, (*As Opsete I Vula/Blame it on Voula*) in grotesque ways that, eventually, trivialize death scenes. For instance, in one of the most morbidly humorous episodes (*Epi Mateo/In Vain*), the death scene is quite absurd; the main characters, *Fanis*, *Lukia*, and *Simos*, are wrestling one another after a money dispute when *Fanis* shoots his own foot and then fires in the air. The spectator follows the camera's gaze, which in turn goes after the ostracized bullet's frenzied route on the walls. At the same time, *Lukia* is yelling "Be careful, you moron, you might kill somebody" and shortly after, *Fanis* collapses into their arms with the bullet in his forehead.

The movement of the camera is central and substantive to the narrative since it controls and guides the viewers' gaze. The based-on-true-events stories, the found footage film techniques, and the use of handheld cameras (see also Turnbull 2010) create a documentary film style. At the same time, the unstable effects of the outdoor scenes (Reyes 2015) and the opening murder sequences – which build-up anticipation and suspense – follow the conventions of the horror film. For Rødje, any recording device with an intense presence in a film is an *intra-diegetic camera* (2017). In *10th Commandment*, the fighting and chasing scenes, usually taking place shortly before the crime, are recorded by shaky intra-diegetic cameras (this is apparent for example in the episode *Skotini Thalassa/Dark Sea*) that seem to participate in the action. In the episode *Se Argi Kinisi/In Slow Motion*, the role of the camera becomes more dramatic, since the protagonist confesses to his own camera (the footage from his personal recording device is in black-and-white) the plan to kill his wife and commit suicide afterward. In *10th Commandment*, there are certain plots revolving around social taboos, like suicide, use of drugs, incest, adultery, and rape but the directors' focus is always internal, nailing every tension to the familial and marital unions. To portray these characters, the cinematic narrative borrows leitmotifs, such as the-burdened-by-fate person, which primarily derives from the genre of female melodrama (Brauerhoch 1995). Indeed, the figure of the *suffering mother* is a recurrent theme in the series; the mother who lives with an unfaithful husband, the mother who stands up for her children against their violent father, or the burdened mother of a criminal or a drug user.

The relationship between a *mise-en-scène* aesthetic and the emotional engagement of the spectator has been thoroughly discussed at least since Thomas Elsaesser's (1972) insightful approach of Douglas Sirk's films. Music, for example, a key feature of the melodrama, orchestrates, as Lynne Joyrich explains, "the emotional ups and downs and underscores a particular rhythm of experience" (1988: 131). To assert the drama as the ultimate domain of being, Kokkinopoulos employs props, music, and lighting features related to melodrama. The dark and ominous soundtracks, by

now famous in themselves, are considered the benchmark of the series. Especially, the director's musical choices which now appear on track lists on YouTube, along with the massive popularity of the bands *Madrugada* and *The Dark Heart Procession* in Greece can be read as an outcome of the viewers' emotional investment on the series. Furthermore, the high-contrast lighting technique escalates the dramatic tension – as, for instance, in the opening sequence of the episode *Se Vathia Nera/In Deep Waters* (Part 1) where, due to the car's dazzling high-beam lights, one can only perceive the running figures of the characters. Moreover, in the episode *To Lathos/The Mistake*, the protagonist accidentally kills one of his clients (instead of his wife), as a result of poor lighting in his office. The psychological effects that can be associated with color are also quite apparent in the episode *Krimeni Alithia/Hidden Truth*, where the director uses black-and-white and blue filters to signify both the attack to the victims and the confession of the attackers, while for the opening sequence he uses red and green filters, which are traditionally employed to portray revenge-murder scenes.

By classifying the main features of the series into cinematic genres it becomes easier to codify the narrative conventions and identify the protagonists' traits. In addition, by following Fredric Jameson's claim that "the essential raw material of any social representation is bound to be that of social types as well as generic types (like the 'protagonist') as well as psychological ones" (2015: 241), my focus is on the character's arenas of struggle within the socio-spatial matrix. In the melodrama analysis, I approached the idea of the generic type of the eternally suffering mother/female, a constitutive unit of that specific genre. In the same way, in *10th Commandment*, the director has to choose from a range of "stock", patterned characters that help him render the narrative effective with a great economy of means (introduction of the characters, description of the situation, etc.).

