

Open University of Cyprus

Faculty of Economics and Management

Postgraduate (Master's) Programme of Study *Educational Studies*

Postgraduate Master's Dissertation



**Exploring Otherness within and between “Us” and “Them”
through Critical Empathy in Petrovits-Androutsopoulou’s “The
Monsters of the Hill” and Yusafzai and Mc Cormick’s “I Am
Malala”**

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Supervisor

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December 2019

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The present Postgraduate (Master's) Dissertation was submitted in partial fulfillment of the requirements for the postgraduate degree in Social Justice Education Faculty of Economics and Management of the Open University of Cyprus.

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Summary

The purpose of this dissertation is to explore otherness in the books “The monsters of the hill” by Loty Petrovits-Androustopoulos, and “I am Malala” by Malala Yusafzai and Patricia McCormick, which delve into nationalist extremism and religious fundamentalism respectively. The images and the themes depicted in the two books are investigated with the aim of bringing the social and the political to the classroom, and in order to encourage understanding of different others, as part of Intercultural Education. The books are proposed to be taught in a middle school classroom in the context of the literature class, as adolescents constitute the appropriate target group for the exploration of the issues that the books raise. The dissertation serves as an evaluative case study, which is implemented when we deal with cultural constructs, in this case sameness and otherness, and cultural confrontation that takes place between the members of the in-group that are divided on account of their different ideological horizons. Racist dehumanizing practices divide the in-group in the first book, whereas different interpretations of religious beliefs and of participation in public life divide the in-group in the second book. It is suggested that readers are led to critically empathize with different or distant others through both narratives, which generate affective and cognitive forms of empathy. The books also open up possibilities for critical reflection by offering insight into the social and political realities that shape people’s lives. Therefore, the research questions center on the way that the books deal with the images and the notions of sameness and otherness that can lead to critical forms of empathy, which requires the exposure of the power differences that shape people’s cultural logics and lives. The methodology for the analysis of the books draws from the field of Imagology; textual, as well as intertextual and contextual features are analyzed with regard to self-images and hetero-images. Though the analysis shows that the books can potentially evoke empathy in the students, it, nevertheless, disregards their positionalities. For this reason, a pedagogical framework for teaching for critical empathy is proposed, which can be implemented in an actual school setting and ultimately prove or disprove the research hypothesis.

Περίληψη

Σκοπός της παρούσας διατριβής είναι να διερευνήσει τις μορφές της ετερότητας στο μυθιστόρημα της Λότης Πέτροβιτς-Ανδρουτσοπούλου «Τα τέρατα του λόφου», και στο αυτοβιογραφικό έργο της Malala Yusafzai, που συνέγραψε με την Patricia Mc Cormick «Μελένε Μαλάλα», και τα οποία εξετάζουν ζητήματα ακραίου εθνικισμού και θρησκευτικού φανατισμού αντιστοίχως. Οι εικόνες και τα θέματα που αναδεικνύονται αποτελούν αφορμή να εξεταστούν στην τάξη κοινωνικά και πολιτικά ζητήματα, που μπορούν παράλληλα να οδηγήσουν στην κατανόηση του διαφορετικού «άλλου», στα πλαίσια της Διαπολιτισμικής Εκπαίδευσης. Τα δύο βιβλία προτείνονται για διδασκαλία σε τάξεις του Γυμνασίου και στα πλαίσια του μαθήματος της Λογοτεχνίας, εφόσον οι έφηβοι μαθητές είναι σε θέση να διδαχθούν για τα ζητήματα που διαπραγματεύονται τα δύο έργα. Η διατριβή συνιστά μία αξιολογική έρευνα περίπτωσης των δύο έργων, η οποία εφαρμόζεται όταν διερευνώνται έννοιες που αποτελούν κοινωνικές κατασκευές, όπως στη συγκεκριμένη περίπτωση οι έννοιες της ομοιότητας και της ετερότητας, και της πολιτισμικής «σύγκρουσης», που στα δύο έργα λαμβάνει χώρα μεταξύ των μελών της έσω ομάδας, λόγω των διαφορετικών ιδεολογικών προσανατολισμών τους. Οι ρατσιστικές πράξεις αποτελούν αφορμή για το διαχωρισμό των μελών της έσω ομάδας στο πρώτο έργο, ενώ οι διαφορετικές προσεγγίσεις σε ζητήματα θρησκευτικής φύσης, όπως και συμμετοχής στην πολιτική ζωή διαχωρίζουν τα μέλη της έσω ομάδας στο δεύτερο έργο. Μέσα από την ανάλυση των δύο έργων διαφαίνεται η δυνατότητα που υπάρχει να αναπτύξουν οι αναγνώστες-μαθητές πέρα από συναισθηματικές και γνωστικές μορφές ενσυναίσθησης, την κριτική ενσυναίσθηση, η οποία επισυμβαίνει όταν οι αναγνώστες αποκτούν μέσα από την ανάγνωση τέτοιων έργων γνώση του κοινωνικοπολιτικού πλαισίου, που καθορίζει τη ζωή και διαμορφώνει την καθημερινότητα των ηρώων. Κατά συνέπεια, τα ερευνητικά ερωτήματα επικεντρώνονται στον τρόπο με τον οποίο τα δύο βιβλία μπορούν να οδηγήσουν τους αναγνώστες σε κριτική ενσυναίσθηση, η οποία προϋποθέτει τη μελέτη του κοινωνικοπολιτικού πλαισίου, μέσα στο οποίο λαμβάνουν χώρα οι σχέσεις εξουσίας, που μπορούν να καθορίσουν τη θέση των ατόμων μέσα στην κοινωνία. Η μεθοδολογία για την ανάλυση των δύο έργων αντλεί από τη θεωρία της Πολιτισμικής Εικονολογίας, και πραγματοποιείται πρωτίστως στο πλαίσιο των έργων ως κειμένων. Επίσης, η ανάλυση λαμβάνει χώρα στο πλαίσιο του διακειμένων που χρησιμοποιούν οι συγγραφείς, όπως του κοινωνικοπολιτικού συγκειμένου και του ιστορικού πλαισίου που αντανάκλουν οι δύο ιστορίες. Παρόλο που η ανάλυση αναδεικνύει τη δυνατότητα επίτευξης κριτικής ενσυναίσθησης από την πλευρά των αναγνωστών, δεν λαμβάνει υπόψη τη διαφορά θέσης και οπτικής των μαθητών, που θα μπορούσε ενδεχομένως να οδηγήσει σε διαφορετικές αντιδράσεις απέναντι στα δύο έργα. Για τον λόγο αυτό, προτείνεται μία σειρά από παιδαγωγικές προσεγγίσεις για τη διδασκαλία των δύο βιβλίων μέσα στην τάξη, όπως και παρεμβάσεις, τα αποτελέσματα των οποίων θα μπορούσαν να επιβεβαιώσουν ή και να αναιρέσουν την ερευνητική υπόθεση με την εφαρμογή τους στις πραγματικές συνθήκες της σχολικής τάξης.

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Table of Contents

1	Introduction	1
1.1	Migration in the Greek Context	1
1.2	Intercultural Education in Europe and Greece	4
1.3	Purpose of the Study	6
1.3.1	Necessity of the Study	8
2	Theoretical Framework and Review of Literature	11
2.1	Theoretical Framework	11
2.1.1	Identity-Alterity	12
2.1.1.2	Otherness Explored in Cultural Forms	13
2.1.1.3	Stereotypes and Prejudiced Thought	16
2.1.2	Empathy	18
2.1.2.1	Empathy in Social Psychology and Cognitive Neuroscience	18
2.1.2.2	Empathy in Moral Philosophy	20
2.1.2.3	Empathy in Literacy Criticism and Education	21
2.1.2.4	A Critique of Empathy	24
2.1.2.5	Critical Empathy	25
2.2	Review of Literature	27
2.2.1	Multicultural Education	27
2.2.1.2	Intercultural Education	29
2.2.1.3	Intercultural Education in Greece	31
2.2.1.4	Pedagogies of Empathy as Part of Intercultural Education	33
2.2.2	Literature and its Potential for Empathy in Psychological Research	34
2.2.2.2	Literature and its Contribution to Intercultural Education	36
2.2.2.3	A History of Children's and Young Adults' Literature in Greece	37
2.2.2.4	Multicultural Literature in the Curriculum	39
3	Methodology	43
3.1	Imagology as Methodology	43

3.1.1	Method of Analysis	45
4	Analysis	49
4.1	The Monsters of the Hill	49
4.1.1	Textual Analysis	50
4.1.1.1	Plot	50
4.1.1.2	Focalization	51
4.1.1.3	Character	52
4.1.1.4	Culture	76
4.1.1.4.1	Language	76
4.1.1.4.2.	Religion	84
4.1.1.4.3	Homeland	84
4.1.1.4.4	Work Life	86
4.1.1.4.5	School Life	87
4.1.2	Intertextual Analysis	88
4.1.3	Contextual Analysis	90
4.2	I Am Malala	91
4.2.1	Textual Analysis	92
4.2.1.1	Plot	92
4.2.1.2	Focalization	93
4.2.1.3	Character	93
4.2.1.4	Culture	113
4.2.1.4.1	Language	113
4.2.1.4.2	Religion	115
4.2.1.4.3	Homeland	116
4.2.1.4.4	Work Life	125
4.2.1.4.5	School Life	126
4.2.2	Intertextual analysis	128
4.2.3	Contextual Analysis	130
5	Conclusion	134

5.1	Discussion	134
5.1.1	The Monsters of the Hill	137
5.1.2	I Am Malala	139
5.2	Limitations	142
5.3	A Pedagogical Framework for Teaching for Critical Empathy	143
5.4	Concluding Remarks	147
	References	149

Chapter 1

Introduction

Migration, a recurrent characteristic in the history of mankind, has proved to be a “highly contentious issue” during the past decades in the social and political arena (Graff, 2010, p. 106). Contemporary forms of migration are inherently connected to the single world market economy and the imbalance of wealth across the world, which triggers frequent financial crises (Portera, 2010). However, since 2011, European countries have been challenged by constant flows of irregular migrants, who originate mainly from Africa, the Middle East and South Asia (Park, 2015). Civil war, forced labor, insecurity, poverty, along with discontent with the political regime, following the onset of the Arab Spring have shaped the current phenomenon of “mixed migration”, which involves not only economic migrants but also refugees and asylum seekers (ibid: para.6).

1.1 Migration in the Greek Context

Modern Greek history has largely been defined by migration (Spanoudi, 2014). Back in the early 20th century Greek people had started to migrate to countries such as the USA, Canada and Australia to improve their life chances (ibid). Being an emigration country (Gropas & Triandafyllidou, 2011), in the 1970s it comprised one of the countries that headed from the South to the North of Europe during the period of its reconstruction (Faas, Hajisoteriou & Angelides, 2014). After the collapse of the communist regimes in Central and Eastern Europe, in the 1990s, it became a transit or destination country (Gropas & Triandafyllidou, 2011) for immigration flows that headed from the East to the West of Europe for work opportunities (Faas et al, 2014). Nevertheless, with the beginning of the new millennium, Greece had to accommodate its immigration policies to the European measures, which had been announced in the face of irregular immigration (ibid).

Greece's geographical location, its membership in the European Union, as well as the opportunities that it offers for seasonal employment has made it an appealing destination for migrants (Nikopoulou, 2018). While current immigration flows amount to 214 million people worldwide, the recorded number of immigrants in Greece, as of 2011, appears to have tripled since 1991 (Kalli, 2017). A survey that was conducted in 2004 about the impact of immigration on the Greek economy revealed that immigrants constituted the cheap labor force that boosted Greek economy, reinforced the insurance system, and invigorated the Greek periphery, while actually *saving* the primary sector (Spanoudi, 2014). On the other hand, unregistered work and the black economy were reported as the side effects of “the countries of new immigration” (ibid: 28). However, the effect of immigration on a country's economy is also contingent on factors such as “the number of immigrants, the different immigration flows as well as the personal characteristics of the immigrants” (ibid: 29). These features are difficult to calculate and to compare to the contribution of the local population with regard to the national economy (ibid).

At the turn of the 21st century, the current trend of temporary migration has created “*new forms of mobility*” (Faas et al, 2014, p. 301). These forms include “shuttle immigration”, which takes place for a few months, as well as “suitcase immigration”, which involves trips for a few days, and they deal in “petty trade and business activities related to the flourishing “bazaar economies” (ibid). These forms of migration are seen mainly in Central and Eastern European countries as well as in countries of the Mediterranean basin, such as Greece (ibid). Even though it cannot be referred to as migration proper, it still involves social subjects who vie for “control of the procedures for the redistribution of material and social goods” (Spanoudi, 2014, p. 27).

As of November 2019, the recorded number of legal immigrants that reside in Greece amounts to 44,359 (General Secretariat for Immigration Policy, Reception and Asylum, 2019). On the other hand, the number of irregular immigrants that has been recorded for the first semester of 2019 amounts to 39,125 (Hellenic Police, 2019). However, after the outburst of the refugee crisis, the term *irregular* involves economic migrants as well as refugees and asylum seekers (Park, 2015). 67,240 people out of the 114,719 refugees and migrants that arrived in Europe in 2019 reached Greece by land and by sea (UNHCR, 2019). As of December 2019, 39,869 people are estimated to have arrived in the northeastern Aegean islands (General Secretariat for Information and Communication, 2019). Furthermore, as of October 2019, the estimated migrant and refugee children in Greece amount to 37,000, 4,686 of whom are unaccompanied (UNICEF, 2019).

This massive influx of migrants and refugees transforms the receiving countries as to “their demographic composition and their institutional structures” (Spanoudi, 2014, p. 5). What is more, the migrants’ social identity is also restructured not only by the way that they behave towards their new environment, but also by the way that they are perceived by the native people, the media and the state practices that reflect its migration policy (ibid). Nonetheless, the Greek governments have failed to implement effective measures, in order to facilitate immigrant integration and civilian accommodation to a transforming social landscape, as the State’s immigration policy has been largely shaped by measures, which were taken to restrict impending immigration flows (ibid). Greece’s culturally homogenous identity was first challenged by European integration, as it had to deal with intra-European diversity (Palaiologou & Faas, 2014). Its national identity, on the other hand, which offered a sense of stability in a rapidly transforming globalized world, was contested by the recurrent waves of immigration, an extra-European form of diversity (ibid).

In Greece the image of the migrants as the Other has been shaped mainly by “the racist security dogma” (Dalakoglou, 2013, p. 516) and by their depiction as either contributing to ruining the Greek economy or constituting a public health hazard (ibid). In 2003, the highest rate of xenophobia (59%) was recorded in Greece, which represents a protest against the vision of a multicultural society (Batziou, 2011). Since the outbreak of the Greek economic crisis, the Greek media outlets and different institutions have employed the same racist discourse for different processes and purposes (Dalakoglou, 2013). Other phobic discourses have proliferated as well, which have targeted other social groups (ibid). The spread of such discourses facilitated the resurgence of Far Right groups whose “cultural whiteness” was defended against some “unknown Islamic or even Jewish plan” against Europe (ibid: 520).

Far Right internet postings about non Western ethnic or religious groups reveal a ““psychological essentialism”” (Holtz & Wagner, 2009, p. 413), which delineates a racist belief in the existence of “underlying essences determining their visible attributes” (ibid). These attitudes legitimize the violence that is exerted on these groups, dehumanizing them by “denying targets some typical human or uniquely human qualities” (ibid). The racist discourse that is employed constructs “complex, dynamic, heterogenous communities” (Gabriel, 2001) as homogenous, thus exclusionary for the othered ones, who are supposedly constituted by their own homogeneity. The essentialization of cultural boundaries that is embedded in those discourses serves to consolidate the binary between “the West and the ‘orient’” (Chouliaraki, 2006, p. 5) and reflects back the respective “vision of a homogenous West adopted by Islamic fundamentalists” (Balibar, 2009, p. 195).

1.2. Intercultural Education in Europe and Greece

In light of all this, the current challenge that Greece and most European states have to face is to enhance social cohesion and employ political and educational strategies to integrate into their societies the migrant population that resides within their borders (Faas et al, 2014). Education is a tool for social integration, as it offers space for the creation of contact zones (Pratt, 2002) between the native and the migrant populations. This space facilitates the re-socialization of migrants into the receiving society (Palaiologou & Evangelou, 2003) and it provides them with the necessary knowledge and skills that enable them to participate in social and economic life (Faas et al, 2014). Education as “one of the most sensitive and politically charged areas of public policy” (Palaiologou & Faas, 2012, p. 569) is significant in the role that it plays in the construction of identity as well (Gropas & Triandafyllidou, 2011). Its processes and practices reflect societal values and perceptions of society’s own identity as compared to the Other’s identity (ibid). Therefore, it can constitute “a vehicle for integration promoting principles of social cohesion, solidarity, equality and pluralism” (ibid: 399). However, it can also implicitly or explicitly reproduce stereotypes and prejudice that perpetuate discrimination and thus fail to challenge perceptions that equate diversity with cultural confrontation (ibid).

This risk constitutes the reason for which there has been a turn from the notion of multiculturalism to that of interculturalism, which has shaped current European education policy (Faas et al, 2014). Multiculturalism’s emphasis on difference and its failure to address institutional discrimination and bring about social emancipation has led to a different conceptualization of the role of education (ibid). Interculturalism instead has been proposed as a concept that incorporates social justice and equity values to empower marginalized students and effect social change (ibid). Thus, intercultural education should be grounded on the recognition that cultures are dynamic, their boundaries overlapping and creating hybrid identities through cultural exchange. In this context, students and teachers are seen as agents promoting “education for empathy, moral consciousness and examination of discrimination from the victim’s perspective” (ibid: 306).

The latest trends in Intercultural Education include, according to the guidelines of the Council of Europe in 2002 include analyzing religion as a ““cultural phenomenon”” and facilitating “interfaith dialogue” (Faas et al, 2014, p. 312). The aim is to provide a new form of “inclusive education, particularly for the socioculturally excluded” (ibid). Interculturalism, multilingualism and citizenship are proposed as skills to be acquired, whereas universal

values such as democracy, human rights and the rule of law should be promoted. Intercultural dialogue is suggested as the key to balancing diversity with social cohesion (ibid). Overall, “the widely shared challenge in Europe” is considered to be “the combination of linguistic and cultural difference with socioeconomic disadvantage” (ibid: 313). However, a close interpretation of the official documents reveals an emphasis on the integration of migrants and social cohesion, rather than on their political and social participation (ibid).

In the Greek context, what started as “‘foreigners’ education” shifted to “‘intercultural education” and marked the turn from the “‘deficit hypothesis” to the “‘difference hypothesis” (Damanakis, 2005, p. 81). Greek language classes that were organized for returning emigrants in 1970s and 1980s evolved in a more systematic effort to integrate the repatriated co-ethnics and immigrants from Southeastern Europe in the early 1990s, albeit in the same assimilatory approach (ibid). In the late 1990s, an effort was made to apply an integrationist approach in recognition of the cultural diversity that permeated the Greek society, by establishing 26 Intercultural schools. Nevertheless, intercultural education was confined within the grounds of those schools (Faas, 2011), while recent data from the Ministry of Education report that students in mainstream public schools come from “more than 100 different ethnic backgrounds” (Palaiologou & Faas, 2012, p. 568), confirming the “de facto multicultural” synthesis of the school population (Gropas & Triandafyllidou, 2011, p. 407). Thus, the “normative aspect” of the intercultural approach in Greece seems to have neglected “the fluidity of social reality” (ibid: 409).

In 2016, an effort to incorporate the refugee and migrant student population was made with the establishment of reception classes for the education of refugees and third country nationals (Kolympari, 2017). The Greek government implemented a programme for the education of migrants invoking the law 2191/1992, which sanctioned the United Nations Convention on the Rights of Children. It also invoked the law 3304/2005 for the “‘enforcement of the principle of equal treatment irrespective of racial or ethnic origin, religious or other beliefs, disability, age or sexual orientation”” (as cited in Kolympari, 2017, p. 13). This endeavor was propagated as a humanitarian response, necessary to combat racist beliefs and to incorporate the refugee population into the Greek society. In March 2017, 2,643 migrant students had enrolled in reception classes. By October 2017, it was estimated that 5,300 students would participate in the following year’s programme. Even though 67% of the people that were asked answered favorably about the prospective realization of the programme, there was resistance on the part of some local communities as the programme commenced, which was

ultimately overcome (ibid). This is the fourth year that the programme has been implemented with 12,800 children enrolled, and resistance to it seems to have diminished (UNICEF, 2019).

The Greek response to the increasingly diverse student population was shaped by the burgeoning migrant flows, the need for a redefinition of national identity and difference and the influence of the European Union policies (Gropas & Triandafyllidou, 2011). The new approach to intercultural education involves “culturally sensitive and inclusive” educational policies, facilitation of “educational socialization and personal development opportunities”, as well as “providing the younger generation with the necessary foundations for intercultural competence in culturally diverse societies” (ibid: 401). This last dimension of intercultural education has been emphasized by Greek officials, as it acknowledges that in the school setting students as bearers of their cultural capital can interact in a way that will enable the exchange of this capital; this process can eventually lead “to a new synthesis that incorporates the diversity of society” (ibid: 413). Intercultural education should thus be:

concerned with the task of developing cohesive civil societies by turning notions of singular identities into those of multiple ones, and by developing a shared and common value system and public culture. In building from a deep sharing of differences of culture and experience it encourages the formation of interdependencies which structure personal identities that go beyond nations or simplified ethnicities (Sze & Powell 2004; Booth, 2003, p. 432, as cited in Palaiologou & Faas, 2012, p. 571).

