

Title: The Color of Pomegranates: Difference and Absolute Flow
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Abstract:

This paper argues that Paradjanov's *Color of Pomegranates* may be viewed as an intense expression of ontological difference, particularly in (but hardly limited to) its presentation of the "inner world" of the 18th-century poet Sayat Nova. In itself, the fact that the world is not presented outside the curvature of the protagonist's perception is not necessarily a unique approach to cinematic narration. But rather than simply looking through his eyes, the film places us in a reflective thought process continually fragmented by the flow of time. What results, as I will show, is an aesthetic experience that bears compelling similarities to Merleau-Ponty's declaration that "the being of consciousness consists in appearing to itself," (396) and, to a somewhat lesser extent, Husserl's rather ambiguous comments on the constitution of absolute subjectivity through absolute flow. For Paradjanov this is slightly more complex. Time also appears to work very much in the Deleuzian sense as a force of creative difference where, "[i]t is as though the I were fractured from one end to the other: fractured by the pure and empty form of time"(86). It is at the horizon of this continual fracture and division that we may say the poet's self-reflection and the perpetual differentiation of his various self-projections are activated. So, while a diachronic unity of consciousness throughout the film is undeniable, the fictional subject is not a self-identical embodiment through time. Rather, the poet's consciousness unfolds as an unfixed, albeit central element in a nexus of shifting differential relations.

Deleuze, Gilles. *Difference and Repetition*. Trans: Paul Patton (New York: Colombia University Press, 1994)

Merleau-Ponty, Maurice. *Phenomenology of Perception*. Trans: Donald Landes. (London: Routledge, 2012)