THE THREE-ACT NARRATIVE: SKELETAL STORIES AND A TYPOLOGY OF CHARACTERS

At this point, a classification of the main characters may serve as a useful means towards extracting a typology of Kokkinopoulos' generic types. I use the term "types" as defined by Brian Alleyne, who distinguishes them from cinematic characters and refers to them as "recurrent characters that enable easy recognition based on shared cultural codes" (Alleyne 2019: 10). These cultural codes underlie the characteristics of the patterned generic types as they place them within a very specific sociocultural context. For example, the episode *Thema Timis/Matter of Honour* mirrors a traditional Greek family: the father is an oppressive military-man, his wife is an emotional and prudish woman, and their daughter is a kleptomaniac who struggles with depression. There are multiple familial triangles (oppressive

father-submissive mother- oppressed child) that seem to foreshadow the upcoming murder; an unfaithful partner, a burdened mother, a maltreated child, a jealous husband, a deceptive woman.

Apart from these triangles, there is a second outstanding category, that of the vengeful people who seek justice for past abuse. The claim for a patterned and stereotypical cast of characters is further amplified by the fact that these individuals are mainly women. This type of “stock character” comprises the most significant category, since it is only in the episode *Oftalmos Anti Oftalmou/An Eye for an Eye* that a man seeks revenge for past mistreatment, while roughly one out of five episodes is related with vengeful women. What is more, in many cases – usually rapes and situations of degrading treatment –, women team up with each other, pursue, and eventually murder their molester.

The director also follows the popular literary trope of “the attractive but deceptive woman who seduces (...) and uses male[s] to get things she needs, hurting – sometimes killing – [them] in the process” (Nicholson 1992: 365). In fact, the deceptive female’s representation overcomes the threshold of 10%, whilst the depiction of the cunning male is noticeable only in three episodes (*Efkolo Thima/Easy Victim, En Lefko/Carte Blanche, and XXsmall*).

Additionally, Alekos Sissovitis, a personification of macho masculinity on Greek television, is the main character in four episodes (*Se Vathia Nera/In Deep Waters, To Lathos/The Mistake, Epi Hrimasi/For Money, Horis Eleos/Without Mercy*) all of which portray him as an ultramasculine man who murders his partner out of delusional jealousy. Indeed, throughout the series, pathologically jealous people are usually played by men. In fact, fifteen men murder their partner due to extreme envy, while only four women – in the episodes *To Oros tou Kronou/The Mountain of Kronos, O Tihos/The Wall, Menades/Maenads, 18-C* – do so.

Under this prism, and after adding up the focal character features (family, victim, victimizer) of each episode, a typology of the generic types is formed and it appears to be compatible with a specific patterned storyline. For example, the episodes *Spasmeni Kukla/Broken Doll, Isvoli/Invasion, Pliromi/Payment, and Timoria/Punishment* comprise the patterned characters of vengeful rape victims and follow a recurrent plot which entails revenge justice by killing their sex attacker. Based on the frequency of these recursive characteristics and plotlines, and by grouping them all together, six categories of generic types emerge: The Submissive Mother, The Oppressive Father, The Oppressed Child, The Jealous (Male) Partner, The Cunning Woman, and The Vindictive Woman.