1.3. Purpose of the Study

The purpose of this dissertation is to explore Otherness within and between *us* and *them* in the books “The monsters of the hill” by Loty Petrovits-Androutsopoulou (2017) and “I am Malala” by Malala Yousafzai & Patricia McCormick (2018), which deal with nationalist extremism and religious fundamentalism. It is suggested that the readers are led to critically empathize with different or distant Others through both narratives, which generate affective and cognitive forms of empathy, an emotion, which has been hypothesized to lead to prosocial behavior (Richaud de Mintzi, Lemos & Oros, 2014). The books are proposed to be taught in a middle school classroom, which is considered as the appropriate target student group for the exploration of the issues that they raise (Fenyus, 2011). In the first book, the

aim is to probe into extreme nationalist practices against immigrants in Greece -the symbolic entrance to the West- through Petrovits's novel. In the second book, the students are invited through reading Yousafzai's memoir to gain insight into the complexities of having to leave a fundamentalist ruled country and seek asylum in a Western country. The images and the themes depicted are explored as a way to bring the social and the political to the classroom, "in an effort to comprehend in thought the contradictions of our age" (Brown, 1987, p. 173).

Both books were chosen because they lie within the framework of what has been called "multicultural literature" in Greece (Lalagianni, 2009). The criteria that have been put forth involve the emphasis on the culture represented in the book, the significance of the experience of the different cultural groups depicted, and the projection of those persons' values, beliefs, languages, history and traditions, in order to move readers' perspective beyond familiar experiences (Manna & Brodie, as cited in Dimou, 2017). Moreover, the successful translation of a foreign book with the respective cultural accommodation of the meanings on the part of the translator (Gavriilidou, 2009) add to the sensitizing of readers towards the social and political issues that concern the different cultural groups (Manna & Brodie, as cited in Dimou, 2017).

The dissertation serves as an evaluative case study (Hitchcock & Hughes, 2002; Mc Donough & Mc Donough, 2014; Merriam, 1988; Zainal, 2007), which is implemented when one deals with "constructs of society" or other cultural constructs (Hitchcock & Hughes, 2002, p. 322). Though the scope of the research is theoretical, its findings can constitute a working hypothesis, which can be tested through implementation in an actual middle school setting. The research hypothesis centers on the idea that "fiction reading can create empathic connections and [...] coupled with critical reflection, can lead to ideological change, in this case antiracism" (Gerdes, Segal, Jackson & Mullins, 2011, p. 123). The research questions that are explored are:

1. How do the two stories cultivate critical empathy in the readers through the way that they handle issues of sameness and otherness?
2. How do the books expose the different social conditions and reveal power differences that shape the characters' cultural logics and lives?

Critical empathy is defined as:

a process of establishing informed and affective connections with other human beings, of thinking and feeling with them at some emotionally, intellectually,

and socially significant level, while always remembering that such connections are complicated by sociohistorical forces that hinder the equitable, just relationships that we presumably seek (De Stigter, 1999, as cited in Leake, 2016, p. 5).

1.3.1 Necessity of the Study

Intercultural exchange is at the center of intercultural education and it can be facilitated through dialogue, tolerance, understanding, recognition and acceptance of difference (Gropas & Triandafyllidou, 2011). While a range of practices can transcend the curriculum, working with literary texts and mobilizing affects such as empathy can cultivate students' "narrative imagination" (Nussbaum, 1998, p. 85) and understanding "across disparate experiences" (Shuman, 2010, p. 17). Literature constitutes a safe environment, where readers can experiment through empathic readings by taking on different roles, being stimulated to make mental inferences, and thus broadening their consciousness "so that it encompasses fellow human beings" (Koopman & Hakemulder, 2015, p. 79). Reading multicultural literature "raises questions, mobilizes reflections and creates ethical dilemmas" (Magos, 2015, p. 7). In dealing with "disorienting dilemmas", students are urged to self-reflect and examine "previous mental habits and attitudes" (ibid), thus "enhancing their awareness and understanding of different social conditions" and different others (Segal, 2011, p. 274).

Though there has been research in the field of literature that explores otherness or difference in children's books (Georgouloupoulou, 2006; Karasavvidou, 2011; Kortsari, 2005, Topouza, 2009; Tsesmetzoglou, 2007), it has mainly focused on short stories, picture books and featured animals as the protagonists of the books. There were also novels that deal with the experiences of the first generation of immigrants of Eastern Europe as well as of repatriated Greeks (Karasavvidou, 2012). The present dissertation delves into two novels that been written for young adults and deal with current social and political issues, while foregrounding the experience of people that were forced to migrate. Its aim is to challenge the underlying factors that lead to the construction of stereotyped Otherness. The first story is narrated by the *dominant one*, whereas the second is narrated by the subaltern *Other*. Indeed, the second narration offers "a view from within" to the readers of a "culturally conscious" book, which Giannikopoulou documents as missing from the Greek book market (2009, p. 8).

The first part of Chapter 2 deals with notions of Identity and Alterity and how they are constructed. It also explores the ways that Otherness has been framed in cultural forms, such as in Ethnography, Anthropology, Historiography, the Media, and Literature, and how stereotypes and prejudice are embedded in their discourses. Furthermore, empathy is investigated in the fields of Social Psychology and Cognitive Neuroscience, in Moral Philosophy, as well as in Literary Criticism and Education. As the dissertation deals with empathy for the Other evoked by fiction, a critique of narrative empathy is also presented, along with the need for a turn to and a definition of what constitutes critical empathy. In the second part of this chapter, a review of Multicultural and Intercultural Education, and international findings as well as findings from Europe and Greece are presented, along with their contribution in addressing issues of identity and difference. Moreover, pedagogies of empathy as part of Intercultural Education are discussed and research on literature and its potential for narrative empathy is also presented. Finally, teaching literature is suggested as intercultural practice in the school setting with an emphasis on multicultural literature, and its connection to the school curriculum.

Chapter 3 deals with the method for the analysis of the two books, which draws from the field of Imagology. A multifaceted analysis, including textual as well as intertextual and contextual features, is presented. It also pertains to the way self-images and hetero-images are reflected in the books. *Self-images* refer the protagonists and their in-group; *hetero-images*, on the other hand, regard first *the other within*, which refers to members of the in-group that are nevertheless othered because of their ideological difference, and then *the cultural other*, which are part of the out-group.

Chapter 4 proceeds with the three-level analysis of the two books. Textual analysis pertains to the categories of *plot*, *focalization*, *character*, and *culture*. Culture, more specifically, is comprised of the *language*, *religion*, *work life*, *school life* and the relation of the characters to their *homeland*. This analysis is intended to offer insight into the characters' minds and to reveal how the authors challenge the idea of sameness and form new categories of otherness. Intertextual analysis regards other texts or discourses that the author is affected by or manipulates, in order to get her message across. Finally, contextual analysis regards the socio-political context, in which the book was written that has shaped the author's ideological orientation.

Chapter 5 discusses the findings in relation to the concept of critical empathy and acknowledges its limitations. This means that the books may evoke empathy in the readers

but in order for it to be critical it also rests upon the way that the teacher will handle its meanings. Conclusively, a pedagogical framework for teaching for critical empathy is proposed, viewing classroom as a public space, where critical thinking and critical reflection can take place.

Chapter 2

Theoretical Framework and Review of Literature

In this chapter, the theoretical framework as well as the review of literature are presented. More specifically, the first part deals with notions of Identity and Alterity and how they are constructed. It also explores the ways that Otherness has been framed in cultural forms, such as in Ethnography, Anthropology, Historiography, the Media, and Literature, and how stereotypes and prejudice are embedded in their discourses. Furthermore, empathy is investigated in the fields of Social Psychology and Cognitive Neuroscience, in Moral Philosophy, as well as in Literary Criticism and Education. As the dissertation deals with empathy for the Other evoked by fiction, a critique of narrative empathy is also presented, along with the need for a turn to and a definition of what constitutes critical empathy. On the other hand, in the second part of this chapter, a review of Multicultural and Intercultural Education, and international findings as well as findings from Europe and Greece are presented, along with their contribution to addressing issues of identity and difference. Moreover, pedagogies of empathy as part of Intercultural Education are discussed and research on literature and its potential for narrative empathy is also presented. Finally, teaching literature is suggested as intercultural practice in the school setting with an emphasis on multicultural literature, and its connection to the school curriculum.

2.1 Theoretical Framework

This part of the dissertation deals with the constructs of identity and alterity, the way they are manifested in cultural forms and how these contribute to the perpetuation of stereotypical images of different forms of otherness. The link between stereotypes and prejudiced thought

is also presented. Empathy as a social feeling is explored in a range of scientific fields. The limits of empathy are also mentioned and critical empathy is foregrounded as the kind of empathy that could lead to a change of attitudes, and, therefore to social change.

2.1.1 Identity-Alterity

Alterity constitutes an essential but also problematic component of identity (Semertzidou, 2008). The mere existence of otherness questions the sovereign self, while it also defines the levels of tolerance of the different societal groups (Kortsari, 2005). Each individual goes through a dual process that enables one to both integrate in, as well as to differentiate oneself from society; integration involves the individual's effort to constitute part of groups or collectives, whereas differentiation establishes one's need to stand out and form one's personality (ibid). Therefore, the self encounters otherness through the process of identity construction (Semertzidou, 2008). Lalagianni suggests that "it is in fixing the identity that the limits of alterity are determined while boundaries and relations are defined in the social realm" (2009, p. 56).

The inability on the part of the individual to recognize the alterity that lies within oneself, and the need to assume a unified self leads one to banish "the puzzlements provoked by 'strangeness' to the realm of Unreason" or to "the invisible, unspeakable, unthinkable dark" (Kearney, 2005, p. 4). At the level of collective identities this attitude involves reserving a divine goodness for the self, while assigning evil intentions to the Others (Kearney, 2002). In Western thought it translates into having "discriminated against the other in favour of the Same, variously understood as Logos, Being, Substance, Reason or Ego" (ibid: 8). In the political domain it has reinforced the creation of nation states, which "consolidated themselves into sovereign and homogenous territories" (ibid: 15), for the "elect 'nation' or 'people'" as against the "alien adversary" (ibid: 14), who would be excluded on the grounds of being an "intruder who demolished consensus" (ibid: 15).

This binary way of thinking about the Self and the Other is mirrored in the distinction between the civilized and the barbarians in ancient times, between Christians and Heathens that prevailed until the 19th century, and between the different nations that were defined in terms of race, language and ethnicity in the modern era (Veikou & Lalagianni, 2015; Semertzidou, 2008). Explorers' accounts about different peoples and cultures construed the Other beyond as both "mysterious beings and objects of desire" (Veikou & Lalagianni, 2015, p. 55), while the conquests and the Western expansion to the East in the 19th century constructed the images of the exotic Orient (ibid). However, Western discourses othered

“anything that deviated from accustomed domestic pattern” (Leersen, 2007, p. 17) in order to legitimize their colonialist practices, and the stereotypical “images of exotic alienation and satanization of religious enemies” (Beller, 2007, p. 6) set the basis to establish the irreconcilable differences between the Orient and the Occident.

2.1.1.2. Otherness Explored in Cultural Forms

According to Hobsbawm, (Semertzidou, 2008) language, ideology, historiography and literature comprise factors that determine identity construction. Language underpins “the whole process of socialization of individuals” (Balibar, 1991, p. 98) and for this reason it serves to imbue individuals with the dominant ideology. While “[a]ll identity is individual” (ibid: 94), it is also historical, which means that it reflects the contemporaneous “social values, norms of behavior and collective symbols” (ibid), or the ideology of the times. Ever since the formation of the nation states, individual identity has been projected “into a weft of collective narrative, on the recognition of a common name and on tradition lived as the trace of an immemorial past” (ibid: 93), creating thus an imagined political community of people (Anderson, 1983). Patriotism and nationalism are ideological forms which, through their analogy to religion and the implementation of theological discourses, “institute forms of community and prescribe a social ‘morality’” (Balibar, 1991, p. 95), extending “the symbolic difference between ‘ourselves’ and ‘foreigners’” (ibid: 94). Language and ideology are employed as the poetics and politics of the representation of Otherness (Hallam & Street, 2013). In this way, they form discourses that frame Otherness which are embedded in cultural forms, such as ethnography, anthropology, history, media and literary texts (ibid).

One of the cultural forms where Otherness has been represented is traced back in early-modern Europe, where interest in cultural differences among nations and “anecdotal knowledge concerning ‘manners and customs’” (Leersen, 2007, p. 18) led to the systematics of ethnography (ibid). Stereotypical images of different nations were written down in works of the Enlightenment era, while later works emphasized that cultural differences should be seen as anthropological categories (Leersen, 2007). This meant that each nation’s identity should be seen in light of the “diverse living conditions and collective experiences” (ibid: 19). However, the West has been “the unique purveyor of anthropological knowledge about others” (Clifford, 1988 as cited in Hallam & Street, 2013, p. 2). In recording indigenous cultures, savageness was predicated upon difference in or lack of history, writing, religion and morals, and represented as “a vanishing world which consequently required documentation” (Hallam & Street, 2013, p. 2). A binary logic was further established, when in the context of

colonization and imperialist tactics images of the Other's primitivism were juxtaposed to Western progressivism (ibid). The "spatio-temporal remoteness" (Hallam & Street, 2013, p. 3) comprised a "conceptual category in the constitution of the other" (Fabian, 1991, as cited in Hallam & Street, 2013, p. 3).

History, on the other hand, as the documentation of human civilization, has been mainly "observed from the vantage point of Europe, or the West" (Said, 1978, as cited in Young, 2004, p. 2). The imperialist practices of territory accumulation and economic exploitation have been either excluded or silenced (ibid). Nationalist narratives unfold in "a homogenous space and linear time" (Hallam&Street, 2013, p. 8), the setting of specific boundaries "map zones of inclusion and exclusion" (ibid: 6), and heterogeneity is either sublated into sameness or othered, according to the "values and visions [that] are prioritized" (ibid). Non-European accounts, which do not conceive History as "a single overarching narrative" do not fit "within any single Western schema" (Young, 2004, p. 3) and are thus excluded. The Other lies "in a hierarchically organized relationship in which the same is what rules, names, defines, and assigns 'its' other'" (Cixous, 1986, as cited in Young, 2004, p. 33) through an "essentialist universalism" (Said, 1978, as cited in Young, 2004, p. 42) along lines of race, class or gender.

This tendency to essentialize and universalize difference has contributed to setting the boundaries between the West and the rest, and more specifically with the East, due to differences in both ontologies and epistemologies (Veikou & Lalagianni, 2015). The notion of the Orient was constructed by the Western intelligentsia throughout the 19th and the 20th century, and it was based on Western perceptions about the cultures that constitute the East in geopolitical terms (ibid). Through the establishment of cultural centers and political affiliations with Eastern countries, and the expansion of the European countries mainly to Africa and Asia, the Western thought constructed the Orient around two main ideas; that "all peoples in the East have got the same characteristics", and that "they are different from the Europeans" (ibid: 95). The Orientalist discourse that was formed "functioned as a filter directing thought and defining knowledge, as well as creating representations of the Orient that invaded the collective imaginary" (Said, 1996, as cited in Veikou & Lalagianni, 2015, p. 95).

While the West's cultural invasion facilitated its political invasion into the East and its subsequent colonization, such representations of the Orient as a social construct led to "defining Europe (or the West) as an antithetical image, concept, personality, experience" (Said, 1996, as cited in Veikou & Lalagianni, 2015: 95). The consolidation of this binary

logic is further reflected in Oriental people's stereotypical images of the West, which aggravated by the political tensions that have marked the 20th century for the most part, homogenized the peoples of the West into the notion of the Occident. According to Buruma and Margalit, Occidentalism comprises in:

hostility to the City, with its image of rootless, arrogant, greedy, decadent, frivolous cosmopolitanism; to the mind of the West, manifested in science and reason; to the settled bourgeois whose existence is the antithesis of the self-sacrificing hero; and to the infidel, who must be crushed to make way for a world of pure faith (2004, p. 11).

Nowadays, images of the Oriental Other that are represented in popular media discourses refer to Islam (Veikou & Lalagianni, 2015). The discursive antonym of ““Islam”” is not Christianity but ““Europe”” (Leersen, 2016, p. 29). Islam does not represent religious difference but anti-Enlightenment values, with which Europe is identified (ibid). In this way, “religion is merely used as a proxy label for ethnicity, and the term Muslim is deployed as a code-word to denounce an ethnic origin or social lifestyle that is deemed incompatible with domestic (“Western”) moral or social values” (ibid: 29). The images of the “unenlightened outsiders” (Morey & Yaquin, 2011, p. 1) are reduced to caricatures such as “the bearded Muslim fanatic, the oppressed, the veiled woman, the duplicitous terrorist” (ibid: 2), who resist integration into Western societies and are “liable to be whipped into a frenzy at the least disturbance to their unchanging backward worldview” (ibid: 1).

According to Chouliaraki, the discourse of the media “draws from the historical themes and genres that have come to define our collective imaginary of the ‘other’” (2006, p. 8). It therefore reproduces existing “hierarchies of place and human life” (ibid), by construing binary identities, between “suffering” and “safety” zones (ibid: 4), and by construing a “‘beyond the nation’ community” (ibid: 10), the Western one that gazes at the Orient's suffering. On the other hand, the process of framing constructs Otherness “through subtle manipulations of signs and images” (Batziou, 2011, p. 42). The “naturalistic illusion” (ibid: 45) that images create, along with the fact that they have a “documentary function” (ibid: 56) guides the audience in specific readings and creates a common frame of reference for interpretations. The “‘regime of representation’” (Hall, as cited in Batziou, 2011, p. 55), meaning the specific grammar of visual representation of Otherness, connects “viewers’

memory with familiar news motifs and preexisting interpretative schemata” (Batziou, 2011, p. 44), shaping in effect the audience’s sensibilities according to the dominant ideology.

Negative representations expressed in racist discourses have also left their mark on literature. The black servant of the civilized White has been at the center of the Western imaginary, since the time of Robinson Crusoe (Moula, 2009, p. 2). The image of the primitive, apolitical, ignorant and pathetic black person was built around the “paternalistic-protective sympathy” of the white individual (ibid: 1). Around the concepts of progress and primitivism, “the contradictory tropes of noble and ignoble ‘savage’” were used extensively in 19th century British popular fiction (Hallam & Street, 2013, p. 3). Nationalist attitudes in European literatures emphasized the characteristics of their peoples that distinguished them against their neighbors. According to Beller, “the logic is one of positive self-valorization highlighted by representing other people negatively” (2007, p. 6). Nevertheless, this “oppositional discursive economy” of characterization of the other nations seems to deflate or heighten, following periods of stability or instability in international relations (Leersen, 2016, p. 16).

2.1.1.3. Stereotypes and Prejudiced Thought

Not surprisingly, there seems to be a certain “fixity” in the way that Otherness is represented in Western discourses (Bhabha, 1983, p. 18). This fixity is expressed in the use of stereotypes, a “major discursive strategy” that assigns specific meanings to signifiers (ibid: 18). Stereotypes, for Bhabha, are simplifications, not because of their falsity in the “representation of a given reality” but because they constitute “an arrested, fixated form of representation that, in denying the play of difference, constitutes a problem for the *representation* of the subject in significations of psychic and social relations” (ibid: 27). Stereotypes function in such a way as to provide “maximum meaning” by making use of “minimal information” (Beller, 2007, p. 8). Unacknowledging the “a priori information deficit” that they are built on, and the spatio-temporal distance that impedes the acquisition of first-hand knowledge, “the partial knowledge will represent the whole” (ibid: 5).

According to Strauss (1995), the cultural features that lie outside of one’s frame of reference can be perceived as distortions, therefore, they cannot be fully comprehended (as cited in Topouza, 2009). As “a group of unprocessed mental images of the world”, stereotypes serve to differentiate the self from the other, and allow the self to appropriate the other in order to sustain the illusion of difference (Ampatzopoulou, 1998, as cited in Tsesmetzoglou, 2007, p. 6). What ensues from “suppressed tensions between self-image and the image of the other” is “selective perception” (Beller, 2007, p. 4). Selective perception establishes a stereotype,

while selective evaluation establishes prejudice (ibid: 9). Therefore, “stereotypical representations are the seedbed of prejudices” (ibid: 7). Value judgments entail an axiological dimension, which serve to legitimize hierarchies as well as exclusionary practices (Kortsari, 2005), and they create a false sense of social solidarity (Topouza, 2009) against the Other.

However, in recent years in the midst of globalization and intercultural communication, cultural difference is no longer merely seen as “exotic ‘otherness’” (Clifford, 1988, as cited in Hallam & Street, 2013, p. 5) nor is diversity “inscribed in bounded, independent cultures” (ibid: 6). Current global flows have created hybrid geographical, social and conceptual spaces (Hallam & Street, 2013). In these spaces hybridity lies “at the point where national narratives intersect with self-identifications” (Veikou & Lalagianni, 2015, p. 93), and it refers not only to the merging of identities but also to their “dialectal symbiosis” (ibid: 78). As the relation of the self to the other is being largely determined in terms of power and rhetoric, the nature of social knowledge- with an emphasis on universal domains, such as epistemology and economics - is also being questioned (Hallam & Street, 2013). Representation is not merely studied “as an objectifying process which subordinates the ‘other’” but as “an investigation of the significance of representation in the formation of multiple, negotiated subjectivities and social identities” (ibid: 4). On the other hand, “the multivocality of representations and the possibilities of different readings and interpretative strategies” allow for “contestation and transformation” (ibid: 7).

Ultimately, recognizing the difference that lies both within us, that constitutes our identities in terms of uniqueness, sameness and agency (Bamberg, 2013), as well as outside us comprises the best route to achieving “a convergence of heterogeneities” (Kortsari, 2005, p. 24). This recognition benefits the self both as an individual and social being. Psychically, this process involves opening oneself to the unknown, distancing oneself from the familiar, escaping “the stagnation of self-affirmation” (Papastephanou, 2001, p. 81) and breaking with one’s “previously consolidated but illusory unity” of the self (ibid: 79), in order “to learn something novel and yet unknown” (ibid: 81). Socially, even though the proximity with the Other may be unwilling and the cohabitation with the Other unchosen, this process leads oneself to understanding “cohabitation as a precondition of political life”, and to acknowledging the need for “a polity for equality” (Butler, 2012, p. 144). Coming to terms with the estrangement that lies both within the Self as well as towards the Other:

in classrooms settings amounts to respecting and preserving one’s space -
feeling a stranger to the other—and it entails one’s difference and heterogeneity

while promoting one's openness to otherness resulting from one's acknowledgement of the *lacuna* created by one's own strangeness to oneself (Papastephanou, 2001, p. 82). (emphasis in the original)

In what follows, empathy will be explored as to both its affective and cognitive components, which facilitate via a thinking-through-feeling process the reduction of stereotypes and prejudiced thought (Michaelidou, 2018).

2.1.2. Empathy

Empathy has been described as both a moral emotion and a social skill that can be cultivated (Keen, 2011a), as it has been theorized to lead to prosocial behavior (Batson, Chang, Orr & Rowland, 2002; Eisenberg, Eggum-Wilkens & Spinrad, 2015; Hoffman, 2008). Accordingly, it has been at the center of attention for social psychologists and cognitive neuroscientists, as well as for moral philosophers, and literary and education scholars (Keen, 2013). Recent interest around empathy reflects the concern “about the fragility of social relations and understanding, in our communities and across the world, while we witness international conflicts, refugee crises, and the fracturing of our communities among multiple lines of division and violence” (ibid:8).

In this context, empathy constitutes a basic skill that allows people to accurately perceive and interpret other peoples' emotions and beliefs, facilitate harmonious coexistence, while it also enables them to gain insight into cultural others through space and time (Michaelidou, 2018). Through the experience of ethical dilemmas, people are exposed to a multitude of feelings and beliefs that both lead to cognitive growth as well as expand their “empathic range” (Hoffman, 2000, as cited in Michaelidou, 2018, p. 27) and self-awareness (Kukar, 2016). In handling contradiction, they learn that negotiation and compromise make the resolution of conflicts possible (Michaelidou, 2018). Eventually, empathy teaches people to be responsive to, accept difference and to recognize it as part both of ourselves as well as of others' (Kukar, 2016). Since it is grounded in social context, it has been discussed in many different disciplines in relation to its components, processes and outcomes (ibid).

2.1.2.1. Empathy in Social Psychology and Cognitive Neuroscience

In the field of Psychology, more specifically, conceptions of empathy have been shaped around the debate between the “theory-theory” and the “simulation theory” that focus on our capacity to read into other people's minds (Thompson, 2001, p. 11). According to theory-

theory, people possess a mind-reading capacity that relies on “a commonsense or folk-psychological ‘theory of mind’ that they employ to explain and predict human behaviour” (ibid). On the other hand, simulation theory refers to the ability “to use the resources of one’s own mind to create a model of another person and thereby identify with him or her, projecting oneself imaginatively into his or her situation” (ibid). Theory-theory foregrounds the intellectual processes, whereas simulation-theory foregrounds the motivational and emotional resources that lead one to making inferences about the other’s mental state (Thompson, 2011).

Simulation theory has further been supported by the discovery of the mirror neurons, which suggest that perception of someone else’s emotions will activate the same neural mechanisms that are activated when the person him/herself actually experiences those same emotions (Richaud de Mintzi et al, 2014). The perception-action mechanism allows for “affective resonance”, which for de Waal is “an exact match between the subject’s and object’s emotion” (2004, as cited in Devey, 2010, p. 33). However, in order to experience proper empathy one needs to overcome one’s personal distress, which generates overwhelming feelings, and one’s own perspective, which leads to false appraisals, in order to orient to the other and experience through perspective-taking “cognitive empathy” (ibid: 35). This model emphasizes the connection between lower and higher brain structures that generate empathy, which in turn facilitates social behavior (Devey, 2010). To elucidate how this connection evolved, Damasio notes that “feelings introduced a mental alert for the good or bad circumstances and prolonged the impact of emotions affecting attention or memory lastingly... [leading] to the emergence of foresight and to the possibility of creating novel non-stereotypical responses” (2008, as cited in Devey, 2010, p. 50).

A multi-dimensional model of empathy has also been proposed by Decety and Jackson, which incorporates three basic features; these include “affective sharing” (2004, p. 75) or “contagion” (Decety & Moriguchi, 2007 as cited in Richaud de Mintzi et al, 2014, p. 20) , which leads to shared representations; awareness of the distinction between the self and the other (Decety & Jackson, 2004) or “self-awareness” (Decety & Moriguchi, 2007 as cited in Richaud de Mintzi et al, 2014, p. 20), in order to avoid confusion; and “mental flexibility” (Decety & Jackson, 2004, p. 75) in order to suppress self-perspective and assume the other’s perspective, as well as self-regulation, in order to inhibit inappropriate cognitive and affective responses (Decety & Jackson, 2004). These last abilities, namely to be mentally flexible and in the position to regulate one’s feelings, are further emphasized by Coplan, who claims that their lack leads to errors such as “in prediction, misattributions, and personal distress” (2011, as cited in Hill, 2014, p. 31). The ability to draw a line between the self and the other and to

experience the other's feelings "as if" (Rogers, 1959, as cited in Decety & Jackson, 2004, p. 74) they were the self's is crucial, if one is to prevent distress and aversion towards negative emotions (Richaud de Mintzi et al, 2014).

An important component that Gerdes and Segal (2009) add to the aforementioned model is the concept of "empathic action" (as cited in Richaud de Mintzi et al, 2014, p. 7). According to this model, empathy is an emotion that is experienced inside the individual, but its effect is experienced intersubjectively (ibid). Iacobini's research in the mirror neuron system suggests that the ability of humans to empathize "is the building block of our sociality and morality" (2009, as cited in Devey, 2010, p. 48), while de Waal (2006) argues that "human morality is on a continuum with animal sociality" (as cited in Devey, 2010, p. 3). The human mind's propensity for empathy as well as its neuroplasticity allow for empathic experiences (Gerdes et al, 2011). The sociocultural environment then "provides a "cultural toolbox" of meaning and methods" as well as a "critical social scaffolding and context for the development of empathy" (Richaud de Mintzi et al, 2014, p. 27)

Consistent with these findings, Gerdes and her collaborators suggest a framework of empathy that "contains intermingled affective, cognitive, and decision-making elements", which lead to prosocial action (Gerdes et al, 2011, p. 116). Empathic insights give us access to other persons' cultural frames of reference and the opportunity to understand them, "to be more tolerant of differences and to be more socially cooperative" (Segal, 2011, p. 269). This process also involves the examination of and reflection on complex social conditions, which benefit us both affectively and cognitively. In the affective domain, we learn how to deal with "primal fears and anxieties" and in this way facilitate self-regulation and "prevent fear from hijacking our empathic sensibilities" (ibid). In the cognitive domain, we become more critical towards "emotionally appealing rationales" (ibid: 268) or "socially constructed explanations reflecting false beliefs as stereotypes and blaming of out-groups" (ibid: 271). This comprehensive model of empathy emphasizes its connection to the cultivation of social responsibility and civic involvement (Segal, 2011).

2.1.2.2. Empathy in Moral Philosophy

Moral and education philosophers have consistently connected empathy with moral character, democratic ideals and civic engagement (Kukar, 2016). Lickona and Bennett claim that empathy comprises an important component in character building (Verducci, 2000). Greene points out the significance of empathic imagination (ibid), while Noddings refers to empathy as "protection against complete demoralization" (1997, as cited in Verducci, 2000, p. 63).

Meier considers it a prerequisite to democratic education, along with Deigh and Nussbaum (Verducci, 2000). Some of them regard it “an affective phenomenon”, while others consider it “an epistemological experience” (ibid: 64). Nussbaum’s argument on the cultivation of humanity through empathy has been a major contribution in the field of humanities. According to Nussbaum, cultivating our humanity involves three capacities (1998). The first two capacities require that we be critical towards ourselves and our traditions, and that we see ourselves as “bound to all other human beings by ties of recognition and concern” (ibid:10). The third capacity, however, refers to the need to cultivate our imagination, so as to be able to decipher the meanings of other people’s words or actions (Nussbaum, 1998).

For Nussbaum, this form of imagination is cultivated through literature. Citing Aristotle, she contends that literature is “more philosophical than history”, because it offers us insight into “general forms of possibility and their impact on human lives” (ibid: 92). Narrative imagination is conducive to moral interaction (Nussbaum, as cited in Verducci, 2000). It creates “habits of empathy and conjecture” which enhance “sympathetic responsiveness to another’s needs, and understands the way circumstances shape those needs” (ibid: 79). Consequently, she suggests a link between familiarization with the lives and circumstances of fictional others and moral and political interest for real others (Nussbaum, 1997, as cited in Keen, 2011a) What is more, through perspective taking the reader has the opportunity to self-reflect and gain a deeper insight into both the characters and him/herself (Nussbaum, 1997, as cited in Rindstad, 2015). Thinking critically while experiencing narrative empathy is crucial as well. Thus, Nussbaum suggests engaging in reading literature that “challenges conventional wisdom and values”, in order for the reader to practice these skills (ibid: 6).

2.1.2.3. Empathy in Literary Criticism and Education

Likewise, the “ethical turn” that linked moral philosophy to literature has led literary scholars to approach reading narrative fiction “as a form of engagement with the textual other” (Herman & Vervaeck, 2013, p. 2). Booth’s work is in line with Nussbaum’s in emphasizing the need to connect across difference (Phelan, 2014), while Newton’s work on narrative ethics draws from the philosophy of Levinas (Herman & Vervaeck, 2013). Nikolajeva asserts that literature comprises a “training field”, in which young readers can acquire empathy skills, while dealing with ethical questions (2012, p. 1). Acknowledging the function of mirror neurons, she suggests that empathic readings lead readers to experience “proxy happiness” when the characters that they identify with accomplish their goals (ibid: 8). Furthermore, she emphasizes the importance of feelings, such as guilt, in training the readers’ mind-reading

skills, which help them understand what the characters are thinking or feeling (ibid). However, she cautions against falling into the trap of easily identifying with characters, which she calls the “identification fallacy” (2010, p. 186). For Nikolajeva, a range of literary works that pose a number of questions to the readers teach them to abandon solipsism and engage in perspective-taking, which makes them mature empathizers (2010).

Keen’s work, on the other hand, has elaborated on narrative empathy in relation to fiction (2013). She suggests that empathy as a term in literary criticism appears “in reference to Victorian, postcolonial, ethnic and woman-authored fiction” (ibid: 5). She goes on to define narrative empathy as “the sharing of feeling and perspective-taking induced by reading, viewing, hearing, or imagining narratives of another’s situation and condition” (ibid:1). This means that empathy is both a matter of poetics and aesthetics and it is measured by the impact that it has on the reader (ibid). Keen claims that narrative empathy differs from both sympathy and aversion (ibid). These emotions may either take place or not during reading. They are also connected to the positive and negative impact that they have on the readers’ response, as sympathy facilitates empathy, whereas aversion impedes it (ibid). Fiction is prominent in inducing empathy, because it invites “mental simulation and immersion” (ibid: 2), which transports the readers into the world of the narrative. During this *transportation*, readers share “feelings as well as sensations of immersion” (ibid). While it is considered a paradox that readers succumb to the illusory world of fiction (ibid), she suggests that “fictional worlds comprise safe zones” for readers to experience a variety of moral affects without real life consequences (2007, p. 4).

Keen is skeptical about the connection of empathy with altruistic behavior, as modern life hinders its expression (2007). However, while she mentions Davis’s findings, which suggest that perspective-taking skills may actually lead the empathizer to exploit real life others, she goes on to suggest that mobilizing feelings such as anger and guilt in the empathizer, may actually compensate for a self-serving drive (ibid). Anger and a sense of justice, in particular, can produce “personal, social and ideological responses based on understandings of unfairness or evocation of righteous indignation on behalf of victims” (ibid: 19). Thus, mobilizing affect through texts that familiarize children with other cultures, peoples, and times facilitates a more mature perspective-taking (2007). This in turn leads them to examine and understand the situatedness of human experience (ibid). Keen suggests that if it is ultimately proved that empathy can be cultivated, novel reading may reinforce empathic dispositions, provided that children are engaged in thoughtful reading from an early age

(ibid). In this way, they will be able to respond one day “to real others with greater openness and consciousness of their shared humanity” (Keen, 2007, as cited in Leake, 2016, p. 3).

According to Keen, a variety of a novel’s features account for inducing empathy in the reader (2006). These include first or third person narration, genre, setting, time, formal devices, as well as the disposition of the reader towards the text (ibid). Keen emphasizes on “character identification” and “narrative situation”, which have mainly been associated with narrative empathy (ibid: 216). The first feature regards the way that a character’s traits, actions, role, speech, and representation of consciousness are depicted in the story. The second one involves point of view and perspective, which reflect the relationships between the characters, the narrator(s), and the writer, as well as the impact of those on the reader (ibid). Other elements that invite narrative empathy include “the repetitions of works in series, the length of novels, genre expectations, vivid use of settings, metanarrative commentary, and aspects of the discourse that slow readers’ pace” (ibid).

A technique that has been studied and proven to be largely effective in facilitating narrative empathy is called “foregrounding” (Koopman & Hakemulder, 2015, p. 94) It is a linguistic device, which causes to the readers a feeling of “defamiliarization” (ibid). As the term suggests, readers are disoriented from the actual meanings of words to other meanings, which the writer implies, as common and familiar things are presented in unfamiliar ways (ibid). In order to catch up with these meanings, the readers experience a “slowness” in reading time, which allows them to develop more nuanced empathic responses, as well as possibilities for self-reflection (ibid: 104). Furthermore, “stillness” is a form of detachment that the reader experiences, an “aesthetic distance” that literary and fictional narratives evoke (ibid). Gallese and Wojciehowski define stillness, as “a sort of regression to, or better, a neotenic retention of developmental time” (2011, p. 17), which ultimately “leads to a suspension of judgment, adding to a stronger experience of role-taking and narrative empathy” (Koopman & Hakemulder, 2015, p. 104).

The writer employs these elements, techniques, and devices in order to evoke readers’ empathy, which Keen refers to as “strategic empathy” (2008, p. 478) and explains:

Strategic empathizing may call upon similarity with the reader or familiarity of character types or circumstances; it may attempt to transcend differences and move beyond predictably biased reactions to characters representing outgroups or stigmatized behavior; or it may involve a broad call upon universal human

experiences as the basis of its efforts to connect through shared feelings and emotional fusion (Keen, 2011b, p. 370).

These three varieties of empathy differ in terms of the audience that the writer seeks to reach (ibid). Keen refers to them as “bounded, ambassadorial, and broadcast” forms of narrative empathy respectively (2008, p. 478). The first kind addresses *similar ones*, whereas the second kind address *different others*; the third kind, however, involves all different kinds of audiences as the appeal that it makes is to our shared humanity (ibid). One could argue that bounded empathy works affectively, as there is “schematic consonance” with the target of the empathy, which usually takes place with members of the in-group (Moruzi, Smith & Bullen, 2017, p. 8). In the same way, one could contend that ambassadorial empathy is the result of a cognitive response, “more likely to be elicited by dissonant schema”, which happens with members of out-groups (ibid). Even so, empathy is currently considered a product of “embodied cognition”, which values equally “the role of perception, emotion and affect in “intellectual” cognition” (Benedi, 2014, as cited in Moruzi et al, 2017, p. 6).

2.1.2.4. A Critique of Empathy

In parallel to Nikolajeva, Keen warns against the dangers of uncritically empathizing with the textual other (2006). She considers *easy* empathy as “a particularly invasive form of selfishness”, when the reader suggests that s/he has actually understood how the character feels (ibid: 222). This imposition of the self on the other is for Keen a “cultural imperialism of the emotions” (ibid: 223). Another danger involves the reader’s empathy, which is “at cross-purposes with the authors’ intentions” (ibid: 222). In this case, the reader has failed to fulfill the writer’s expectations, as s/he has identified with the wrong literary persona (ibid). A third danger involves the reader’s empathy that has partially fulfilled the writer’s expectations (ibid). This means that the writer presents the reader with equally valued perspectives, which are expressed through different personas (ibid). However, the reader is led by “moral sentimentalism” (ibid: 223) to easy identification with one of them, while the other perspectives are met “with disbelief and outrage” (ibid: 222).

Most criticism against common assumptions about empathy comes from education theorists (Kukar, 2016). Citing Hoffman (2000), Mallan suggests that “the similarity bias” that leads the readers to empathize with members of the in-group “can reduce moral motivations between social groups and even “intensify conflicts”” (2013, p. 107). On the other hand, Verducci asserts that “projective empathy” may lead readers to believe that what is morally

required from them is to empathize in the abstract, which limits the possibility of acting in favor of real life others (2000, p. 79). This form of “easy” or “passive” empathy is evoked when an appeal is made to shared humanity and results in “flattened historical sensibility” (Boler, 1997, p. 255), which “absolves the reader through the denial of power relations” (ibid: 261). Alexander and Rhodes explain that this ““flattening effect”” lies in ““emphasizing commonalities that prevent us from perceiving and analyzing critical differences”” (2014, as cited in Leake, 2016, p. 5). Furthermore, Boler refers to forms of empathy which either “consume” or “annihilate” difference (1997, p. 258). In the first case, the reader’s empathy identifies with pity for the other and “can serve a colonizing agenda when the empathizer starts to remake the empathized in his or her own image” (Leake, 2016, p. 4). In the second case, the well-meaning, unreflective and self-serving empathy shifts “the burdens of empathy” to the Others, who “are asked in return to empathize with the more powerful”, by erasing differences (ibid: 8).

2.1.2.5. Critical Empathy

Stein claims that “if we take the self as the standard, we lock ourselves into the prison of individuality” (1989, as cited in Kukar, 2016, p. 7). Therefore, empathy can constitute “the basis of intersubjective experience” (1964, as cited in Verducci, 2000, p. 77). Though it involves understanding and caring for others, critical empathy assumes that we acknowledge its limits (Leake, 2016, p. 1). It is an opening to the contradictions that shape our lives and thus an opening to difference (Kukar, 2016). This does not mean “a suspension of critical judgment” but rather “suspending rejection prior to understanding” (Leake, 2016, p. 4). Leake contends that “we be okay with not fully understanding one another” (ibid: 8), as long as we respect each other, and come to terms with difference and the unknown. In this sense, we should recognize critical empathy “as both worthwhile and always incomplete” (ibid: 9). Consequently, it can be defined as:

a process of establishing informed and affective connections with other human beings, of thinking and feeling with them at some emotionally, intellectually, and socially significant level, while always remembering that such connections are complicated by sociohistorical forces that hinder the equitable, just relationships that we presumably seek (De Stigter, 1999, as cited in Leake, 2016, p. 5).

As literature is the main method used to cultivate empathy through the curriculum (Verducci, 2000), narrative empathy should be mobilized, even though there is the potential impossibility of successfully standing in someone else's shoes' (Mallan, 2013, p. 112). Fiction offers to students "freedom from consequences", therefore a safe environment for vicarious experiences (Booth, 1988, p. 485). Rogers suggests that when the person feels safe and his/her self-structure is not threatened, the new experiences can be more easily processed and previous thoughts revised, in order to fit in with the newly obtained experiences (Gouws & Kruger, 2014).

In order to cultivate critical empathy, Leake suggests that we teach it as rhetoric and disposition (2016). Teaching empathy as rhetoric requires "'a conscious choice to connect with an Other, and also an unconscious, often emotional, response to the experience of others'" (Blankenship, 2015, as cited in Leake, 2016, p. 3). This emotional appeal invites the reader's immersion into the Other's story, and then the examination of the claims that the character makes, while situating those claims into the historical and cultural context of the story (Ratcliffe, 1999, as cited in Leake, 2016). What is more, empathy as rhetoric involves both writers and readers. Writers employ narrative techniques as means of persuading the readers to strategically empathize with their chosen Others (Keen, 2011b). Readers, on the other hand, are immersed into the story with the aim to understand the Other's context, values, and claims (Leake, 2016).

Furthermore, critical empathy, according to Leake, involves the cultivation of empathic dispositions by creating "habits of mind" (Leake, 2016, p. 5). These habits pertain to cognitive schemas and script formations, which affect the way that we perceive and understand the world (ibid). Stephens suggests that "a schema is a static element within our experiential repertoire", whereas "a script is a dynamic element, which expresses how a sequence of events or actions is expected to unfold" (2011, p. 14). While dominant representations of cultural Others involve false and harmful images, literature constitutes a "uniquely qualified" medium, through which such images can be subjected to reevaluation (Bracher, 2009, p. 367). Therefore, if we expose the readers to the faulty appraisals that responsibility devolves upon the sufferer for his/her own suffering, and familiarize them with the social and environmental factors that contribute to the sufferer's experience (Leake, 2016) we can reverse these stereotypical appraisals and create possibilities for "habitual sympathy" (Bracher, 2009, p. 365). Taking into consideration Batson and his colleagues' findings on the connection between empathy induced for a member of a stigmatized group and empathic attitudes towards the group (2002, as cited in Leake, 2016) , Bracher inferences that "'each

experience of narrative empathy contributes incrementally to the development of more accurate and comprehensive information-processing scripts, which they subsequently generate not only feelings of sympathy but also ameliorative actions in response to real subalterns outside the text” (2009, p. 376).