Submissive Mother	Oppressive Father	Oppressed Child
<i>Apli Ikogeniaki Istoría / Simple Family Story</i>	<i>Apli Ikogeniaki Istoría / Simple Family Story</i>	<i>Apli Ikogeniaki Istoría / Simple Family Story</i>
<i>I Simfonia Tu Ematos / The Blood Agreement</i>	<i>I Simfonia Tu Ematos / The Blood Agreement</i>	<i>I Simfonia Tu Ematos / The Blood Agreement</i>
<i>Atihima / Accident</i>	<i>Se Proto Vathmo / First Degree</i>	<i>Klistes Portes / Closed Doors</i>
<i>Prostatevomena Meli / Dependent Family Members</i>	<i>Enoho Mistiko / Guilty Secret</i>	<i>Se Proto Vathmo / First Degree</i>
<i>Lathos Kinisi / Wrong Move</i>	<i>Atihima / Accident</i>	<i>Enoho Mistiko / Guilty Secret</i>
<i>Tehniki Pini / Technical Foul</i>	<i>Prostatevomena Meli / Dependent Family Members</i>	<i>Tehniki Pini / Technical Foul</i>
<i>Psithiri / Whispers</i>	<i>Lathos Kinisi / Wrong Move</i>	<i>Ikoniki Pragmatikotita / Virtual Reality</i>
<i>Mana / Mother</i>	<i>Ikoniki Pragmatikotita / Virtual Reality</i>	<i>Psithiri / Whispers</i>
<i>Thema Timis / Matter of Honor</i>	<i>Tehniki Pini / Technical Foul</i>	<i>Thema Timis / Matter of Honor</i>
<i>Lefko Pouli / White Bird</i>	<i>Psithiri / Whispers</i>	<i>Lefko Pouli / White Bird</i>
	<i>Mana / Mother</i>	
	<i>Thema Timis / Matter of Honor</i>	
	<i>Lefko Pouli / White Bird</i>	

Fig. 1a: 10th Commandment episodes' categorization depending on the features of the patterned characters.

Jealous (Male) Partner	Deceptive Female	Vindictive Female	
<i>Se Vathia Nera/In Deep Waters</i>	<i>Oinos Enohis/Wine of Guilt</i>	<i>Ena Lepto Argotera/A Minute Later</i>	<i>I Hara ton Zoon/The Joy of Animals</i>
<i>Se Steno Ikogeniako Kiklo/Within a Close Family Circle</i>	<i>Epikindina Pehnidia/Dangerous Games</i>	<i>To Proxenio/The Arranged Marriage</i>	<i>Gatopagida/Cat Trap</i>
<i>To Lathos/The Mistake</i>	<i>Cherchez la Femme</i>	<i>Nikokiremenes Dulies/Neat Business</i>	<i>To Dasos/The Forest</i>
<i>Methi/Intoxication</i>	<i>Epi Mateo/In Vain</i>	<i>I Apagogi/The Kindnapping</i>	<i>To Spiti/The House</i>
<i>Oute Gata Oute Zimia/No Harm No Foul</i>	<i>Asfalia Zois/Life Insurance</i>	<i>Epikindina Pehnidia/Dangerous Games</i>	<i>Krimeni Alithia/Hidden Truth</i>
<i>Epistrofi/Return</i>	<i>Mesotihia/Parting Wall</i>	<i>Spasmeni Kukla/Broken Doll</i>	<i>Siopi/Silence</i>
<i>Metaxi Filon/Between Friends</i>	<i>Na Ta Pume?/Shall We Sing the Carols?</i>	<i>Isvoli/Invasion</i>	<i>Face</i>
<i>Kathodos/Descent</i>	<i>Boomerang</i>	<i>To Simadi/The Mark</i>	<i>Katharsi/Catharsis</i>
<i>Horis Eleos/Without Mercy</i>	<i>En Lefko/Carte Blance</i>	<i>Pliromi/Payment</i>	<i>To Horafi/The Field</i>
<i>Anepithimitos/Unwanted</i>	<i>Ta Genethlia/The Birthday</i>	<i>Timoria/Punishment</i>	<i>Fotia/Fire</i>
<i>Emmoni/Obsession</i>	<i>As Opsete I Vula/Blame it on Vula</i>	<i>Arravoniasmata/Engagements</i>	
<i>Epi Hrimasi/For Money</i>	<i>Kalinihta /Goodnight</i>	<i>Pagomeno Vlemma/Cold Gaze</i>	
<i>Metalipsi/Eucharist</i>	<i>Tria/Three</i>	<i>Orea Kimomeni/Sleeping Beauty</i>	

<i>Focus</i>	<i>Orfani Mitros/Motherless</i>
<i>Ekdikisi/Revenge</i>	

Fig. 1b: 10th Commandment episodes' categorization depending on the features of the patterned characters.