2.2 Review of Literature

This part of the dissertation deals with a review of Multicultural and Intercultural Education, as well as with international findings and findings from Europe and Greece, along with their contribution to addressing issues of identity and difference. Moreover, pedagogies of empathy as part of Intercultural Education are discussed. Research in psychology that has identified a correlation between fiction and empathy is also presented. A shift to teaching multicultural literature is then suggested as intercultural practice in the school setting, with the aim to cultivate critical empathy in students.

2.2.1. Multicultural Education

Multicultural education was the outcome of the civil rights movements and the “ethnic revitalization movements” that dominated the North American political scene in the 1960s, as well as of the ensuing movements for social justice (Banks, 2009, p. 9). Recognition and communication of diversity meant interaction, validation, and the provision of equal chances for people whose identities were constituted along different racial, ethnic, religious or gender lines (Gropas & Triandafyllidou, 2011). It also involved the acceptance of the plurality of cultures and the incorporation of principles for their affirmation in the school curriculum (ibid). Therefore, it led to curriculum reforms for the promotion of anti-racism and principles of social inclusion (ibid). According to Nieto, multicultural education is “a philosophy, a way of looking at the world, not simply a program or a class or a teacher” (1996, as cited in Dudley-Marling, 308, p. 2003).

The earliest approaches in educational contexts to address ethnic, cultural, religious, and linguistic diversity and to facilitate these groups’ fuller participation in social and political life were assimilationist in nature (Banks, 2009). For fear that cultural attachments might promote cultural conflict, liberal-assimilationists opted for “a common national culture into which all individuals are culturally and structurally assimilated” as well as for “public policies that ...[were] neutral on questions of race and ethnicity” (ibid: 11). While some groups saw assimilation as a chance for social and economic mobility, this approach failed to address structural exclusion that most of these groups were facing. This failure coupled with the

groups' "rising expectations" led them to asserting "the right to retain important aspects of their cultures" as well as demanding structural inclusion (ibid: 12).

Multicultural education started to take shape in an effort to address the different cultural groups' needs. It was first developed in North America and then it expanded to other English-speaking countries and to Europe (Banks, 2009) The "ethnic additive" and the "self-concept development" paradigms were based on the assumption that ethnic content should be added to the curriculum, in order to increase the self-concept of ethnic minority students (ibid: 19). This effort involved ethnic studies units and celebration of ethnic holidays of the different groups (ibid). Language classes, on the other hand, comprise the most widely implemented multicultural practice in countries with an already diverse population or constant immigration (ibid). However, the way that this practice has been implemented has depended mainly on whether the people that language classes addressed were seen as culturally deprived or culturally different. In the first case, language classes focused on learning the dominant language, disregarding the students' attachment to their home languages. "Compensatory educational experiences" were offered to these and other *culturally deprived* students. In the second case, language classes in the dominant language were offered in parallel to the students' home languages, as the latter were considered to facilitate the acquisition of the former. Acknowledging the *difference* in language and culture as such, and not seeing them as lesser to the dominant ones, led to "culturally responsive and culturally sensitive teaching strategies" (ibid). Finally, the "cultural ecology" paradigm (ibid) and the "protective disidentification" paradigm concerned specific groups (ibid: 20) and dealt with structural inclusion and stereotype reduction respectively.

However, the emphasis of these paradigms on difference was criticized by anti-racist educators who condemned multicultural educators for evading to attend to cultural, institutional, or structural forms of racism that prevented those groups' academic success (ibid: 14). Along with the "structural" paradigm, the "anti-racist" paradigm challenged the way that education reproduces social inequality, as "schools reflect and reproduce the racial and class stratification within society" (ibid: 13). The focus in these two approaches is on "the structural factors in the political economy that impede economic and social mobility", as well as on programs that address prejudice reduction and "understanding of how power in society and in the school might be related to racialized differences" (ibid: 20). However, nowadays there is no actual distinction between multicultural education and anti-racist education, as the latter is considered a component of the former.

Education theorists, such as Banks, suggested a framework for multicultural education that would restructure educational institutions, in order to be more inclusive and ensure the academic achievement of students of different backgrounds (2009). The dimensions of this framework foreground the need for “content integration”, which requires “the inclusion of content from a variety of cultures” in classroom teaching (ibid: 15). What is more, both “knowledge construction” and “prejudice reduction” involve the implementation of a pedagogy for the cultivation of critical thinking; this pertains to the approach of knowledge and to the development of strategies for cultivating positive attitudes towards diversity (ibid). “Equity pedagogy”, on the other hand, refers to the role of the teacher in modifying teaching in order to ensure optimal academic results for diverse groups (ibid). Finally, “empowering school culture” concerns the reconstruction of the school and its culture for the equitable distribution of educational results and the strengthening of the pupils' cultures (ibid).

Alternatively, Gorski's conceptualization of multicultural education seeks to challenge “dominant hegemony, prevailing social hierarchies, and inequitable distributions of power and privilege” (2008, p. 515). He goes against “superficial applications” of it (Sleeter, 1996 as cited in Gorski, 2006, p. 164) and proposes a set of principles that should frame a social reconstructionist multicultural education (2009). Thus, he sees it as “a political movement and process” (2006, p. 164) that aims to secure social justice for different social groups and to provide “ongoing critique of the sociopolitical contexts of schooling” (ibid: 165). In order to ensure social justice, schools need to be reformed comprehensively, so that multicultural education permeates “school climate, culture and practice” (ibid). Achieving this goal presupposes “a continual critical analysis of institutional power and privilege” (ibid) by raising awareness on these issues. This critical analysis may ultimately lead to the “elimination of educational inequities” (ibid: 165), the acceptance of cultural pluralism, and “the benefit of all students” (ibid: 166). Citing Nieto (2000) as to this last principle, Gorski underlines the importance of multicultural education for students from dominant groups, who he considers “miseducated citizens” when it comes to the “sociopolitical and sociohistorical realities” that shape the less deserved students' lives (ibid: 167).

2.2.1.2. Intercultural Education

While in countries outside Europe the term that is mainly used is *multicultural education*, within Western Europe the preferred term is *intercultural education* (Gropas & Triandafyllidou, 2011). In European countries as well as in Greece interculturalism refers to “a desired state of affairs”, namely the interaction across the different cultures (ibid: 409).

Multiculturalism, on the other hand, is considered a feature that transcends modern societies but also one, which “is not vested with a value connotation” (ibid). UNESCO has defined multicultural and intercultural education as:

Multicultural education uses learning about other cultures in order to produce acceptance, or at least tolerance, of these cultures. Intercultural education aims to go beyond passive coexistence, to achieve a developing and sustainable way of living together in multicultural societies through the creation of understanding of, respect for and dialogue between different cultural groups (2006, 17ff, as cited in Palaiologou & Faas, 2012, p. 569).

Intercultural education in Europe has been shaped around the need to attend to the educational needs of the different linguistic, cultural and ethnic groups, as well as to incorporate the diversity that migration since World War II has brought about (Gropas & Triantafyllidou, 2011). According to Palaiologou & Faas, this diversity can be seen as “a churning mass of languages, ethnicities and religions, all cutting across each other and creating what Vertovec (2007) has called a ‘super-diversity’” (2012, p. 570). While countries in Europe have different experiences and educational responses as to migrants within their borders, there are common objectives among these countries that should permeate their practices (Gropas & Triantafyllidou, 2011). These objectives pertain to the provision of language classes, in order to facilitate migrants’ socialization into the new society, as well as the provision of education opportunities, in order for them to improve academically. What is more, in order to facilitate their acceptance into the receiving society, cultivation of intercultural competence has been emphasized, so that an intercultural ethos can be cultivated in the younger generations (ibid).

While there still lies a divide between educational theory and practice, researchers have emphasized the need to acknowledge the existence of “a pluralized society” and the “fluidity of social reality” (ibid: 409). The new forms of immigration (Faas et al, 2014) have contributed to the enhancement of diversity within the different countries’ populations, rapidly changing the needs of the receiving societies (Gropas & Triantafyllidou, 2011; Palaiologou & Zembylas, 2018). In this context, students should become “effective world citizens” and thus adopt “cosmopolitan attitudes” (Banks, 2009, p. 14). The global citizens should be equipped with the academic knowledge and skills, in order to gain access to the global market (Gropas & Triantafyllidou, 2011). On the other hand, they should acquire

cultural competence, by learning to engage with difference, “support cultural enrichment” and “accept society’s multicultural composition” (ibid: 409). However, in order to facilitate the acceptance of the others’ cultures, the change that should be effected lies primarily in shifting people’s perceptions of cultures as “uniform ‘wholes’” (Jackson, 2004, p. 8).

In view of the upsurge of nationalism and religious fundamentalism worldwide, the Council of Europe proposed that the dimension of religious diversity be added to intercultural education (ibid). Other institutions have proposed the application of international codes of human rights and citizenship education (Palaiologou & Zembylas, 2018), which can foster “knowledge about and respect for freedom of religion or belief as a human right” as well as “social cohesion through the encouragement of tolerance, understanding and respect between peoples” (Jackson, 2004, p. 9). In what he terms as “critical or reflexive intercultural education” (ibid), Jackson suggests that “individuals are seen as unique, but the group tied nature of religion is recognized, as is the role of the wider religious traditions in providing identity markers and reference points”. Citing Baumann (1999), he proposes a pedagogy that seeks to subvert dominant discourses by constantly questioning “reified categories” (ibid: 7). Therefore, the questions that should be addressed regard “the minorities within majorities”, or the “unseen majorities right across minorities” (ibid: 8).

2.2.1.3. Intercultural Education in Greece

Intercultural education in Greece originated in the late 1970s and the early 1980s (Gropas & Triandafyllidou, 2011). Reception classes were created with the aim to integrate Greek repatriates into the mainstream public school, by providing to them lessons in the Greek language. In the 1990s reception and support classes were organized for the co-ethnic returnees from the former Soviet republics as well as for immigrants from East Europe. Extensive tuition in the Greek language along with disregard for the students’ mother tongues marked that era (ibid).

However, in 1996, 26 Intercultural schools were established across Greece that were meant for “pupils with special educational social and cultural needs” (ibid: 407). While the curriculum in those schools was more flexible, and courses in the students’ mother tongues were offered, as well as opportunities were given to the parents for classes in the Greek language, this intercultural policy ultimately proved to be discriminatory and segregationist in nature (Damanakis, 2005). On one hand, intercultural education was confined to these schools. On the other hand, local communities saw them as ghettos (Palaiologou & Faas, 2012). In 1997, three major programs were initiated by universities with the support of

Commission. Their aim was to cater to the linguistic and educational needs of the Muslim minority in Thrace, the Romas, and the repatriated and foreign students (Damanakis, 2005).

In the wake of the new millennium, the 2001 immigration law was an attempt to make up for discriminatory practices by acknowledging that children that were born in Greece by third country nationals had the right to public education (Gropas & Triantafyllidou, 2011). With the creation of educational priority zones in 2010, reception and tutorial classes ceased to exist. Instead, this new measure was ostensibly established to combat school drop-out and to address the needs of all students that were thought to be *at risk*, while it was actually an attempt to reduce the budget in the Ministry of Education that was triggered by the Greek economic crisis (Palaiologou & Faas, 2012). However, an attempt to see “multiculturalism along civic integrationist lines” and to integrate both “intra-European and extra-European aspects of diversity” along the designated European guidelines (Faas, 2011, p. 180) seems to have been made with the new citizenship Law 3838 of 2010. According to this law, children of legal migrants who have lived in Greece for five consecutive years, as well as children of migrant descend who have been able to complete six years of continuous education in Greece can acquire citizenship (Palaiologou & Faas, 2012).

More specialized attempts that regard the educational needs of the refugee and migrant student population that have been living in Greece since the outbreak of the refugee crisis was made in 2016 (Kolympari, 2017). Intercultural schools were converted to Experimental schools affiliated to universities (Law 4415/2016), in order for them to “benefit from the research and innovative programs” (ibid: 20). Classes in educational priority zones kept running only in primary schools, whereas they were discontinued in secondary education. Instead, reception classes for refugees and third country nationals were established in 2016 in schools and in Safe Zones (ibid), since it was considered that “long interrupted attendance poses a threat of a profound impact on cognitive and social development, on the acquisition of the necessary skills” and on the general progress of the children (Save the Children, as cited in Paschalis, 2017, p. 101). 12,800 children of school age have been enrolled in this year’s program (UNICEF, 2019), as 77% of the parents have posited that education for their children is a priority for them, while one third of the parents that were questioned stated that education constituted one of the reasons that urged them to migrate (Paschalis, 2017).

Research in other countries as to the integration of the migrant and refugee students suggests that school approaches that have proven to be successful have implemented the model of “inclusive education” (ibid: 47). This term is currently applied to refer to educational

practices that aim to address the increasing linguistic and cultural diversity in student population (ibid). Thus, according to Taylor & Kaur Sidhu (2012) inclusive education involves:

- a. targeted policies to address the particular educational needs and access to funds to finance the required actions;
- b. a commitment to social justice and to cultivation of universal values;
- c. a holistic approach to developing supportive structures for students' learning, social and emotional needs;
- d. strong supportive leadership (within the school) towards refugee rights, oriented to unrestricted education;
- e. a school culture that defends diversity; and
- f. collaborations with specialized bodies (as cited in Paschalis, 2017, p. 48).

2.2.1.4. Pedagogies of Empathy as Part of Intercultural Education

Empathy has been at the center of interpersonal and intergroup relations and therefore of intercultural communication as a source and a tool for conflict resolution (Michaelidou, 2018). Programs that have been designed for the promotion of socio-emotional learning by developmental and social psychologists have used empathy as a reference point, in order to promote it as a societal value. Pedagogically, it was first used as tool for the understanding of diversity that pertained to culture, religion, or disability (ibid). Most multicultural education programs that aim at enhancing intergroup relations in the school setting also make use of strategies that promote empathy between these groups. Overall, it has been connected to moral education, intercultural communication, education for peace and conflict resolution, citizenship education, literature, and drama as well as with “high quality learning” (ibid: 103).

According to Batson and Ahmad (2009) the programs that have been developed for the promotion of empathy fall under three categories (as cited in Michaelidou, 2018). The first one regards the “tackling of protracted political conflict” (ibid: 94) and it is manifested in “conflict resolution workshops” (ibid) that involve the participation of leading figures, and “peace workshops” (ibid: 95) that involve the participation of students with the mediation of leaders. Furthermore, the “method of storytelling” regards students’ narration of their stories that gives both sides the chance to reflect on the respective versions (ibid). The second category of programs involves the “addressing of intragroup relations in educational settings” (ibid:96) and involves the “cooperative learning method” which makes use of “jigsaw

classroom” practices, in order to render every student a valuable component of his/her group as well as of his/her class (ibid). What is more, “the roots of empathy” has been a program that specifically aimed at students modeling their behavior based on the mother-infant relationship (ibid: 97). In addition, “discrimination-simulation activities” (ibid: 98) and “intergroup dialogue classes” (ibid: 99) have made use of real life or imaginary scenarios as opportunities for the different groups to handle issues of identity and social justice. Finally, the third category of programs that aim to develop empathy regards “the use of the mass media for the improvement of intergroup relations and attitudes” (ibid: 92). These programs make use of means such as books, games, films, the television, and the radio as well as approaches such as “intergroup dialogue, simulation activities, and groups collaborating for the organization of conflict resolution workshops” (ibid: 100).

In the classroom setting, it has been suggested that empathy is cultivated when critical thinking is mobilized through activities that engage students in problem solving and multiple perspectives (Michaelidou, 2018). Ethical dilemmas have the potential to facilitate role-taking abilities, and listening to other people’s stories in the form of vignettes offers students the chance to examine issues in “a safe environment” (Storms, 2014, as cited in Michaelidou, 2018, p. 78). Storytelling offers agency to the narrators and facilitates active listening to the listeners and it provides both of them with opportunities for dialogue (Michaelidou, 2018). The importance of “programmatically attention” that regards role-taking activities is emphasized, as it predisposes students to cognitive and affective responses and to “caring empathy” (Verducci, 1999, as cited in Michaelidou, 2018, p. 106). Real life stories and simulated ones can also be examined through interviews, films as well as through fiction (ibid).

2.2.2. Literature and its Potential for Empathy in Psychological Research

Mar and Oatley suggest that narratives are ways, through which people conceptualize their lives in order to give them “unity and purpose” (2008, p. 184). When people engage with literary texts, they make a conscious effort “to create meaning” (Fong, Mullin & Mar, 2013, p. 370). By engaging with the textual other, readers “attend to the direction of another’s gaze”, an ability “which is present from infancy onwards and has been identified as a basic form of empathy” (Mar & Oatley, 2008, p. 176). From this point onwards, the readers choose whether to move on from the sharing of the other’s experience to understanding the other’s goals or emotions, a process which requires a deeper involvement and leads to affective and cognitive forms of empathy (ibid). Therefore, an engaged reader experiences “a form of cognitive simulation of the social world with absorbing emotional consequences” (ibid: 174).

More specifically, Johnson found that the more readers are emotionally engaged in the stories that they read -an experience which he calls “transportation” into the story- the more chances there are for them to experience affective empathy (2012, p. 150). In the same study, it was shown that the readers who had experienced high levels of affective empathy “were twice as likely to engage in prosocial behavior” as others who had not (ibid: 154). The same impact was also true for the readers in Bal and Veltcamp’s study (2013), in which participants attested to affective empathy (as cited in Koopman & Hakemulder, 2015). Oatley’s findings suggest that throughout reading the characters’ social experience is simulated. Notwithstanding, the emotions that are felt are “the reader’s own” (1999, p. 114). Johnson infers that as books simulate real life and allow the readers to learn from “fictional social experience”, prosocial behavior that is exhibited by fictional characters can ultimately influence readers’ propensity to prosocial action (2012, p. 150). In a later study, (2013) he also found that when fictional texts manage to change the readers’ beliefs and attitudes towards an out-group, this change in attitudes is also true for real life others that are like the characters of the out-group. In addition, Hakemulder (2000) observed that explicit instruction to put oneself in the other’s shoes as a post-reading activity increased the chances for the readers to change their beliefs towards the out-group (as cited in Koopman & Hakemulder, 2015).

On the other hand, narrative fiction has been found to have an effect on cognitive aspects of empathy (Bilsky, 1989, as cited in Koopman & Hakemulder, 2015). Cognitive empathy has been measured in terms of readers’ change in attitudes (Koopman & Hakemulder, 2015). A series of studies have confirmed that the positive portrayal of outgroups in narratives made a significant contribution to prejudice reduction and attitude change. It was also found that children and adolescents as a target group could more easily be influenced (ibid). Hakemulder (2000) claims that readers are more likely to extrapolate from the experience of the character of the narrative to the experiences of the many that are like this character in real life (as cited in Koopman & Hakemulder, 2015) This is also more likely to happen if the text in question is a literary rather than an expository one, or if it is literary fiction rather than popular fiction (Koopman & Hakemulder, 2015).

Reading literary fiction has also been related to empathic ability (Djikic, Oatley & Moldoveanu, 2013; Kidd & Castano, 2013) in cognitive terms. This means that readers engage in “literary imagination”, namely perceiving “the events in the stories as possibilities of how something might have been, an imaginative construction of hypothetical events or scenarios” (Altman et al, as cited in Koopman & Hakemulder, 2015, p. 88) as well as being

“involved in a process of constructive content simulation, inclined to mind-wandering”, which ultimately leads to perspective-taking (ibid). The gaps and the ambiguities that one comes across while reading have been suggested to “be conducive to training one’s cognitive empathy” (Kotovych et al, 2011, as cited in Koopman & Hakemulder, 2015, p. 89). What is more, the narrative techniques of foregrounding and defamiliarization can be effectively used for the reduction of bias if the author is interested in challenging the stereotyped images of others who may “differ drastically from the self” (Mar & Oatley, 2008, p. 181), or wishes to “disrupt our expectations” by creating worlds “replete with complicated individuals” (Kidd & Castano, 2013, p. 378). Accordingly, “defamiliarization [...] first prompts dissolution of aspects of a schema. Insightful resolution can occur when the schema reaches a new accommodation” (Oatley, 1999, p. 112). However, it should be noted that “persuasion through reading narrative fiction needs an incubation period, some time to sink in”, which we should have in mind if we are interested in long-term effects on the readers (Appel & Richter, 2007, as cited in Koopman & Hakemulder, 2015, p. 104). What should also be noted is that most of the research that has been cited incorporates self-reflection (Koopman & Hakemulder, 2015) as a potential ethical effect of literary reading, which is a prerequisite if we expect that reading literature evoke critical empathy.

2.2.2.2 Literature and its Contribution to Intercultural Education

Literature as a symbolic form that reflects social structures constitutes a space, in which social issues and human behaviors, along with power relations can be studied and comprehended effectively (Karakitsios & Karasavvidou, 2005; Veikou & Lalagianni, 2015). The meanings and the feelings that are invested in and through the reading experiences resonate not only with the expectations of the readers as social subjects, but also with the social and historical contingencies (ibid). The literary text is a source of interaction with a “dual world”; the one that it produces and the other one in which it is produced (Ingarden 1958, as cited in Karakitsios & Karasavvidou, 2005, p. 1). Therefore, literary texts constitute a “testimony” of the social and cultural realities and the value systems within which they are situated (Veikou & Lalagianni, 2015, p. 108). As cultural representations of their times, they invite readers as individuals and social groups to “process, share, propagate” its meanings and “reveal the ideological and cultural spaces within which they are situated” (Karakitsios & Karasavvidou, 2005, p. 1).

Its aesthetic value lies in its potential for providing both “mental indulgence” and “emotional education” (Georgouloupoulou, 2006, p. 11). The pleasure of reading is derived during the act

of reading, when time is dilated and individual experience is enriched. The language that the writer utilizes stimulates the senses and transports the reader into a new world. What is more, the reader transacts with the narrator both mentally and emotionally, through “the mechanisms of identification, projection, differentiation or distantiation” (ibid). Its pedagogical value, on the other hand, is reflected in students’ cognitive development through the acquisition of knowledge and language skills, and the implementation of cognitive strategies in order to extract meaning. Furthermore, it provides an opportunity for “affective growth” through the affective scripts that the students can experience at a safe distance (ibid: 13). Hence, the students are implicated in simulated experiences, encountering different ways of relating to others, immersing themselves into an imaginary world, without, however, losing sense of their individuality. The writer is seen as a “narratographer” and not as a moral teacher, while the classroom teacher works along with students for “a mutual construction of meaning” (ibid: 11).

While societies with increasing global flows of immigration are becoming multicultural and cultural identities are relativized, “overcoming the dichotomy between the ‘unfamiliar’ and the ‘familiar’ is considered imperative” (Karasavvidou, 2009, p. 1). Teaching students through literature to encounter the Other and recognize the Other’s difference as “a source of knowledge and pleasure” cannot simply rest upon the moral commitment that we have towards our fellow human beings to respect them (Semertzidou, 2008, para.6). It relies primarily in teaching them to “accept and embrace the complexity of the world” as well as “working with it productively, analyzing it, deconstructing it” (ibid) and eventually heightening students’ “ability for constructive self-critique and self-reflection” (Papastephanou, 2001, p. 82). The literary text constitutes a space where we come to both meet others and ourselves, “sinking in imaginary time” and going through “a process that liberates consciousness” (Moumouri, 2016, p. 20). In meeting the Other our relationship with literature becomes essentially “a relationship of hosting the Other, which helps us to give shape and meaning to our personal and historical experience” (ibid: 18), and “reinvent a code of conduct, a moral communication rule and conciliation with the cultural Other” (ibid: 19).

2.2.2.3. A History of Children’s and Young Adult Literature in Greece

An explication should be made at this point, which refers to the age group of the students that constitute the target group of this dissertation. “Middle-schoolers” is a term, which encompasses students between the ages of eleven and sixteen (Fenyus, 2011, p. 31). Also labeled “early adolescent, pro-adolescent, young adolescent, transescent, pubescent” (ibid),

this reader group can fall under both the category of children's literature as well as the category of adolescent or young adult literature. Theorists have put forward different theories about whether or not writers' works should fall under one overarching category or two distinct categories. In Greece there are books that come under the name of *older children* or *adolescents*, while others come under the name of adolescent or *young adult*. This attitude led to the creation of a third category, referred to as *cross-over* books, which addresses the age range that spans late childhood to early adulthood (Katsiki-Givalou, 2009).

Historically, children's books have been connected to their educational purposes (Hunt, 2005). Behavior books were printed in the 15th and 16th centuries in European countries and as part of developing countries' education systems in the 20th century, in the form of textbooks (ibid). Being "overtly didactic", and constituting a field for "the exercise of educational, religious, and political power", they had to go through censorship during the various stages of their development (ibid: 5). Censorship is another factor, which operated in different ways, producing "politically acceptable texts" in cultural contexts spanning from totalitarian to post-totalitarian or post-colonial societies (ibid:6).

More specifically, in 19th century Greece, most children's books comprised in translations of such writers as Dickens, Andersen and Defoe (Kortsari, 2005; Semertzidou, 2008). The Greek books that were written in that era were characterized by an effort to instill morals and enhance the national spirit (ibid), and "the triptych "homeland, religion and family"", were reflected and visibly embedded in children's narratives' (Sandis, 2008, p. 306). In the early 20th century, Delta, Papantoniou and Xenopoulos were guiding figures in children's literature, whilst the children's magazine "The Edification of Children" (I Diaplasis ton Paidon) dominated the literary landscape. The contributing authors aimed at boosting national consciousness through the contradistinction of Greeks to national Others, namely historical *enemies* such as the Turks and the Bulgarians (Kortsari, 2005). Racism as another form of otherness was reflected in racist language, which identified blackness with dirtiness and instigation of fear (Semertzidou, 2008). Furthermore, different cultures were denigrated as compared to colonial mores, depicting Egyptians, for instance, as "dirty", "barefoot", "foul-smelling", "indecent" and "uncivilized", "thievery" people (Kortsari, 2005). It was not until the end of the Second World War and especially after 1974, in the aftermath of sociopolitical, economic and education transformations that a new literary tradition with authors such as Zei and Sari started to take shape (ibid).

Adolescent or young adult literature, on the other hand, had started in the 18th century as a reaction to the didacticism of the mainstream literary texts, yielding books that engaged both in fantasy and adventure, as well as books exposing the harsh realities of industrialized societies (Katsiki-Givalou, 2009). It solidified as a new genre in the 1960s in the United States, and in 1980s to 1990s in Europe (ibid). In Greek literature these first works were reflected in the romantic novels and ethnographic short stories of the 1930s, which resembled bildungsromans in recounting the process of coming-of-age, while exploring issues such as love, loneliness and conflict with society (ibid). Historical novels of the 20th century did not escape ethnocentric discourses or didacticism (Katsiki-Givalou, 2015). Following the years after the political reform in Greece in 1974, most adolescent books started to move away from patriotism and explore political themes through the reflection of the author's experiences (Katsiki-Givalou, 2015). More contemporary points of interest include issues of identity, challenge and disruption of the socially acceptable, getting to know one's body, gender roles, isolation as well as integration (Katsiki-Givalou, 2009).

2.2.2.4. Multicultural Literature in the Curriculum

Greece has been one of the European countries that was once considered “uniform and homogenous as regards culture, religion and language” (Lalagianni, 2009, p. 55). However, it has seen itself transforming into a multicultural society, as a result of the increasing immigrant flows during the last decades (Lalagianni, 2009). The cultural diversity that emerged as a result of the immigration has restructured the social landscape and it has been manifested mainly in occupational and educational domains (ibid). The issues that this transformation raised involved “questions about weakening of traditional societal structures, cohabitation with the Other, identity and alterity, xenophobia” or “various exclusionary practices aimed at the Other”, which were explored in scientific as well as in literary works (ibid: 55). Lalagianni considers both children's and young adult books that delve into multicultural societies' issues as “a forum for cultural exchange, the occasion for acceptance of differences and the opportunity for the coexistence of people from diverse cultural backgrounds” (ibid: 56). For this reason, they represent what has been termed as “multicultural literature” (ibid).

According to many prominent literary theorists, multicultural literature is a genre, which is defined mainly by its purpose than by its literary characteristics (Short & Fox, 2003). They consider it “a pedagogical construct” that challenges the established literary canon “by including literature from a variety of cultural groups”, its focus being on “cultural

authenticity” (ibid:8) While many have identified cultural authenticity with an imposed ““political correctness”” (ibid), others insist that this attitude is a backlash that ignores the historical racist representations or underrepresentations of groups of people that are “outside of the dominant sociopolitical culture” (ibid: 8). Rosenblatt (1995) emphasizes the powerful educational force that resides in literary texts, which cultivate readers’ sensitivity and imagination, and foster democratic citizens (as cited in Short & Fox, 2003). This “powerful educational force”, supplemented by “informed teaching” of multicultural literature “can enable young people to empathize with others, develop moral attitudes, make sound choices, think critically about emotionally charged issues, and understand the consequences of their actions” (ibid: 9).

However, there has been much debate on the definition of multicultural literature, regarding the cultures that it should include (Cai, 2003). The debate centers around three different views. According to the first one, multicultural literature should include as many cultures as possible in its corpus (ibid). In this sense, “both underrepresented and mainstream cultures should be included” (ibid: 271). The second one deals in whether or not the genre should focus on people of color (Cai, 2003). In this case, proponents of books about racial issues that should be foregrounded in a multicultural curriculum were attacked for their “racial essentialism” (ibid: 273). Nevertheless, they answered by arguing that “a racialized society” is a fact, where people of color are “discriminated against, oppressed and exploited’ (ibid: 274). The last one suggests that all literature is multicultural (Cai, 2003). This view varies from the first one in that it “denies the necessity of creating a type of literature about various specific cultures”, while it also promotes colorblindness (ibid: 275).

In discussing these views, Cai points out that if we do not draw “a demarcation line” (ibid: 272) between mainstream and marginalized cultures, we, first, reduce “multicultural literature to just literature” and, second, we assume that “a hierarchy of cultures is nonexistent” (ibid). The distinction between dominant and dominated serves to “ensure greater voice and authority” to the latter, in order to “achieve social equality and justice” (ibid: 271). Even though the proponents of the third view claim that the distinction between the generic and the culturally specific literature makes the first one appear as the “norm” and the second one as the “alien”, Cai claims that there should be a place for multicultural literature as a separate kind, in which issues of power and privilege can be explored (ibid: 275). Through multicultural literature diversity can be affirmed and equity can be taught (Cai, 2003). “Emancipatory” (Pinset, 2009, 7) or “political” (ibid: 9) books can be “thought-provoking” and they are needed, in order to “challenge children’s thinking about real-life issues” (Cai,

2003, p. 278). They offer children the chance to immerse themselves in the stories that they read, and gain insight into the causes of inequality and injustice (Cai, 2003). In this way, they gradually learn to see through the apparent cultural similarities and differences, which confine them to a “narcissistic self-reflection” (ibid: 281). Therefore, children benefit not only by reflecting on what goes on in the world around them, but also by taking a stand or even engaging in changing the world (Cai, 2003).

In the Greek context, contemporary writers seem to be increasingly engaged in producing multicultural books and for this reason they attempt to incorporate in their texts social issues, such as xenophobia, ethnocentrism and racism (Lalagianni, 2009). Their main aim is to familiarize young people with cultural Others, and to underline the positive aspects of coexistence (ibid). Along these lines, they write “in hopes of discrediting stereotypical images of the Other that continue to prevail in the collective imagination, to sensitize the public and ultimately to abolish the fault lines of bigotry” (ibid: 55). For all the good will of the writers, books that focus on “the symbiosis of culturally diverse communities” are still limited in Greece, while they are flourishing in Europe (ibid: 56).

Multicultural literature can be an integral component of Intercultural Education. While multiculturalism is a fact, interculturality can be expressed as the process of accepting difference and incorporating it as an organic part of today’s society, therefore involving the total student population (Ministry of Education and Religious Affairs, 2003). The teacher is seen as a mediator that facilitates cross-cultural communication and understanding (ibid). Gavriilidou (2009) suggests that children’s literature is “inherently intercultural”, as it addresses the reader-child to whom “a multitude of ideologies, images, information, suggestions” are projected, while s/he is still in the process of forming an idea about the world (as cited in Dimou, 2017, p. 52).

Indeed, the Greek School Curriculum seems to be transcended by intercultural principles (Ministry of Education and Religious Affairs, 2003). Because the target reader group of the dissertation is middle school children, the focus will be laid on junior high school curriculum. Accordingly, literature is seen as a tool for “the development of positive attitudes towards the contemporary multicultural and multiethnic society” as well as for “the recognition of the equal value of the works of world cultures” (ibid: 65). For this reason, there are works that are suggested for the exploration of such issues as emigration or immigration over time (ibid). The aim is for students to acknowledge the existence of a pluralist world, and the process of coming to know oneself through the interaction with the others (ibid). There is a suggestion

for the exploration of Alterity in the second grade through books that resemble bildungsromans and center on the life of adolescent protagonists (Ministry of Education and Religious Affairs, 2011). Furthermore, there is relative freedom for the instructor to choose and teach in classroom parts of or even a whole book (ibid).

It is important to note that in order to achieve these goals, critical thinking skills are emphasized and students are seen as future democratic citizens (Ministry of Education and Religious Affairs, 2003). New ways of dealing with literature are proposed, such as the comparative analysis of texts in the third grade, or the analysis of texts as documents of anthropological and ethnographic value in the first and second grade (ibid). Students are encouraged to take a critical stand towards totalitarian political views, as well as towards powerful states' aspirations (ibid). They can compare how historical events are depicted in literary texts as personal testimonies, and how they are embedded in historical narratives as facts (ibid). Finally, contemporary literature can sensitize students, so that they can become active citizens and work against international social problems such as poverty, violence, racism, war, and immigration (ibid).

Chapter 3

Methodology

This chapter presents the method of analysis of the two books, which draws from the field of Imagology. The analysis focuses on how the images of in-group and the out-group are depicted, how ideas of sameness and otherness are constructed, challenged or assigned new meanings. A multifaceted analysis is proposed that takes into consideration both textual, as well as intertextual and contextual features.

3. 1 Imagology as Methodology

Imagology comprises a field of study within Comparative Literature that deals with the exploration of images of the “self” and the “other”, as they are discursively represented in literary texts (O’Sullivan, 2011, p. 3). Joep Leerssen has established it as “the historical study of the interaction between the discourse and the political invocation of national characters and their rhetorical representation in literary texts” (ibid). Since images of the Other can be expressed in the form of stereotypes, Leerssen suggests that it is the work of Imagology to explore these stereotypes (2007). This is because they are “effectively formulated, perpetuated and disseminated” through Literature, and they work “primarily because of their intertextual tropicality”, namely their connection to other texts that reproduce those stereotypes (ibid: 26). What is more, literature’s capacity to create “a suspension of disbelief” makes it “a privileged genre for the dissemination of stereotypes” and this is true especially for canonical literary texts, which have the power to perpetuate images, as “they have a long currency and topicality” (ibid). Therefore, the task of Imagology is to uncover the fictionality of the stereotypes by submitting them to critical questioning (Beller, 2007).

While Imagology as a method of deconstructing stereotypes has been criticized as being “caught up in the implicit validation of national and cultural categories” (Perner, 2013), Leersen posits that it is meant to be “a theory of cultural of national stereotypes, not a theory of cultural or national identity” (2007, p. 27). Furthermore, he suggests that its aim is to comprehend “a discourse of representation rather than a society”, and this discourse is an “imagined” one, which creates subjective “self-images” and “hetero-images” (ibid) and “is concerned with the characterological explanation of cultural difference” (ibid: 28). The task of Imagology is then to establish the intertext that reinforces the image, and then contextualize this image both within the text of its occurrence and the historical coincidence, and finally relate all these features to the target audience (ibid). Furthermore, Imagology as a method of analyzing literary texts aims to offer insight into the dynamics within which “images can shift between contrasting modalities [...] and opposing valorizations” and into “the patterns [...] of the maintenance of selfhood” (ibid: 29). In this way, Imagology constitutes the study of the ““point of intersection between the text’s verbal (‘poetical’) and historical (‘ideological’) properties, between the text as verbal tissue and the text as social act”” (Leersen, 1991, as cited in Perner, 2013, p. 38).

Imagology’s main focus has been on cross-national or cross-cultural relations and on the fact that the images were constructed across a differential principle that “restricts identity to particularism” (Mohor-Ivan & Praisler, 2007, p. 72). In today’s multicultural societies “the importance attached to ethnicity and even religion” has revived (Leersen, 2007, p. 25), whereas due to conflicts and war, images have been “called upon from an unconscious inventory of images and generalized prejudices about the other” (Beller, 2007, p. 11). Even though those images function as “cognitive “knowledge structure[s]” or schema[s]” that shape our attitudes towards the Other (Mohor-Ivan & Praisler, 2007, p. 70), a multicultural approach employed to examine difference can abolish the “dichotomic co-ordinates” that direct our thinking and thus enable us to “realize that identity should define one as part of, and not in contradistinction to humanity as a whole” (ibid: 72). Grounded on this approach is the orientation of this dissertation, which explores identity “as a complex construct taking shape in an ongoing encounter with shifting manifestations of otherness” (Leersen, 2016, p. 22).

Indeed, the reason that the book “The monsters of the hill” (Petrovits-Androutsopoulou, 2017) was chosen is that the author attempts to shift from the stereotypical treatment of the foreigners as Other, and explore the otherness that lies within us, the natives. As O’Sullivan suggests, “authors can make stereotypes thematic, subvert them in a playful manner, or give them an imminent narrative function in the work” (2011, p. 10). In this book, “cultural

confrontation” takes place between the members of the in-group that are divided because of their different ideological horizons (Beller, 2007, p. 8). National extremism and racist dehumanizing practices divide the in-group, whilst respect and faith in shared humanity connect members of the in-group with those of the out-group. On the other hand, “My name is Malala” (Yousafzai & McCormick, 2018), constitutes a testimony of a girl who was forced to flee her country, in order to escape loss and depression because of religious fundamentalism. Again, otherness is defined as lying within the in-group, as “sameness of ethnicity does not mean ideological sameness” (Mallan, 2013, p. 108). The book “privileges an insider perspective but one that is ideologically outside a fundamentalist (Taliban) standpoint” (ibid). Ultimately, in both books empathy is thematized across difference, and “cultural diversity and issues of cultural otherness are thematised [...] as a means to affirm positive models of cultural harmony and tolerance, thereby serving as exemplars of human rights and social justice” (ibid: 107).

3. 1. 1. Method of Analysis

Imagology can offer an analysis of the way that literature interacts with social and political realities (Leersen, 2016). The researcher can foreground the socio-ideological analysis of the text and background the conventional aesthetic or morphological analysis, as Imagology treats the text “primarily as a testimony and secondarily as a literary work [...] taking into account the ideological, social and political context” (Kortsari, 2005, p. 28). What is more, Imagology does not entail a strict methodology that should be followed and the researcher can shape his/her method of analysis according to the context of his/her research (Kortsari, 2005; Karasavvidou, 2011). Accordingly, this method ““can be used as a tool in the imagological research, enriched or simplified, depending on the personal choices of the researcher, his scientific and research orientation, and his sensitivity to issues such as xenophobia, anti-Semitism, racism ...”” (Ampatzopoulou, 1998, as cited in Karasavvidou, 2011, p. 23).

The analysis that follows in this dissertation draws from the method that Leersen proposes, which reveals the images’ “persuasive poetical and rhetorical power” (2016, p. 19). The analysis takes place on three dimensions, namely the text, the intertext and the context. On the level of the text, the main focus is on “the presence of the other” in relation to the self, and on his/her “position” in the text by the author, as well as on “the overall focalization and textual drift” (ibid: 21). Furthermore, the intertext involves researching the ways that the image of the other has been shaped though the different kinds of texts or challenged by different texts, which the author refers to implicitly or explicitly (ibid). Finally, on the level of the context,

what is investigated pertains to the historical, political and social conditions within which the images of the other are shaped and how the author reproduces or deconstructs those images (Leersen, 2016). For a thorough examination of the aforementioned elements, the following categories have been created:

A. *Textual Analysis*: Textual drift is represented in the way that the *plot* develops, in a way that it incorporates, rejects or liberates sameness and otherness. Moreover, focalization, which reflects the point of view of the narrator(s), is examined through the narratological category of *focalization*. Most importantly, though, the presence of the other as well as of the self is explored through the category *character*, which involves all the features that pertain to the appearance and the behavior or the attitudes that construct the person's image. On the other hand, the position of the self as well as of the other is explored in relation to his/her *culture*. The term culture in this context involves the person's *language, religion, school life, work life*, and relation to his/her *homeland*.

B. *Intertextual Analysis*: This analysis takes into account extra-textual features that shape the image of the other in relation to the self, other texts or discourses, which the author is affected by or manipulates in order to get his/her message across, and falls under the category of *intertextuality*.

C. *Contextual Analysis*: This analysis refers to "the cultural line forces that govern a certain period" (Mohor-Ivan & Praisler, 2007, p. 73), the socio-political context in which the book was written that has shaped the author's ideological orientation, and falls under the category of *context*.

The analysis takes place on both the levels of *self-images* and *hetero-images* (Leersen, 2016). This is because both books challenge the idea of sameness and form new categories of otherness. In this way, they work "with and against [...] universalising identification between textual subject and reader" (Mallan, 2013, p. 108). People that belong to the same cultural and ethnic group are divided by their different ideologies. At the same time, people that belong to different cultural and ethnic groups find common ground in their moral codes that imply "an association of sameness across cultures" (ibid). Therefore, *self-images* in the first book refer to the girls that narrate the story, their families and the people that constitute the in-group, in terms of their openness to difference. On the other hand, *hetero-images* in this book refer first to the neo-Nazi group (*the other within*), and then to the migrants (*the cultural other*) of the story that are persecuted. In the second book, however, *self-images* pertain to the girl that narrates the story, her family and the virtuous people that constitute the in-group.

Conversely, *hetero-images* regard first the Taliban group (*the other within*), and second the solidary others (*the cultural other*) that grant the narrator and her family asylum. The categories of analysis are summarized in the following table.