To reinforce the idea of generic types, I established a narrative codification based on the psychological orbit of the protagonists and the climax of the plot. To begin with, every episode has an opening sequence, usually a death scene, followed by the opening credits and a random day in the life of the victim or the victimizer. These introductory scenes familiarize the viewer with the characters, establish their identities, and explore their lives in a preliminary way. The Second Act is related to the crime scenes mentioned above that now appear revised and more detailed as the outcome of a logical scene order. That being said, the sporadic death scenes throughout a given episode can be defined as the coding units of the Second Act. It is worth mentioning that both Acts coexist with sneak previews from scenes of the third and final stage. The recurring flashbacks function as a plot device that stands at the confluence between the past (normal) life and a deadly ending, or the post-traumatic feeling of being unsettled, startled, agitated. They are also used as the victim's or the perpetrator's recollections that reveal hidden parts of the plot, and help the viewer follow the nonlinear progression of the narrative. But what are these recollections about? And how do they guide the viewer through the narrative?

The answer can be found in the Third Act which consists of the confession scenes and the use of the dramatic devices of monologue and soliloquy. The shape of the plot is not linear, but the narrative follows the rules of causality. Therefore, the story unfolds into a cause-effect chain and it is inside these bounds that the crime happens. The First Act can be envisioned as the foundational layer of the cause: domestic violence, drugs, adultery, envy. Indeed, returning to the series' website we read precisely about these emotions; "stories about undue feelings. About denial, anger, remorse, depression, tolerance" (ALPHA). In the Second Act, the effect, already promised in the presentation of its cause, arises: the crime, the outburst, death. Yet, in-between these interacting systems lies the Third Act always rooted in the present, which usually takes place in an interrogation room, where the protagonists reconstruct, describe, and confess the escalated progression of a "wrong" turn in their lives. It is important that switches to past events indicated via flashbacks should not break the act down. Instead, with the exemplary use of the

montage, they actually complete the narrators' verbal gaps with the visual clarification of their deeds.

Under this light, we can now consider the stable plot foundations and the predictable narrative structure to be features of a *master plot* which is defined as a set of "recurrent skeletal stories that are widely circulated in a culture and used to craft identities and histories in that culture; the skeletal story is a guide to arrange events into an actual story, a framework to plot these events" (Alleyne 2019: 10). Indeed, *10th Commandment* is culturally specific, not only because it often deals with traditional Mediterranean values, such as honour (Safilios-Rothschild 1969) that ascribe to it a socio-anthropological basis (i.e. *Kath 'Odon/On the Way, Thimos/Anger*), but especially because the director reconstructs popular crimes (*The Satanists of Pallini, Stella Vagenas's case, Maria Sampanioti's poisoning case, Kostas Passaris's case, Kiriakos Papachronis's case* etc.).

DESIRE AND THE THREE-ACT NARRATIVE WITHIN THE DELEUZOGUATTARIAN CONTEXT

The three-stage narrative approach is a useful tool to identify the recurrent themes and classify the generic types of Kokkinopoulos' characters. Adapting this analysis to the context of the deleuzoguattarian work, the concepts of familial triangulation, lines of flight, deterritorialization, and reterritorialization appear analytically valuable. Desire is the entry point for unfolding all three notions. As Paul Patton has summarized, desire, within the deleuzoguattarian context, should be understood as a primary active force rather than as a reactive response to an unfulfilled need. "It is productive", Patton writes, "in the sense that it produces real connections, investments and intensive states within and between bodies" (Patton 2002: 70). When we speak of Oedipus, then, we speak of a certain configuration of desire, an economy of desire that deprives it of its positivity and its social investments, reducing desire within the circular movement of the familial structure. Deterritorialization or a line of flight is the process by which particles of desire escape or turn against this structure. Reterritorialization is the operation by which the same particles return to the nest, re-captured by the same forces.

Kokkinopoulos' characters are battling with their desires which are always portrayed as harmful. In the case of adultery, for example, the fornicators' desire is paired with sexed corporeality – they are suffering from an unbridled passion for the flesh. Addictions (alcohol, drugs) are also reinforced by the deadly desire of escapism, a subjective force that possesses individuals and leads them towards crime or death. The title of the series *10th Commandment*, translated as *the Tenth Commandment* "You shall not covet" is also telling of the centrality of the notion of

desire. Along with the voiceover of the opening credits (“there is no turning back if you break *the Tenth Commandment*”), it is suggested that desire and lust have a catastrophic and irreversible impact on people’s lives.

First Act: The Oedipal Triangulation

The director places these lethal forces in a familial milieu, inserting “desire into triangulation, and prohibits desire from satisfying itself within the terms of the triangulation” (Deleuze & Guattari 2009: 87). Especially in episodes about addiction and social stigma, the dysfunctional familial or marital relations are depicted as the cause of an unwanted effect: death. Let’s consider the example of the episodes *Mana/Mother* in both series *Red Circle* and *10th Commandment*. The plots are identical and correlate with the generic types analyzed before; a burdened submissive mother, married to an austere husband, who kills her drug addict son after a conflict. Both episodes are interpreted only within their social context and serve as great examples of how “identities depend on their society, on other people’s opinion of them, and the most important thing for them is to keep up the façade of an honorable, typical family flawless” (Pippo 2009: 67). This is exactly what one can grasp from Varvara’s (the mother in *Red Circle*’s episode) utterances when she expresses her concerns about her younger son; “Our son a drug addict? How is that possible? We are a prudish family, I go to church every day!” Furthermore, when the older son informs the father about the younger brother’s addiction and advises him to contact a treatment center, the father responds: “I’m taking him nowhere! So what? Do we all have to pay for what he does?” implying the social condemnation that accompanies the family of a drug addict. After that conversation, he locks his son into his room until he’s “clean” again.

Here there is the archetypical daddy-mommy-me triangle that dissolves only by death. For Deleuze and Guattari, family is an agent at the disposal of social production, carving the “recording surface of desire” (Deleuze & Guattari 2009: 120). Once again, the notions of shame and pride, much valued within Greek culture, are noticeable. Throughout the episode, the parents’ feeling of shame guides their motives, utterances, and social deeds. The nuclear household is a locus where the Mommy-Daddy alliance becomes a repressive power against the productive and positive desire of their child. This alliance defines every individual’s life, delimiting between right and wrong, moral and immoral, and following capitalism’s “axiomatic by which it functions, the continual production and consumption of surplus” (Adkins 2007:164).

In the episode, these binaries, as well as the familial representation of the social production, are given through an ongoing comparison between the two brothers.

For instance, while talking with his older son, the father admits “I don’t want this cur (meaning his younger son) to blow my money, I prefer you to take my money”. Here, both sons are represented as individuals assigned by the ethical derivatives of their parents. Of course, these family derivatives mirror the societal norms and thus “the repressive social production is replaced by the repressing family” (Deleuze & Guattari 2009: 119).

Yet, the family is not the only unit that carries out the social derivatives of capitalism. Oedipus is merely “a master key that unlocks every relation, explains every desire” (Adkins 2007:166). As Adkins puts it, “father” can be any individual in authority, while “mother” can stand for any object of desire, whereas the subject is the individual established between these two capitalism warders (2007: 166). In our series, the variables of the triangulation alternate in association with the plot and epitomize the generic types analyzed. For instance, other than the daddy-mommy-me triangle, we witness the husband-wife-lover triangle, the sister-brother-father and so many other combinations that suppress the subject’s desire and ward off their desiring production.