<p>A. <i>Textual Analysis</i></p>	<p>a. <i>Plot</i></p> <p>b. <i>Focalization</i></p> <p>c. <i>Character</i></p> <p>d. <u>Culture</u>: <i>Language, Religion, Homeland, Work Life, School Life</i></p>	<p>a. <u>Self-Images</u>: <i>The in-group</i></p> <p>b. <u>Hetero-Images</u>: i. <i>The Other Within (the in-group)</i> ii. <i>The Cultural Other (the out-group)</i></p>
<p>B. <i>Intertextual Analysis</i></p>	<p><u>Intertextuality</u>: <i>extra-textual features that shape the image of the other in relation to the self, other texts or discourses, which the author is affected by or manipulates in order to get his/her message across</i></p>	
<p>C. <i>Contextual Analysis</i></p>	<p><u>Context</u>: <i>the socio-political context in which the book was written that has shaped the author's ideological orientation</i></p>	

Table 1. Categories of Analysis

The focus questions that will guide the analysis are:

1. How does the author build/narrate the plot, in order to get her message across?

2. How is the narrative situation presented? How are the characters' perspectives reflected?
3. How are the characters constructed/presented in terms of their sameness/difference to the in-group and the out-group and in terms of their humanness? How have the characters been shaped in relation to their culture? How is this reflected in their language, in relation to their religion, homeland, work life and school life?
4. What intertextual features does the author use to get her message across?
5. How is the sociohistorical and political context explored that accounts for the author's ideological orientation?

It is suggested that both books thematize empathy across difference and narrative empathy is evoked through plot, character and narrative situation. It also mediates Western and non-Western cultural practices (Mallan, 2013), facilitating a meeting and blending of fluid identities (Stephens, 2011). However, in order for critical empathy to take place, which does not only require an affective response but also perspective-taking and self-reflection, the analysis will attempt to connect the findings to the research questions, which are:

1. How do the two stories cultivate critical empathy in the readers through the way that they handle issues of sameness and otherness?
2. How do the books expose the different social conditions and reveal power differences that shape the characters' cultural logics and lives?

Chapter 4

Analysis

The analysis that follows in this dissertation draws from the method that Leersen proposes, which reveals the images' "persuasive poetical and rhetorical power" (2016, p. 19). It takes place across three dimensions, namely the *text*, the *intertext* and the *context*. On the level of the text, the main focus is on "the presence of the other" in relation to the self, and on his/her "position" in the text by the author, an examination of the cultures as depicted in the books, as well as on focalization and plot (ibid: 21). Furthermore, the intertext involves researching the ways that the image of the Other has been shaped through the different kinds of texts or challenged by different texts, which the author refers to implicitly or explicitly (Leersen, 2016). Finally, on the level of the context, what is investigated pertains to the historical, political and social conditions, within which the images of the Other are shaped, and how the author reproduces or deconstructs those images (ibid).

4.1 The Monsters of the Hill

The story unfolds with the assault of 8-year-old Samuel by a group of neo-Nazi youths on Strefi Hill in Athens. Olga and Irene, the story's two protagonists, witness the assault and run to help him. The mob does not only assault Samuel, but one of their own as well, for daring to defy the leader's commands. The group moves on with their deeds, by bombing the basement of an old man - who uses it as a meeting place for migrant and local children - and putting his life at great risk, by stabbing and killing Samuel's father - who dared to speak against them - and by abducting Olga and keeping her hostage at one of their hideouts, in order to exchange her for one of their own, who is kept by the police. Olga's family and friends, who have gathered on account of a wedding that is about to take place, devise a plan along with the police, in order to rescue Olga. They manage to retrieve her safe and sound, while taking care

of Samuel, and Nelia -another migrant child that had been injured during the bombing of the basement- as well as Mr. Lefteris, the owner of the basement. While the police manage to arrest most of the mobsters, two of them remain free, and appear at the church on the day of the wedding, attempting their second bombing. Fortunately, there are no victims, the perpetrators are arrested -along with their foreign connections that have arrived from Germany- and the wedding takes place a few days later. The action takes place in every single unit, whereas reflection on the events is presented in every second unit, which is written in an epistolary form. Olga takes part in the action, while Irene takes part mainly in the narration of the incidents, in the form of the e-mails that she sends to her grandmother in Boston. Irene is the character-narrator, but the narration provides access to a wealth of characters' consciousness as well.

4.1.1 Textual Analysis

The textual analysis that follows pertains to the categories of *plot*, *focalization*, *character*, and *culture*. The analysis takes place on both the levels of *self-images* and *hetero-images* (Leersen, 2016). Therefore, *self-images* in this book refer to the girls that narrate the story, their families and the people that constitute the in-group, in terms of their openness to difference. On the other hand, *hetero-images* in this book refer first to the neo-Nazi group (*the other within*), and then to the migrants (*the cultural other*) of the story that are persecuted.

4.1.1.1 Plot

Androutsopoulou's novel falls under the category of the Bildungsroman. This means that the story details the emotional and moral growth of the central characters "in a specific social and cultural context" (Kiosses, 2008, p. 51). While the characters go through the process of coming-of-age, "through a series of adventures, experiences, meetings with other people, places ideas and perspectives" (ibid: 52), there is a constant interaction between their inner wishes and beliefs and the outside world, "a delicate balance between the social-outside element and the psychological-inside element" (ibid). Undergoing some form of disillusionment, they have to come to terms with the new realities revealed and make decisions based on this new found knowledge. Their moral standing is pivotal as to the resolution of the problems and, therefore, their maturity (Kiosses, 2008).

Thus, the plot in the novel follows the classical structure of the exposition, rising action, climax, falling action and denouement model -along with the characters' psychological maturation- which is typical of linear narratives (ibid). Along with the incidents that are

provoked by the Neo-Nazi group, namely the assault and battery, arson, murder, kidnapping and bombing, come Olga's emancipation and Irene's conscientization. Olga acquires agency and a fighting stance against the neo-Nazis, whereas Irene acquires new knowledge on the rise of neo-Nazism. Therefore, the author makes clear that knowledge is a prerequisite for understanding the world around us, and action is a prerequisite for dealing with emerging social plagues.

To get this message across, the writer makes use of a subplot- the wedding, to which all relatives and friends of the two central characters are invited (Petrovits-Androutsopoulou, 2017). The reader is informed through Irene's first and last e-mails to her grandmother that it is about a rather extravagant wedding, with "the whole church decorated with white flowers" [να στολίσουν όλη την εκκλησία με άσπρα λουλούδια], "a red carpet" [κόκκινο χαλί], "six bridesmaids and groomsmen" [έξι παράνυμφοι -τρία κορίτσια και τρία αγόρια-], specially designed clothes for them, and a lot of rehearsals before the wedding, according to the bride's wishes (p. 22). Nevertheless, the real problems that have to be encountered are brought to the foreground, with the attacks against the immigrants and the dissidents, which cost the life of one of them. The everyday life of common people is disrupted when the danger that lies right beside them unbeknownst to them surfaces. The central characters along with the peripheral ones work together against the neo-Nazi group and they succeed. The bombing at the church, however, is deployed by the author as a plot twist that targets "those bourgeois mores" [αυτά τα μικροαστικά (ήθη)] (p. 23) that Ilias, the bride's brother declares as being against to. In order to emphasize the real life's problems and bring them center stage, the author cautions both the characters and the readers to be constantly alert for social ills, as they are represented by the image of the "Hydra" [Λερναία Ύδρα] (p. 151), and scoffs middle class conventions of the times. Through the literary mode of the carnivalesque (Vice, 1997), the author subverts mainstream ideas about the ideal wedding though Irene's comments: "It was as if we were a troupe that was going to give a performance at the theater" [Θαρρείς και ήμασταν θίασος που πήγαινε στο θέατρο να δώσει παράσταση] (Petrovits-Androutsopoulou, 2017, p. 159); eventually the couple have a simpler wedding, with fewer guests and casual outfits, and the girls get rid of the long dresses which Irene mocks: "we are going to wear them in winter during the Carnival along with our boots and we'll be pretending to be ice queens" [θα τα βάλουμε στις Απόκριες το χειμώνα με μπότες και θα παριστάνουμε τις βασίλισσες του χιονιού] (p. 159).

4.1.1.2 Focalization

Focalization reflects the narrative instance, which includes voice, time and perspective (Fludernik, 2009). However, it refers more specifically to the point of view that the narrator adopts (ibid). Androutsopoulou alternates between zero focalization, which refers to the third person omniscient narrator, who “combines external and internal perspectives, since the authorial narrator may also see things through the eyes of a protagonist” (ibid: 153), and heterodiegetic internal variable focalization, “a view of the fictional world through the eyes of a character, in other words, a view from within” (ibid), depending on the character that becomes the focus of attention. Since every second chapter it is Irene who narrates the incidents that have taken place in an epistolary form, in “interpolated narration” (ibid: 100), she gives an account of the way that she felt gaining the new experiences, as well as of the current impressions about them. Offering a range of perspectives through a range of voices, the author emphasizes “the complexity that underlies human relationships” (Staniou, 2014, p. 242). In this way, it provides an opportunity for the adolescent reader to also identify “the complexity of social situations and ideological conflicts that define behavior” (ibid).

4.1.1.3 Character

The presence of the other as well as of the self is explored through the category *character*, which involves all the features that pertain to the appearance and the behavior or the attitudes that construct the person’s image. This category is presented in detail, as it is considered one of the narrative elements that evoke narrative empathy (Keen, 2006).

Olga: Olga is one of the two lead characters of the story, a 12-year-old girl (Petrovits-Androutsopoulou, 2017, p. 18), who comes from an upper middle-class family. Her mother is a doctor (ibid) and her father is an archaeologist (p. 129). She is Greek but also of Austrian descent, which makes her a fluent speaker of German (p. 13). She has also got a younger brother called Francis (p. 12) and a grandmother, who is a piano teacher (p. 21). The family lives in the vicinity of Exarcheia, near Strefi Hill, in a neoclassical house (p. 25). Its description in the opening scene of Chapter 3 conveys the image of an affluent family (p. 27). This image is further reinforced by the narrator’s reference to the house that her family has rented for their summer vacation in Sounio (p. 30). The third-person narrator makes reference to Olga’s high-priced trainers (p. 10), which allow her to wander round Strefi Hill with her best friend, and to a cell phone (p. 16), a commodity uncommon among Greek children of her age in the early 2000s. Disappointed as she is (p. 31), Olga has to break off her summer holiday in Sounio and return to Athens; she has to attend the wedding preparations of a family

friend, who she will be accompanying as a bridesmaid in a rather extravagant wedding (p. 22).

In the opening scene of the story, Olga is found hanging out with her best friend Irene on Strefi Hill, where they usually have their afternoon walks. It is immediately made clear that Olga is concerned with the wellbeing of her immigrant neighbor, Samuel, who she hears screaming for help: ““Let’s go and see...it must be Samuel, something must have happened to him”” [«Πάμε να δούμε...Ο Σάμγουελ πρέπει να είναι, κάτι θα έπαθε»] (p. 10). The moment they witness Samuel being beaten up by the Nazi mob, feeling terrified and then enraged at the sight of the child’s abuse: “petrified...wrings her lips enraged” [έχουν πετρώσει...σφίγγει τα χείλια της οργισμένη] (p. 16), she first reacts by attempting to scare the child’s attackers: “she starts blowing her whistle powerfully” [αρχίζει να σφυρίζει με όλη της τη δύναμη], while later on she tries to contact her father through her mobile phone to ask for his assistance: “takes out...a little colorful mobile phone” [βγάζει... ένα μικρό χρωματιστό κινητό τηλεφώνάκι] (p. 17). She seems regretful for not reacting earlier: “would have saved you of some beating” [θα είχες γλιτώσει μερικές], but she goes on to help Samuel stop the bleeding: “[n]ow keep your handkerchief on your forehead” [[κ]ράτα τώρα λίγο το χαρτομάντιλο στο μέτωπό σου] (p. 17), and help him return home on their arms “[s]it over here!” [[κ]άτσε δω!] (p. 18). Olga comforts Samuel by telling him about how she is going to help : ““We will first take you to our house... My mum is a doctor... I will notify your dad later on”” [« Θα σε πάμε πρώτα σπίτι μου... Η μαμά μου είναι γιατρός... Ύστερα θα πάω να ειδοποιήσω τον πατέρα σου»] (ibid).

Having provided shelter for Samuel at her home, Olga recollects the incident and feels disgust at the mob’s disgraceful act. She does not only think about Samuel’s condition, but she also contemplates his parents’ reaction. Being their neighbor, she is well aware of his family’s disadvantaged background:

Poor Mr Dickon will be so sad to see his son beaten up...A while ago, when she went to their house to notify him, he wasn’t there. Neither was Samuel’s mother. She works as an assistant at a nursing home till late at night (p. 31).

[Θα στενοχωρηθεί πολύ ο καημένος ο κύριος Ντίκον τώρα που θα δει χτυπημένο το γιο του,... στο σπίτι τους πριν από λίγο να τον ειδοποιήσει, δεν

ήταν εκεί. Ούτε η μητέρα του Σάμγουελ ήταν. Εργάζεται βοηθός σ' ένα ίδρυμα για ηλικιωμένους ως αργά το βράδυ]

Olga is also able to picture Mr. Dickon's day at work and capable of empathizing with him: "She pictures Mr. Dickon soak in sweat, carrying something heavy on his back...someone or some people speaking harshly to him...[a]nd him obeying silently" [Φαντάζεται τον κύριο Ντίκον μούσκεμα στον ιδρώτα, με κάτι βαρύ στην πλάτη...κάποιον ή κάποιους να του μιλούν απότομα... [κ]ι εκείνος να υπακούει αμίλητος] (p. 33).

Clearly, Olga represents the people of her age who vacillate between childhood and puberty. On the one hand, she fantasizes being a vigilante trying to keep people out of harm's way, by crushing the Nazi mob: "Anger, terrible rage is what Olga feels...[i]f only she could suddenly obtain magical powers...she would beat them up, crush them. To teach them a lesson, not dare harm anyone else again" [Ένα θυμό, μια οργή φοβερή νιώθει η Όλγα... [θ]α ήθελε πολύ ν' αποκτούσε ξαφνικά δύναμη μαγική... θα τους έκανε λιώμα, θα τους διέλυε. Να πάρουν ένα μάθημα γερό, να μην ξανατολμήσουν να πειράξουν κανέναν] (p. 31). On the other hand, she urges her father to talk to her about the history of the Nazi movement, so as to become acquainted with the facts: "it is time they listened to a real story, with real dragons and monsters...not even... like the ones they see in some extraordinary movies with magic and stuff" [καιρός ν' ακούσουν ένα παραμύθι πραγματικό, με δράκους και τέρατα αληθινά...όχι ... σαν κάτι άλλα που βλέπουν σε απίθανες ταινίες με μαγείες και τέτοια] (p. 35).

During the second incident, when the Nazi mob set fire to Mr. Lefteris' basement, a middle-aged man that has transformed his place into a playhouse for both the immigrant and the local children of the neighborhood, Olga seems to be concerned with Mr. Lefteris condition: "She stands petrified...No, it can't be ... he can't have been harmed" [Πετρώνει εκεί που στέκεται... Όχι δε γίνεται... (p. 47) δε γίνεται να του συμβεί κανένα κακό (p. 49). She is also concerned with Nelia's - an immigrant child's- condition, as both people appear to have been trapped in the basement: "Nelia is inside!...The little girl from the Philippines! Nelia is her name!...Quick, Nelia is in the basement!" [-Είναι μέσα η Νέλια!... Το κοριτσάκι από τις Φιλιππίνες... Γρήγορα, η Νέλια είναι στο υπόγειο!] (p.51). On the next day, Olga along with her friend Irene and Mr. Dickon pay a visit to both Mr Lefteris and Nelia at the hospital. Olga seems to admire Mr. Dickon for working really hard to support his family, to afford to buy a present for Nelia and buy the girls some fizzy drinks at a local café: "How many bags did he need to carry on his shoulders...to afford... to buy this?" [Πόσα σακιά κουβάλημα στους ώμους ...να στοίχισε... τούτο το δώρο;] (p. 62).

Since the third incident, when the Nazis ambush Mr. Dickon, attack and stab him at the café, Olga starts to transform from a scared little girl, who fantasizes about taking revenge from the *monsters*, to an older girl that takes a stand against the mob: “Monsters! Beasts! Criminals! she hears her own howling and attempts to run towards Mr. Dickon, who is lying on the floor” [Τέρατα! Κτήνη! Κακούργοι! Ακούει η Όλγα ουρλιαχτή την ίδια της τη φωνή και κάνει να τρέξει εκεί που είναι πεσμένος ο κύριος Ντίκον] (p. 67). Being a witness to this crime, she cannot avoid being kidnapped by the mob and then held captive at their secret den: “while she was opening her purse to find her key...the monsters...they rushed over her, shut her mouth, tied her hands back, blindfolded her and carried her to a car...” [τη στιγμή που άνοιγε το τσαντάκι της να βγάλει το κλειδί... τα τέρατα... όρμησαν απάνω της, της έκλεισαν το στόμα, της έστριψαν πίσω τα χέρια, της έδεσαν τα μάτια και την έβαλαν σηκωτή σε κάποιο αυτοκίνητο] (p. 74). The moment she opens her eyes at the den, and considering all the injustice that has been done, she becomes indignant and confronts the leader of the mob: “Suddenly she does not feel afraid.... “[t]hey are cowardly”... she is seething with anger” [Ξαφνικά δε φοβάται... «[ε]ίναι θρασύδειλοι»... βράζει από το θυμό της (p. 76).

Her thoughts alternate between thinking about movies with kidnappings: “the victim would not react and would not be saved” [το θύμα δεν αντιδρούσε και δε σωζόταν αμέσως] (p. 81); and trying to figure out a plan: “[h]er thoughts so messed up, she feels dizzy” [δουλεύει ακατάστατα το μυαλό της, νιώθει ζαλάδα] (ibid); or planning how she should react in case she gets assaulted: “[b]ut if he comes close to her, she will kick him, bite him...” [[α]ν έρθει όμως κοντά της, θα τον κλοτσήσει, θα τον δαγκώσει] (p. 82). She remembers her father once calling her “a strong, brave girl” [δυνατό και γενναίο κορίτσι] when she managed to save her brother from drowning, in order to gain some strength (p 73). When the leader of the mob threatens to stab her if she does not cooperate with them, by translating the message that a German comrade has sent them, she readily defies him: “If I don’t tell you and you kill me, what is there for you to win?” [-Άμα δε σου πω και με σκοτώσεις, τι θα κερδίσεις;] (p. 100). She eventually regains hope when she realizes that the supposed German comrade is Hans, a friend of hers, who has been sent there following a rescue plan that was organized by the police. Olga follows Hans’ instructions and plays on the mobsters’ foolishness: “He is congratulating you on devising this plan [Σας συγχαίρει που καταστρώσατε το σχέδιο] (p. 113)... Everything’s wonderful, your plan is so good. You have nothing to fear” [-Θαυμάσια όλα, το σχέδιό σας πολύ καλό. Δεν έχετε τίποτα να φοβηθείτε] (p. 114).

When Olga is released and the majority of the Nazi mob are arrested, she goes through a post-traumatic period, feeling “paralyzed, exhausted” [παράλυτη, εξουθενωμένη] and “starts

crying “every once in a while”” [κάθε τόσο] (p. 126). Her family and friends are supportive and she manages to go through this difficult period by turning to Samuel and Nelia to comfort their pain. “She feels Samuel’s little hand cold inside her hand, for all the heat, for all the sun that is still shining in the sky” [Το χεράκι του Σάμγουελ το νιώθει παγωμένο μες στο δικό της, παρ’ όλη τη ζέστη, παρ’ όλο τον ήλιο που είναι ακόμα ψηλά] (p. 140), on their way to the hospital to see Nelia. She is seen still contemplating the number of the mobsters, wondering what would happen if “...the monsters multiplied again? Like Hydra, who, whenever she lost one head, got two heads in its place?” [...τα τέρατα να έγιναν πάλι πολλά; Σαν τη Λερναία Ύδρα, που της έκοβαν ένα κεφάλι και φύτρωναν δύο;] (p. 151), just a few minutes before the last incident that the Nazi mob is responsible for takes place. Olga manages to emerge out of the ordeal that her family and her native and immigrant friends went through hurt but wiser, reestablishing the boundaries between humans and monsters.

Irene: Irene is Olga’s best friend and the first-person narrator of the story. She is also 12 years old (p. 18), of a middle-class background as well. Her mother is a psychologist (p. 127) and her father is a lawyer. Her grandparents live in Boston and they are retired architects (p. 21; 149). The family lives in the vicinity of Exarcheia, near Lycabettus Hill (p. 25). Unlike her friend, Irene lives in a block of flats (p. 42) and spends some of her summer holidays in Olga’s house in Sounio (p. 24). Like Olga, her parents can afford to buy her a pair of expensive trainers (p. 10), as well as a personal laptop (p. 20), which she uses in order to exchange regular e-mails with her grandmother. The possession of such a commodity underlies her privileged status (p. 21). Along with Olga, she will be participating as a bridesmaid at the wedding of their common family friend; because of the wedding preparations she is also forced to return to Athens (p. 22) and it is through her voice that the middle-class conventions of the times are recounted. Every second chapter, we are presented with an account of and a reflection on the events that have taken place, through the emails that Irene is sending to her grandmother in Boston.

Irene seems to be a person that embraces diversity, which is shown in the remarks that she makes about the plurality in her friend’s Philip’s blended family: “Philip’s family always seems to me a little confusing with all his stepbrothers and stepsisters, all of whom are not actually brothers and sisters, but still love each other so dearly” [Λίγο μπερδεμένη μου φαίνεται πάντα η οικογένεια του Φίλιππου με τ’ αδέρφια του τα ετεροθαλή, που δεν είναι και μεταξύ τους αδέρφια, όμως είναι όλοι τους πολύ αγαπημένοι]. (p. 23). Keeping an open mind towards difference is what drives her to accept it as such or be willing to explore it. In her conversation with her neighbor, Mr. Dickon, about his homeland, Nigeria, she appears to be

knowledgeable about the country's history and enthusiastic about visiting the place one day: "...Benin is the capital and its history goes back to two thousand years ago" [...το Μπενίν είναι πρωτεύουσα κι έχει ιστορία και ζωή δύο χιλιάδων χρόνων (p. 64); "I would so much love to go and see all this one day" [-Πολύ θα ήθελα να τα δω κάποτε όλ' αυτά] (p. 65).