Second Act: Molecular Lines and Self-Destructive Lines of Flight

An unusual combination takes place in the episode *Ekptotos/Overthrown*, where the triangle of Kostis, his girlfriend, and his professor leads the first variable to destruction. Kostis is a genius physics student who dreams of being an acclaimed scientist, but, in his own words, the academic community is incapable of accepting “a villager” like himself. From the first scenes we witness how the structure of society affects his creativity and private life. To be successful one has to follow the directives of Academia which are based on the capitalistic coding of flows; “an objective process that increases accountability, efficiency – even equality – among people” (Veijola & Jokinen 2018: 528). Every time Kostis meets his professor, the latter challenges his capacity as a scientist, largely due to a feeling of insecurity stemming from the possibility of an academic “defeat” from an undergraduate student. When the professor plagiarizes Kostis’ thesis, excluding him from scholarship opportunities, and, eventually, castrating his productive desire, he marks the starting point of Kostis’ destructive line of flight; the student kills the professor and commits suicide. Notwithstanding that this line turns out to be a line of abolition, his desire is nevertheless productive.

Kostis’ line of flight escapes the structure of the assemblage called *University*. An assemblage is a collection of different connections and lines that have a certain character at a given time. For instance, in the episode (*Horis Epistrofi/Without Return*), analyzed in the introduction, one could identify a drinking assemblage that is comprised by the dynamic relations between an alcoholic addiction, domestic

environment, and oedipal relationships. In every assemblage three different lines can be tangled; the molar, the molecular, and the lines of flight (Deleuze & Parnet 2007: 128). The first kind of lines are dichotomic in the sense that they form, stabilize, and control the assemblage identity. On the contrary, the line of flight is a line of absolute deterritorialization which seeks to break the molar segmentations and disrupt the homogeneity of the assemblage. For the French philosophers, this is a line of subjectivity that leaks towards new, positive becomings. Between the two of them, there are the molecular or crack lines, which are more flexible than molar lines and less chaotic than lines of flight. Although molecular lines are supply-segmented, they are collective and tend to move towards change.

The potentiality of Kostis' lines can be analyzed in terms of a multiplicity, a notion which according to Wim A. Christiaens "has roots in the mathematical notion of manifold, specifically the state spaces for dynamical systems exhibiting non-linear behavior" (2014:189). Since Kostis succeeds in solving a difficult mathematical problem, his insightful writings and promising scientific work tend towards the mapping of new territories (Andermatt Conley 2009: 25) within the scientific field.

What a deleuzoguattarian analysis reveals, according to Nathan Jun, "is a constant conflict between reactive machines (e.g. the State-form) which seek to 'overcode' and 'territorialize'; desire, and the various desiring machines (e.g., the nomadic war machine), that seek to 'reterritorialize' themselves along 'lines of flight'" (2011: 97). The protagonist's deterritorialization shapes the Second Act of the plot, where the individual acts against the Oedipal triangulation, breaking free "from structure (...) and resisting the binary machine" (Deleuze & Parnet 2007: 26). Indeed, there are numerous lines of flight that "sweep away selective pressures" (Deleuze & Guattari 2009: 294). In *10th Commandment* those pressures are depicted as prevalent yet hidden burdens within the domestic domain, such as marital jealousy, molestation and parental oppression. The crucial point here is that the lines of flight are mainly destructive. Their instant breakages from what oppresses them "always risk abandoning their creative potentialities and turning into a line of death, being turned into a line of destruction pure and simple" (Deleuze & Guattari 2009: 506).

A better understanding of the two acts can be achieved through the analysis of the episode *Ikoniki Pragmatikotita/Virtual Reality*. The plot is about a girl, Smaro, who lives with her abusive father, Spiros. Her mother, after having experienced multiple incidents of physical and emotional violence in her familial house, abandoned Smaro and her husband to live with her new partner. One day, Spiros finds about Smaro's secret relationship with Panayiotis and forces them to marry. Soon after marriage, Smaro, who is a television addict, realizes that her husband is equally abusive. She

seeks help from her father, but he cannot bear the shame. Television is her escape mechanism because it allows her to dream and feel alive. One night, shortly after watching a horror movie, she kills her husband. After her release from prison, Smaro moves to Athens and becomes an actress.

This episode illustrates a vicious circularity running through familial and marital relationships, but also the director's willingness to represent symbolically their inheritable features. More specifically, the First Act inserts the oedipal triangle (mommy-daddy-lover) that burdens the mother, while the Second Act shows the mother's effort to escape from it. Her runaway should not be identified as an act of absolute deterritorialization, because the movement is more of a stasis from being a pole of this particular triangle than an absolute movement towards new ways of living. In this sense, it is a movement of relative deterritorialization, because she starts a new family with her lover, in which she is now reterritorialized. The intensive scale of these lines is characterized by an essence of equilibrium between rigid molar lines and frenzied lines of flight, while "the deterritorializations are merely relative, always compensated by reterritorializations which impose on them so many loops, detours, of equilibrium and stabilization" (Deleuze & Parnet 2007: 136).

On the other hand, her daughter, the third variable of the familial triangulation, is entering another triangle, that of father-daughter-lover. But when she gets married and her husband is transformed into an authority figure, her desire shifts from him, and her attention is actively attracted by – and devoted to – the television set.

One can notice at this point that all characters are within the context of continuous reproduction of the archetypical familial triangle and portrayed as subjects whose desire is synonymous with lack. This cycle "forces desire to take as its object the differentiated parental persons" (Deleuze & Guattari 2009: 79) and leads the characters' lines. But Smaro breaks the circle when she leaves for Athens to follow her dream, standing against the geometrical organization of the triangle and the circularity of the familial unions. Following Paul Patton, her movement of deterritorialization takes a positive form, because it "prevails over the forms of reterritorialization and manages to connect with other deterritorialized elements in a manner that extends its trajectory or even leads to reterritorialization in an entirely new assemblage" (Patton 2006: 190).

Third Act: The Reterritorialization

Reterritorialization, which rounds off Kokkinopoulos' three-act narrative, occurs after every movement of deterritorialization, when the characters leave the territory or the differential relationships of their previous state to follow a different

path. The insertion of the characters to the oedipal triangle (First Act) and the depiction of their moments of deterritorialization (Second Act) are followed by the confession scenes (Third Act) that reveal the pieces of the plot and point to the offenders' – hidden or implied up to this point – motives. In these scenes, the victim or the victimizer are either interrogated by the police or confessing their crimes to another individual, dead or alive, imaginary or real. The use of the dramatic device of monologue (or soliloquy) and the confessional narrative features serve as a “verbalized acknowledgment that one has committed an action, the ‘truth’ of which the disclosure verifies” (DeAngelis 2018: 155). In this way, the characters experience a moment of reterritorialization along with their movements of deterritorialization, while the director attempts to rationalize their crime which is eventually placed within a very specific context. Triggered by these confessions, Kokkinopoulos inserts the process of reterritorialization and introduces a new link between the spectator and the protagonists by establishing the character as a narrator.

For instance, in the episode *Metalipsi/Eucharist*, Nikitas, a restaurant owner, finds out that his wife, Stella, is cheating on him with Gregor. Nikitas murders Gregor and feeds him to Stella, who is suffering from a mental breakdown after Gregor's disappearance. In the First Act, Kokkinopoulos reveals the main theme of the episode (in this case, adultery), always linked to *The Tenth Commandments*, and familiarizes the viewer with the main features of the characters; Gregor, a sly macho immigrant from Moldavia; Stella, a fiery and delectable woman, and Nikitas, a naive but decisive and methodical person. The Second Act is preoccupied with the crime scenes and defined by the pattern of effect (murder) which is always dependent on the theme of the First Act (adultery). In this episode, the Second Act is triggered by Gregor's murder and Nikitas' deterritorialization as he escapes from the territory of the conventional love triangle. The process of reterritorialization follows Nikitas' crack line and signifies the Third Act, which is further highlighted through flashback confession scenes, in which Nikitas – this time as a narrator – explains his feelings and motives while reflecting on his own character traits. The director's attempt to rationalize the crime is apparent when Nikitas reveals these features by saying to his extremely agitated wife “I shouldn't be like that, I have so many regrets... but, you see, it's the cursed gene! I was born like that; gullible like my father had been catfished several times”. Furthermore, when he admits to her that “he knows everything” but won't break up with her, Nikitas modifies the existing assemblages by changing the power dynamics of the marital union and, eventually, reinstates his position in the marital triangle. In this sense, Nikitas' line could be summarized as a negative one, since a liberating absolute deterritorialization never