Irene is present at most of the incidents that were provoked by the Nazi mob and willful to help. In the first chapter, where the assault and battery against Samuel are recounted, Irene is found notifying Olga about Samuel's call for help: "Now I can hear it clearly. '/help/', which means "help" in English" [Τώρα τ' ακούω πολύ καθαρά. «Χελπ», δηλαδή «βοήθεια» στ' αγγλικά] (p. 12); or translating for Olga the English words that Samuel is using: "He is talking about the whistle, Irene explains. '/wis(ə)l/' means "whistle"" [Για τη σφυρίχτρα λέει, εξηγεί η Ειρήνη. «Γουίσιλ» θα πει «σφυρίχτρα»] (p. 17). She is eager to help transfer Samuel to a safe place: "The little one is not so light, but they can definitely get him down the hill, where Olga's dad will be waiting" [Δεν είναι και πολύ ελαφρύς ο μικρός, αλλά σίγουρα θα τα καταφέρουν να φτάσουν πιο κάτω, μέχρι εκεί που τους περιμένει ο πατέρας της Όλγας] (p. 18). On her first e-mail to her grandmother she wonders why the mobsters attacked the little black boy, appearing out of the blue and starting to swear at him and to beat him, just because his skin wasn't white (p. 25). After she finds out about his father's death, she decides to "take him for a walk" [θα τον πάμε μια βόλτα] with her friends (p. 139), and lend him her laptop so that "he could learn how to use it and forget about his grief for a while" [να μάθει να τον χρησιμοποιεί και να ξεχάσει λίγο τη λύπη του] (p. 146). She even talks about how her family and friends "will be by his side" [θα είμαστε κοντά του] and treat him "[l]ike a little brother" [[σ]αν αδερφάκι] (p. 138).

Irene is distinctly sympathetic towards all the victims of the Nazi mob, both natives and immigrants. She feels "very sad and uneasy" [πολύ λυπημένη και πολύ ανήσυχη] for as she reports to her grandmother, "the monsters of the hill stabbed Mr. Dickon, Samuel's father, at a café right before our eyes" [τα τέρατα του λόφου μαχαίρωσαν τον κύριο Ντίκον, τον πατέρα του μικρού Σάμγουελ, σ' ένα καφενείο μπροστά στα μάτια μας] (p. 68). "Neither him nor those monsters could I get out of my head" [Το μυαλό μου έτρεχε στον κύριο Ντίκον και σ' εκείνα τα τέρατα] (p. 69), she adds. Later on, when she finds out about his death, she writes to her grandmother:

This good man, Mr. Dickon is no longer alive. We will never see him again in the neighborhood, he will never go to the vegetable market again... he will

never finish university, he will not see his son grow... He will never go back to Nigeria, or ever smell its soil, or watch any other red sunset again (p. 87).

[Ο καλός μας ο κύριος Ντίκον δεν υπάρχει πια. Δε θα τον ξαναδούμε στη γειτονιά, δε θα ξαναπάει στη λαχαναγορά... δε θα τελειώσει ποτέ το πανεπιστήμιο, δε θα δει το γιο του να μεγαλώνει... Δε θα ξαναγυρίσει στη Νιγηρία, δε θα ξαναμυρίσει το χόμα της, δε θα ξαναντικρίσει άλλη κόκκινη δύση]

She also expresses her concern towards Mr. Lefteris, the moment she hears about the fire in his basement: “Oh, my God! Oh, poor man!” [-Αχ, Θεέ μου! Αχ, τον καημένο!] (p. 50); or when she gets informed about his deterioration: “the other day we nearly lost him again” [προχτές παρά λίγο πάλι να τον χάσουμε] (p. 148). The same concern is expressed towards Nelia: “We actually found her so scared, the poor little Filipino girl” [Τη βρήκαμε πολύ τρομαγμένη λοιπόν την καημένη τη Φιλιππινεζούλα] (p. 54). As she was also injured in the fire and suffered “severe burns” [φοβερά εγκαύματα] and “severe scars” [φοβερά σημάδια] all over her face, Irene feels distressed because Nelia would need “plastic surgery to recover from the terrible scars” [θα πρέπει να κάνει πλαστική εγχείρηση για να διορθωθούν τα φοβερά σημάδια] (p. 53). In the case of Olga she feels even more perturbed: “I’m so upset...Olga has disappeared...she was captured by the monsters of the hill” [Είμαι πολύ παραγμένη...η Όλγα εξαφανίστηκε...την άρπαξαν τα τέρατα του λόφου] (p. 86). Her devastation for the disappearance of her best friend is delineated in her words: “Where could she be now, my God? Where could they have taken her? ...can they be torturing her, or putting her life in danger? And I feel so, so scared!”[Πού να βρίσκεται τώρα, Θεέ μου; Πού να την έχουν πάει; ...μήπως τη βασανίζουν, μήπως κινδυνεύει η ζωή της. Και φοβάμαι, φοβάμαι πολύ!] (p. 92).

On the other hand, she seems to have mixed feelings for Anestis, one of the mobsters who was also beaten up for attempting to defy the leader. While she feels that it is unfair that Anestis is actually recovering from the wounds by exclaiming that “[t]his monster of course is getting better every day” [[τ]ο τέρας βέβαια είναι κάθε μέρα και καλύτερα] (p.53), she is alarmed when she sees him “in a terrible mess...[h]is leg broken, his head beaten” [τα χάλια του...[σ]πασμένο το ένα του πόδι, χτυπημένο το κεφάλι του], and feels “pity for him” [τον λυπήθηκα] (p. 40). As the events build towards the climax, Irene hopes “for his own good that

they'd better catch the two mobsters that escaped the soonest possible. Otherwise, his life will also be at stake with the confessions that he's made" [για το δικό του καλό να πιάσουν γρήγορα τους δύο δικούς του που ξέφυγαν. Γιατί αλλιώς και η δική του ζωή κινδυνεύει με τα τόσα που ομολόγησε στην αστυνομία] (p. 138). By the end of the story, Anestis manages to evolve in Irene's eyes and acquire human status; Irene stops referring to him as *monster* and he becomes a person with a name, *Anestis*, which means that she acknowledges in him some humanness.

Like Olga, throughout the story Irene develops from being a worry free child that seems to be interested in life's banalities -such as the wedding preparations- to a young girl dealing with life's complexities. After the attacks on Samuel, Mr. Dickon, Mr. Lefteris and Nelia, she admits: "I feel deep and great sorrow for all this, grandma... All that joy for Philip and Christina's wedding, the party after the wedding, the dresses we would be wearing is gone..." [Έχω μια λύπη, γιαγιά μου... Πάει εκείνη η χαρά για το γάμο του Φίλιππου και της Χριστίνας, το πάρτι που θα γίνει έπειτα, τα φορέματα που θα φορούσαμε] (p. 54). Her feelings seem to be fluctuating constantly. At first, she seems unable to deal with life's harsh realities: "Today we would be trying on our wedding dresses" [Σήμερα θα πηγαίναμε πάλι για πρόβα] (p.91); "I could not have imagined a few days ago that we would have to go through this nightmare, when we were making plans, having our wedding dresses made, and looking forward to Philip and Christina's wedding" [Πού να τον φανταζόμασταν τέτοιον εφιάλτη πριν από λίγες μέρες, όταν κάναμε σχέδια, ετοιμάζαμε τα φορέματα και περιμέναμε με λαχτάρα το γάμο του Φίλιππου και της Χριστίνας] (p. 108). When she starts conducting her own research on the Nazi and the neo-Nazi movements, she becomes indignant towards her grandmother, who has never talked to her about them: "I should be angry with you for not ever talking to me about these issues" [πρέπει να σου θυμώσω που δε μου μίλησες ποτέ γι' αυτά] (p. 70); "Why didn't you tell me about all this earlier?" [Γιατί δε μου τα είχες πει όλ' αυτά νωρίτερα] (p. 107). According to Irene, the responsibility to inform the children about issues such as this devolves not only upon the parents but upon school as well: "...but they had never explained to us exactly what Nazism is" [...αλλά δε μας είχαν εξηγήσει ποτέ τι ακριβώς ήταν ο ναζισμός] (p. 37). Her feelings towards the mob's actions are also ambivalent: "I feel angry and disgusted" [Θυμώνω κι αηδιάζω] (p.71); "I want to cry but I can't, I have a lump in my throat. I can't take in all this that's happened" [Θέλω να κλάψω αλλά δε μπορώ, με πνίγει στο λαιμό ένας κόμπος] (p. 87); "All this is scaring me, grandma... There are times when I feel so scared living in a world like this" [Με τρομάζουν όλα τούτα, γιαγιά... Ωρες, ώρες φοβάμαι που μεγαλώνω σε τέτοιον κόσμο] (p. 160).

While going through all this, Irene reaches a point where she comes to the following realization: “The more I learn about these monsters, the better I get the point” [Όσο πιο πολλά μαθαίνω γι’ αυτά τα τέρατα τόσο περισσότερο μπαίνω στο νόημα] (p. 87). Irene starts by listening to Mr. Neuger’s - Olga’s father’s- account on the rise of the Nazi movement, and then she goes on to trace its connection to contemporary Nazi groups: “...I started digging into some newspaper supplements ... I ran into something immensely interesting... “Neo-Nazi colleges-organizations envisioning the 4th Reich...” [...άρχισα να σκαλίζω κάτι ένθετα εφημερίδων... [έ]πεσα λοιπόν πάνω σε κάτι τρομερά ενδιαφέρον... «Κολλέγια νεοναζισμού - Οργανώσεις που οραματίζονται το Δ’ Ράιχ...»] (p. 69). In chapter 4 in her discussion with Olga’s cousin Apellis she gets informed about the Nazi beliefs: “The “doctrine” of those terrible beings called neo-Nazis and skinhead is “the anthropology of the races”...[n]eo-Nazi organizations and skinhead groups operate in so many European countries...[t]here are also some in America aside from the Ku Klux Klan” [«Δόγμα», λέει, αυτών των φοβερών πλασμάτων που ονομάζονται νεοναζί και σκίνχεντ είναι η «ανθρωπολογία των φυλών»... [ν]εοναζιστικές οργανώσεις και ομάδες σκίνχεντ υπάρχουν σ’ ένα σωρό ευρωπαϊκές χώρες... [υ]πάρχουν επίσης και στην Αμερική, εκτός, δηλαδή, από την Κου Κλουξ Κλαν] (p. 88). In her fifth e-mail to her grandmother she reports on the Neo-Nazi groups that operate on the Internet: “on the Internet alone there are 253 websites that promote hate and racism” [μονάχα στο Ίντερνετ υπάρχουν 253 ιστοσελίδες που υποστηρίζουν το μίσος και το ρατσισμό] (p.107). She goes on to report on her findings from newspaper clippings, which refer to a variety of groups that “often cooperate with each other or even with extremist Islamic organizations” [συχνά συνεργάζονται μεταξύ τους ή ακόμα και με εξτρεμιστικές ισλαμικές οργανώσεις] (p. 108). Another one of Olga’s friends, Hans, makes reference in one of his e-mails to Irene to the connection between the neo-Nazi groups and “extremist organizations of fanatic Islamists!” [(συνεργάζονται) με εξτρεμιστικές οργανώσεις φανατικών ισλαμιστών!] (p. 160). After she witnesses the group’s deeds and she gains insight into their beliefs and their workings, Irene is wise enough to figure out the extent of the danger and reach the following conclusion:

I don’t think that they are just some people “to laugh at” those scums. They committed a murder, they almost had Olga killed, they burnt “Summer Santa’s” basement; and owing to them two people, Nelia and Mr. Lefteris, our Summer Santa, are struggling to stay alive in the hospital. If such groups are

“to laugh at”, grandma, then gather what horrible things the well-organized ones are capable of doing! (p. 121).

[[Δ]ε νομίζω να είναι και τόσο «της πλάκας» εκείνοι οι αλήτες. Και έγκλημα έκαναν, και την Όλγα λίγο έλειψε να σκοτώσουν, και το υπόγειο του «καλοκαιρινού Αγιοβασίλη» έκαψαν, και εξαιτίας τους δύο άνθρωποι, η Νέλια και ο κύριος Λευτέρης, ο καλοκαιρινός μας Αγιοβασίλης, χαροπαλεύουν στο νοσοκομείο. Αν είναι «της πλάκας» τέτοιες ομάδες, σκέψου, γιαγιά, τι φριχτά πράγματα κάνουν οι καλά οργανωμένες!]

Hans: Hans is the stepbrother of the groom, to whose wedding everybody else will be participating (p. 23). He is a native speaker of German, as he lives in Germany with his German mother and his Greek father. He has come to Greece to attend the wedding but he is recruited by the police to help release Olga from the mobsters' den, where she is held hostage (p. 109). Due to his physical resemblance to a German person, he appears at the den and pretends to be Kunz, a German neo-Nazi leader of a group that is affiliated to the Greek group. Olga is recruited by the mob to act as a translator, so that they can communicate with the *foreigner* (p.111). Hans manages to impose his orders on the mobsters by demanding their “blind adherence” [τυφλή υπακοή] to his rules (p. 115). Playing his role well, he manages to help Olga escape while sending the mobsters to Strefi Hill, to meet their fellow, Anestis, that was supposedly kept hostage by the police (p.113).

Hans is not only a catalyst for the development of the plot; he is also a source of information for the workings of the Neo-Nazis. He talks to the girls about the “neo-Nazi salute” [νεοναζιστικός χαιρετισμός] (p. 127) and about places in Germany that serve as “emergency entrances” [είσοδοι κινδύνου] for the foreigners that are persecuted by Neo-Nazis (p.131). He also refers to his experience being approached by such people during his lessons in fencing: “...there were two or three young men who were trying to drag me into a neo-Nazi group through propaganda and systematic misinformation” [...υπήρχαν δυο τρεις νεαροί που προσπαθούσαν με προπαγάνδα και συστηματική παραπληροφόρηση να με παρασύρουν σε μια νεοναζιστική ομάδα] (p. 132). Hans admits that they would actually have been effective in their attempts, if it had not been for the assault on his sister Gerda. Gerda was their target for some time, since she had been researching “the crimes of the Nazis in Greece during the Second World War” [τα εγκλήματα των Ναζί στην Ελλάδα κατά το Δεύτερο Παγκόσμιο

Πόλεμο] (p. 128) and then writing a dissertation on “the life and death of the Polish doctor and humanitarian Janusz Korczak” [τη ζωή και το θάνατο του πολωνού γιατρού και ανθρωπιστή Γιάνους Κόρτζακ] (p. 129). Her research interests combined with her activism against Neo-Nazi atrocities urged them to assault her, swear at her, and then “carve a swastika cross with a knife on her forehead” [της χάραξαν με μαχαίρι στο μέτωπο έναν αγκυλωτό σταυρό] (p. 130).

Apellis: Apellis is Olga’s cousin and a groomsman to the aforementioned wedding (p. 23). His role is also crucial to the development of the plot, as he is the one who on the night of Mr. Dickon’s murder runs into an old schoolmate of his, and realizes that he is involved with the Nazi mob: “...he saw Miltos, that classmate of his, on a loaded motorbike who had been hanging out with the skinheads” [...είδε πάνω σ’ ένα φορτωμένο μηχανάκι εκείνον το συμμαθητή του, το Μίλτο] (p.105). Apellis follows him secretly and discovers their hideout. On one of the steps leading to the entrance of the basement, he notices a lost earring, which resembles Olga’s, and it is then that he realizes that Olga is kept there hostage. Apellis informs Olga’s family and the police about his discoveries and they devise a plan to release Olga and arrest the mob. With the help of Hans and the police, Olga is set free and most of the mobsters arrested.

Apellis seems to be a caring person and willing to help in all circumstances. He spends time consoling Olga after her release from the Nazi den: “The nightmare is gone, it’s all over and we’ll forget about it” [Πέρασε ο εφιάλτης, τελείωσαν όλα και θα τα ξεχάσουμε] (p. 126). Moreover, he joins the girls who go to the hospital to visit Nelia, where he offers to read her a book: “Do you want me to read a fairytale for you?” [-Να σου διαβάσω ένα παραμύθι;] (p. 142), and he also promises to help Nelia have her scars treated: “Once you get out of here, we’ll make sure that you get to Germany...our friend, Hans, knows a doctor that works miracles...there won’t be any scar left” [Μόλις βγεις από δω, θα φροντίσουμε να πας στη Γερμανία... ο Χανς, ο φίλος μας, ξέρει ένα γιατρό που κάνει θαύματα... [ο]ύτ’ ένα σημαδάκι δε θα σου μείνει] (p. 141). Later on, it is in his arms that Samuel bursts into tears, a reaction everyone had been expecting since his father’s death: “At last he’s crying, he’s crying in Apellis’ arms!” [Κλαίει επιτέλους, κλαίει μέσα στην αγκαλιά του Απελλή!] (p. 145). Being cognizant of the neo-Nazi operations, he tries with a couple of his friends to “open his eyes” [να του ανοίξουν τα μάτια] (p. 89) and deter their classmate, Miltos from joining one of these groups. Eventually, after the arrest of the mob and when things get back to normal in everyone’s life, Apellis decides to start building up Mr. Lefteris’ basement: “...he is repairing

the “basement of joy” with a bunch of his friends” [επισκευάζει με κάτι φίλους του το «υπόγειο της χαράς»] (p. 160).

Apellis is used as a symbol of resilience and hope. He seems keen to empathize with Samuel when he exclaims that “[i]t is terrible for a child to become an orphan, and even more so abruptly” [[ε]ίναι πολύ άσχημο να ορφανεύει κανείς κι αναπάντεχα μάλιστα] (p. 91) or “[h]e will be carrying an unbearable burden inside himself for long, even for years” [[θ]α κουβαλάει ένα βάρος ασήκωτο μέσα του για καιρό, μπορεί και για χρόνια] (p. 141). At this point, the reader is informed through Olga’s thoughts that Apellis “has been through a similar phase” [[έ]χει ζήσει παρόμοια κατάσταση] (ibid). It is probably because he had to face similar problems early on in his life that during the bombing incident at the church on the day of the wedding “...he was actually one of the few that managed to keep calm...and were able to help the people” [ήταν από τους λίγους που κράτησαν την ψυχραιμία τους... και τελικά κατάφεραν να βοηθήσουν τον κόσμο] (p. 160). For Apellis, going through difficult times requires faith, and this faith may stem from his belief in divine intervention. As Irene explains: “Apellis does not approve of the use of the word “luck”... “luck” is the pseudonym that God goes by when he doesn’t want to sign his real name” [Ο Απελλής δε συμφωνεί με τη λέξη «τύχη»... «τύχη» είναι το ψευδώνυμο που χρησιμοποιεί ο Θεός όπου δε θέλει να βάλει την υπογραφή του] (p. 161). For all the complexities and the difficult times people have to face in life, Apellis encourages Olga and Irene to look on the bright side as he finds life still “being compelling and worth living” [συναρπαστική κι αξίζει κανείς τη ζει] (p. 160).

Olga’s mother, Daphne: Olga’s mother is a doctor, often away from home because of work and concerned about her daughter’s walks at Strefi Hill (p. 12). Eager to help the victimizer, Anestis, and the victim, Samuel, she provides medical assistance for both when her husband brings them beaten up at home. She sees Anestis as a patient and seems to care about his well-being when she complains to the policemen that it was risky to have him moved and transferred to her house in their hands (p. 28). After she has taken care of Samuel’s wounds, she reminds his father that she would need to see him on the next day, in order to change his bandages (p. 33). She is also present when Mr. Lefteris is rescued from the fire in his basement, and attends to him (p. 50). As a doctor, she is allowed to visit Nelia and Mr. Lefteris and it is through her that everyone else is getting an update on their condition (p. 53). Owing to the interest that they showed towards Anestis, Daphne and her husband, Alexis, manage to elicit from him all the information that the police would need in order to get the mob arrested (p. 43).

Olga's father, Alexis: Olga's father is an archaeologist and a teacher of German, and is of both Greek and Austrian descent (p. 76). After he finds out about the assault on Samuel and Anestis as well, he runs to find the deserted mobster on the hill and brings him to his house, to be attended to (p. 26). He also suggests to the police that they keep Anestis at their house under their responsibility (p. 28). During the time that Anestis spends at their house, he and his wife show kindness and interest in him, an attitude which makes Anestis disclose all the information that they would need to have the mob arrested (p. 43). After the explosion at Mr Lefteris' basement, he runs to the scene of the crime to help and calls the police (p. 50). Alexis advises Mr. Dickon to keep calm so as not to attack Anestis (p. 32), and he offers to give them a ride home (p. 33). He thinks highly of Mr. Dickon and admires his fluency in Greek (p. 33), as he is a lover of the Greek language.

Alexis has thorough knowledge of the Nazi movement and keeps an open stand against racism (p. 29). He is keen to inform his daughter about the Nazi history (p. 35) and worries constantly about the well-being of all the children that he thinks have been targeted by the Nazi mob (p. 123). This is why he urges Hans to go back to Germany as he believes that his life is in danger (p. 137). One of his major objections is the treatment of the figure of Alexander the Great by the neo-Nazis. Contrary to their belief of him being "a racist and a harbinger of today's nationalism" [ρατσιστή και προάγγελο του σημερινού εθνικισμού] (p. 133), citing Plutarch he defends Alexander as being the first to conceive "the idea of global peace and harmonious coexistence of all people" [την ιδέα της παγκοσμιοποίησης και της αρμονικής συμβίωσης όλων των ανθρώπων] (p. 134).