takes place because “the deterritorialized element is subjected to reterritorialization that obstructs or limits its flight” (Patton 2006: 288).

In other words, these confessions reposition the subject around an oedipal axis – but why is this repositioning necessary in the first place? The moment of the crime marks the limit of the whole system, not because it is occasionally directed against an oedipal aspect, but because it provides, if only for a short moment, a glimpse to the outside. As the French philosophers claim, “against the walls of the triangle, toward the outside, flows exert the irresistible pressure of lava or the invincible oozing of water” (Deleuze & Guattari 2009: 67). Every crime entails a schizophrenic aspect: you never know what’s coming next – what you’ll need to do to escape, how to cover it up, whether you’ll have to do it again. And this aspect in turn activates a field of potentialities that forces the subject to a direct interaction with a *socius* where Oedipus doesn’t exist by default, but needs to be re-discovered and re-established. The confessions, in all their formal variety, are precisely the means for this oedipal expansion and reterritorialization. They are cathartic, religious moments, for characters and viewers alike, that ensure the minimization of the potential effect of the crime on the oedipal structure. The order is fixed, the institutional power of the family is fully restored. The message is clear: Oedipus persists after the crime, sometimes even after death.

CONCLUSION

Kokkinopoulos’ generic types are inserted into the organic regime of “identity, linearity, unity, determinism, predictability, and totality” (Milovanovic 2007: 64). Their desire is shown to be harmful and their reterritorialization negative – and it is precisely the latter that cuts their lines of flight short. In *10th Commandment*, the vicious circularity of life corresponds to Bataille’s negative ontology where

life becomes nothing but this interior exteriority, a movement of “contagion” that is immanent, not because it is a plenum or a fullness, but because it is, in the manner of Eriugena’s nihil, an immanence of nothing: “Immanence does not suppress the void but only the transcendence of the void (Thacker 2010: 265-266).

The structural core of *10th Commandment* is grounded on the castoridian notion of the social imaginary, which activates significations and “exists as social-historical doing/representing; as such, it institutes and is obliged to institute the ‘instrumental condition’ for its social-historical existence, which are doing/representing as identitary or ensemblist, in other words, *teukhein* and *legein*” (Castoriadis 1987: 249). Kokkinopoulos draws his themes from culturally specific murders and places them in a symbolic order with reference to social reality. The preceding analysis

attempted to demonstrate that, the identities of the characters and their histories are rooted not in some individualistic notion, but in society at large. In other words, every society is seen –borrowing Tovar-Restrepo’s words – as “a product of anonymous collective and its instituting imaginary (...) works on the individual psyche to produce the meaning of the subject” (2012: 54).

Yet Kokkinopoulos’ contribution to Greek television has been manifold as he has not only touched upon the matters of drug use, solicitation, domestic violence, incest, and other taboos, but also defined in his own unique way the narrative of the crime fiction series. That, along with the inventive format and the recurrent use of popular actors, led the way for the upcoming series *3 Nomos/Third Law* (aired on MEGA Channel between 2009 and 2010) and *Ou Fonefsis/Thou Shalt not Kill* (aired on OPENTV Channel). Regarding the progress of his successful format, starting from the last season of *10th Commandment*, the plotline remained largely intact, but the director was mainly interested in the psychological depths of the characters. Their confessions were not just focused on the crime motives. Instead, they were more abstract, borrowing features from philosophical fiction such as reflecting on the purpose of life, moral issues, or certain aspects of human behavior.

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