Irene's mother, Connie: Irene's mother is a psychologist and plays a secondary role in the story. She is there to care for and support all the people involved in the Nazi attacks; she is by Daphne's side the whole time during her daughter's abduction (p. 86, 92, 104), by Olga's side to help her deal with her trauma after her rescue (p. 127), and one of the few people to attend Mr. Dickon's funeral, while she advises the children that they support Samuel and be by his side (p. 138). She demands that her daughter stay at home after the assault on Mr. Dickon (p. 69) and Olga's abduction (p. 86). She seems to be perturbed with the latest incidents, and she has one of Philip's brothers, Aris, keep an eye on her daughter while she is away (p. 104). She may seem over-protective but she is aware of the extent of the danger; this is the reason, as Irene finds out later, why she and her husband had urged their daughter to read the newspaper supplement that traced the Nazi history (p. 70).

Irene's father, Sotiris: Irene's father is a lawyer and he holds a minor role in the story as well. He is also willing to help in all cases, accompanying his wife (p. 69, 86, 92). He seems to be well-informed on the history of the Nazis and their contemporary operations and apt to familiarize his daughter with this information; he has already provided her with the newspaper supplements (p. 69) and clippings (p. 108) that report on the evolution of these groups, to which she eventually turns for an explanation after the assault on Samuel.

Aris: Aris is one of the groom's step-brothers (p. 23), whose role is both to convey information and execute some parts of the plan to rescue Olga. He is recruited by Irene's parents to check on her and make sure that she stays there (p. 104), while the plan that they have contrived with the police is in progress (p. 105). He assures Irene that everybody will help (p. 106), and is there to pick up Olga after she is rescued (p. 126). He also pays a visit to Nelia at the hospital when she deteriorates (p. 136). Older as he is than the rest of the boys, he is familiar with the Greek neo-Nazi narrative, which uses the image of Alexander the Great as their *emblem* (p. 133).

Mr. Lefteris: Mr. Lefteris is a kind old man, who lives in the neighborhood and a friend of Mrs. Elizabeth's, Olga's grandmother (p. 43). Olga along with her brother, Francis, Apellis and his sister, Nefeli, have known Mr. Lefteris for a year, when they met him in his basement, also known as "the basement of joy" [το υπόγειο της χαράς] (p. 43). He uses his basement as a workshop, where he repairs old toys and gives them to the immigrant children of the neighborhood. His workshop is actually a meeting point for both immigrant and native children, where he offers them sweets, lets them help in fixing the toys or play board games, and in this way he gives them the chance to hang out with each other (p. 43). He likes to call them "the colorful company" [η πολύχρωμη συντροφιά], as it is composed of children of different origins (ibid). Nefeli calls him "the Summer Santa" [ο καλοκαιρινός Αγιοβασίλης], because he usually wears a red fireproof uniform (p. 47), which he owns since the time he volunteered as a fireman (p. 49). Indeed, he is adored by the children, as Irene suggests that he is "beloved by children...whatever the color of their skin" [ο λατρεμένος των παιδιών...ό,τι χρώμα κι αν έχει το δέρμα τους (p. 47).

Not surprisingly, having been through a lot in his life, Mr. Lefteris keeps an open mind towards difference. He fought as a young man at the Albanian front, he took part in the Greek Resistance during the Second World War, and he found himself migrating to Australia as well (p. 48). Gaining first-hand experience of war, loss and poverty, he is capable of understanding the refugee and immigrant children. His taking a positive stance towards life is mirrored in

Olga's thoughts during the fire in the basement. Unwilling to accept the truth, Olga fantasizes him coming out of the basement alive telling them not to worry because "[i]nanimate objects can be fixed. Human beings is all that matters" [Τ' άψυχα ξαναγίνονται. Οι άνθρωποι έχουν σημασία μονάχα (p. 49). Even when he is retrieved from the burning basement, he is trying to tell them about Nelia, who seems to be trapped inside the basement (p. 51). He is so attached to the children and their families that when he hears about Mr. Dickon's murder, he feels so upset that his condition deteriorates (p. 148). On the other hand, his condition improves when he thinks that he should assume responsibility for Samuel, who will be left behind. Speaking to Daphne at the hospital, he promises "to treat Samuel like a real grandchild" [θα τον έχει σαν πραγματικό του εγγόνι] and that he will be by his side for as long as he is alive (p. 148).

Gerda: Gerda is Hans' sister and unable to attend the wedding because she has to care for her sick mother in Germany (p. 55). However, she comprises a character whose story is traced when Hans has to explain how he got all the knowledge that he has about the neo-Nazis (p. 128). Gerda studies History and Sociology and has already done some research on the Nazi crimes in Greece during the Second World War (p. 128). Her dissertation would be focused on the life of Janusz Korczak, a Polish doctor that had attempted to save a group of Jewish children during the Second World War (p. 129). Gerda is also an activist, who protested against the burning of a refugee center in Roshtock-Lichtenhagen, the murder of an African in Dessau, as well as against a bombing that targeted Russian immigrants in Dusseldorf (p. 130). The neo-Nazis that attacked her had managed to trace her through their connections at the university where she studies (p. 129). Her attackers beat her, called her a "bastard Greek-German" [μπάσταρδη ελληνογερμανίδα] and carved a Nazi cross on her face (p. 130). Gerda managed to find shelter in a place signed as an *emergency entrance* (p.131), which provides help to people that are chased by Nazis. Thankfully, Gerda managed to get rid of the scar by having plastic surgery (ibid).

Elli: Elli is Aris' stepsister and the third bridesmaid to the wedding (p. 23). She is a minor character that is found at Olga's house after her rescue along with the rest of the youths, in order to support her (p. 129). It is through her and Aris' remarks that a discussion about Alexander the Great as a controversial historical figure is initiated (p.129).

The Grandmothers: Irene's grandmother is the character to whom the e-mails are addressed. She lives in Boston with her husband, both of whom are retired architects (p. 149). She seems to be a technology friendly person, as she keeps using the e-mails as their primary means of communication. She also seems to worry about her granddaughter, which is shown through

Irene's reactions to her e-mails (p. 38, 137). On the other hand, Elizabeth is Olga's grandmother, spending her summer vacation in Sounio with her little grandson, Francis (p. 42). She seems worried about Olga and Irene's excursions to Strefi Hill, as it is no longer considered the quiet place that it used to be (p. 15). She is a friend of Mr. Lefteris' (p. 48; 138) and it is through him that she has got to know Mr Dickon (p. 30) and the immigrant children in her neighborhood (p. 138). Irene pictures her getting a fright, the moment she hears about Samuel's father and the fire in Summer Santa's' basement (ibid). Trying to recover from the church bombing, she keeps referring to how lucky everyone got not getting hurt, along with referencing some saint that might have been guarding them (p. 161). Finally, Nefeli is Apellis' grandmother, and also away on vacation with Elizabeth and her little granddaughter, Nefeli (p. 148). She gets shocked when she hears the news the moment she returns from her holiday (ibid), but later on when she tries to recover from the church bombing, she tries to be optimistic (p. 158).

The Little Children: Francis, Olga's little brother, and Nefeli, Apellis' little sister are the ones that will be accompanying the bride at the wedding (p. 24). During the time that the incidents with the Nazi mob take place they are on holiday in Sounio (p. 30, 31). Therefore, they are unaware of the misfortune that struck their immigrant friends (p. 137). Francis and Nefeli met with the immigrant children in Mr. Lefteris basement the previous year (p. 47) and they have been meeting their new friends there ever since (p. 48).

Apellis' and Hans' parents: Apellis' parents are by Olga's parents' side during her abduction (p.87). His mother tries to console Olga's mother (p. 88) and accompanies Irene's mother at Mr. Dickon's funeral (p. 138). Apellis suggests that his parents along with the girls' parents will help Samuel and Nelia recover both from their wounds and their trauma (p. 91). Hans' parents, on the other hand, seem more distanced from what is happening; first because his father has not yet arrived from Germany for the wedding, and second because his mother is unable to attend the wedding on account of her illness. What is more, they have suffered so deeply due to what their daughter Gerda has been through (p. 131) that they object to Hans attending the wedding (p. 146). After his involvement in Olga's rescue plan, they fear that he can be easily recognized and attacked by the Nazi mobsters (p. 147).

The Bride and Groom, Christina and Philip: The story unfolds against the backdrop of their wedding preparations. They both remain uninvolved until the last incident, the church bombing. Christina is presented as a bride-to-be who wants everything to be perfect at the wedding. She has arranged for Olga, Irene and Elli to be her bridesmaids, and for Apellis,

Hans and Aris to be the groomsmen. She wants a red carpet at the church, an overly decorated church and a strictly formal dress code. Her last demand leads to a fight with her brother, Ilias, who is opposed to all this *razzle-dazzle* (p. 23). Christina remains uninformed about all of the incidents, as no one wants to spoil the beautiful moments in her life (p.124) or get her to have a nervous breakdown (p. 137). However, when Philip finds out about the incidents, he has her also informed and they both skip their wedding rehearsal and visit Mr. Lefteris at the hospital (p. 148). When the wedding is postponed on account of the bombing, they decide to have a less flamboyant wedding with a few relatives and friends (p. 160).

Ilias: Ilias is Christina's brother, who was supposed to be one of the groomsmen until they had a fight (p. 23). Ilias seems to be an unconventional young man, who rejects wearing a suit at the wedding, and insists on keeping his earring on and having his long hair down during the ceremony. He accuses his sister of being pretentious and rebels against "those bourgeois mores" [αυτά τα μικροαστικά (ήθη)] (ibid). Ilias has no involvement or knowledge of the incidents and he is used by the author in order to voice her objection to the middle class conventions of the times, and contrast them to the social problems of the times that were beginning to arise.

The neo-Nazi Mob: Uniformity in appearance and hierarchy in the assignment of roles is what characterizes the neo-Nazi mob. They are all dressed in black T-shirts and jeans with leather belts, with Nazi symbols tattooed on their arms and shaved heads, and also wearing black boots even in the midst of the summer (p.14). This darkness is also reflected in their hideout, a basement giving off a smell of mold with its only window wide shut; the walls are decorated with posters of young people dressed in army clothes and performing the Nazi salute, and there are also red and white flags with swastikas lying around (p.81). The place is messy and dirty with overused furniture (p.95) and a foul-smelling toilet (p.84). Almost all the members of the mob are presented as stock characters -static characters with cliché behaviors- whose role is dictated by their position in the hierarchy. Their common characteristic is their blind obedience to their leader. The most notorious of them, the Leader, the Tall Guy, and the Short Guy are capable of committing all sorts of crimes, such as assault and battery, arson, murder, kidnapping and bombing. All these crimes are fraught with racist underpinnings.

The leader of the mob: The leader of the mob is the one that addresses Olga first and talks to her about the reasons for her abduction (p. 75). He is presented as a fearsome creature, with a bruised eye and a shaved sweaty head, emitting a bad smell, grunting rather than talking (ibid), and snoring loudly while he is sleeping (p. 98). He is "the big monster" [το μεγάλο

τέρας] and the one who gives the orders about who and when to assault. He attacks and beats Samuel: “dirty nigger” [[β]ρομοαράπη] (p.14); and is the second one to attack Mr. Dickon: “How dare you swear at us?” [-Βρίζεις κιόλας, ε;] (p. 75). He is also willing to attack his fellow mobsters verbally: “Shut up, you intern, or you’ll get beaten up as well!” [-Σκάσε, μαθητευόμενε, μην τις αρπάξεις και του λόγου σου!] (p. 14), or even physically: “...they start beating up the one of their own that dared go against the leader’s will” [ρίχνονται στο δικό τους, που τόλμησε να φέρει αντίρρηση στη θέληση του αρχηγού] (p. 15). Uninhibited as he is, while Anestis is kept at Olga’s house, he has the rest of the mobsters threaten to kill him if he betrays them (p. 42). At the café where Mr. Dickon’s murder takes place, he intimidates the owner into not turning them in to the police (p. 67). During the time that Olga is kept at their hideout, he has her handcuffed (p. 82, 93), underfed (p. 84), and repeatedly insulted (p. 75, 76).

While he explains to Olga the reasons for her abduction, he talks about the superiority of the skinhead ideology and culture (p. 75), the inferiority of the people that they target, and the need for her despicable parents to cooperate and follow his instructions, in order to get her back (p. 76). Questioning her parents’ humanness, he goes on with his far right discourse: “We will thrash them because they question our ideas, crush them like worms along with their blackamoor friends and the dirty Jews” [Θα τους τσακίσουμε, γιατί αμφισβητούν τις ιδέες μας, θα τους λιώσουμε σαν τα σκουλήκια μαζί με τους σκυλάραπες τους φίλους τους και τους βρομο-Εβραίους] (p. 77). After giving a lecture to Olga on the superiority of their beliefs, he spits on the floor tiles, in order to express his disavowal of any divergent views (ibid). During his encounter with the supposed Kunz and while giving an account of their latest operations, he tries to convince Kunz that the reasons for assaulting and murdering Mr. Dickon were strictly ideological.

For this reason, he distorts the facts and he provides a different version of the reasons that Olga was abducted. He contends that Anestis is “unlawfully held in police custody” [τον κρατάει παράνομα η αστυνομία], that he “got hurt during a fight that the group had with one of the “little monkeys” in the neighborhood” who frequent an old man’s basement- “a den for foreigners that suck the blood of the natives” [πληγώθηκε σε συμπλοκή της ομάδας μ’ένα από τα «πιθηκάκια» της γειτονιάς, που τα μάζευε κάποιος γέρος σ’ ένα «άντρο των ξένων που ρουφάνε το αίμα των ντόπιων»] (p. 112). Nevertheless, he silences their deeds by not saying anything about the fire in the basement. As for Mr. Dickon’s death, he claims that he had insulted them, that it was him who had picked up the fight, that he was a drug dealer, that

he had taken part in robberies, and that he was a ““scum”” [απόβρασμα της κοινωνίας] (p. 112).

However, he also wishes to present himself as a principled person and for this reason he tries to deter his fellow, Fritz, from making any sexual advances towards Olga: “Don’t even think about it, he says to him grinding his teeth. Don’t you dare touch her, or you’re wasted!” [- Ούτε να το σκέφτεσαι, του λέει με δόντια σφιγμένα. Μην τολμήσεις να την πειράξεις, γιατί χάθηκες] (p. 80). He assures Olga that skinheads do not kidnap people for money (p. 75), even though later on he talks about the guns and money (p. 114) that he is expecting from his German connection, and his plan to attack her family on the wedding day if they do not comply with his demands (p. 97). It seems that his position in the hierarchy makes him believe that he can not only give orders -or sleep on the sofa while let everyone else sleep on the floor (p. 116) - but also belittle his fellows: “Not this one, you moron!” [- Όχι αυτό, ρε ηλίθιε!] (p. 78); “What do you expect from a moron like this? He could easily fall into a trap, the imbecile” [-Τέτοιος βλάκας που είναι τι περιμένεις; Ακόμα και σε παγίδα μπορεί να πέσει ο ηλίθιος] (p. 83); “Everyone here I said! Quick! Move!” [-Είπα όλοι εδώ! Άντε, γρήγορα! Κουνηθείτε!] (p. 93); “Say no more, did I make myself clear?” [Άλλη κουβέντα δε θέλω, εξηγηθήκαμε;] (p. 94); “I will kill you” [[Θ]α σε καθαρίσω] (p. 96); “If you do anything stupid, I will kill you with my own hands, is it clear?” [Αν κάνετε καμιά βλακεία, θα σας καθαρίσω με τα ίδια μου τα χέρια, συνεννοηθήκαμε;] (p.96); “Behind the wedding invitation, you moron?” [Πίσω απ’ την πρόσκληση του γάμου, βρε βλάκα;] (p. 97); “...bring her to me to keep an eye on her and beat it!” [... φέρτη μου εδώ να τη βλέπω και δρόμο] (ibid); “But it’s switched off, you moron!” [Αφού το έχουμε κλειστό το κινητό, βρε βλάκα!] (p. 99); “I want a proper salute, ok?” [Θέλω χαιρετισμό της προκοπής, ακούτε;] (p. 101).

The only one that he respects is Kunz, as he falls under Kunz in the hierarchy. He accepts Kunz’s demand for blind obedience, as he thinks that in this way they have more chances to be admitted into the wider network of the neo-Nazi organizations (p. 115). He also feels proud when he receives Kunz’s approval to punish Anestis severely, in the event that he has betrayed them. Thus, he translates Kunz’s approval as legitimacy of his methods (p. 118). Contrary to what he expects, his plan falls through and he is arrested by the police a few days before the wedding (p. 147).

Anestis: Anestis is the only member of the mob that seems to have some inhibitions as to how far they should go with Samuel’s harassment. During the incident, he urges his fellows to stop beating Samuel: “Ok, ok!...we shouldn’t kill the little ape!” [-Σιγά, ρε σεις! ...Όχι και να το

σκοτώσουμε το πιθηκάκι] (p. 14). He is eager to answer back to the leader of the mob who overrules him: “You shut your mouth!...We didn’t come here to kill him, we came here to beat him” [-Σκασμός να πεις στα μούτρα σου!...Εδώ δεν ήρθαμε να σκοτώσουμε, να δείρουμε ήρθαμε] (p. 15). Therefore, he has to face the consequences of going against the leader’s will by having them turn against him and beat him up (ibid). Anestis is left lying on the ground helpless, until Olga’s father climbs the hill, in order to see what has become of him (p. 26). After being taken care of by Olga’s mother (p. 27) and intimidated by his fellows into not confessing (p. 42), he opens up to Olga’s parents and tells them everything about his involvement with the mob. Crying while talking, he explains that he is a new member, who did not know that they were going to beat up Samuel, but that they were going to scare him away from the hill (ibid). During the time that he is guarded by the police in the hospital, he confesses to the mob’s deeds and hideouts (p. 90). Moreover, he informs them about the German that the mob is expecting, the guns and the money that he is bringing, the fact that the only member of the mob that can speak German is away, where their hideouts lie, and what the code knock on the door is like (p. 120). Even though his fellows appear to want him back in exchange for Olga (p. 96), he seems regretful and convinced that he should withdraw from the group.

Miltos: Miltos is one of the mob’s new recruits who is not present at any of its attacks, as his role is to run errands. He goes shopping for pizza and beers (p.79) and he is constantly harassed by the leader (p.78, 83, 97, 99) who keeps calling him a moron, even though he is the only one among them who speaks a foreign language (p. 99.) It is when he is addressed by his name that Olga realizes that she has heard about him through Apellis (p. 80). It appears that Miltos is Apellis’ classmate, who got involved with the Nazi mob, despite the efforts of his classmates to dissuade him from joining it (p. 89). They had actually brought him books and articles about neo-Nazism, but their efforts failed, probably because he has got family problems and he “is one of those kids that can easily be carried away” [από τα παιδιά που εύκολα παρασύρονται] (ibid). While he is out shopping, he runs into Apellis, who he pretends not seeing. However, Apellis is suspicious of him, follows him secretly and discovers the den where they hold Olga as hostage (p. 105).

The Tall Guy: The Tall Guy is the first one to attack Mr. Dickon by insulting him and threatening to kill him because he had entered the café as a customer (p.66, 67); he also grabs Olga and throws her forcibly against some chairs, for daring to talk back to them (p. 67). He is also present during Samuel’s attack and he is the one who immobilizes Samuel (p. 14). At the den, he records Olga’s message to her parents, which concerns the instructions that they will

have to follow, in order to get her back (p. 79). He also sends both the recorded (p. 80) and the written (p. 99) messages to her parents. On his way back, he finds at the doorstep Kunz's letter and hands it to the leader (ibid). Unable to understand Kunz's message, he has Olga translate it (p. 100). Panicking due to Kunz's imminent arrival, he tries to clean the toilet and he ends up making a mess of it, ridiculing himself (p. 101). During Kunz's visit, he remains silent along with the other three. Eventually, he is caught during the execution of their plan to retrieve Anestis (p. 123).

The Short Guy, Fritz: Fritz is the mobster who does most of the beating, and the stabbing. He starts beating up Samuel, until Anestis makes him stop (p. 14). He rushes and stabs Mr. Dickon, who dared go against the leader of their mob (p. 67). Fritz is always carrying around a knife, with which he threatens Olga at the den (p. 79). He has got a sneaky look on his face whenever he turns to Olga (p. 80), for which he is repeatedly confronted by the leader (ibid). He shows Olga to the toilet (p. 84), occasionally uncuffs her (ibid), and puts her to sleep on the sheet that lies on the floor (p. 93). He calls her a *princess* ironically, while he looks at her angrily, probably because he is not allowed to touch her (p. 94). Olga feels that she is constantly watched over by Fritz and his look makes her feel threatened. When he grabs her- as he falsely believes that she is attempting to escape- she screams and has the leader attack him (p. 96). Even when she is kept away from him, he gets the chance to approach her and has her translate Kunz's message, pointing his knife at her (p. 100). During Kunz's visit, he follows the leaders' orders and remains silent for the whole time (p. 110). Even though he does not get caught by the police during their attempt to ambush the mob on the Hill (p. 124), he is eventually arrested after the bombing at the church along with his accomplice (p. 160).

Markos: Markos appears to be one of the members of the group, who is away in his village for the summer holiday. According to the leader, he arranged for the meeting with Kunz, as he is the only person able to speak German. However, on the big day of their meeting with Kunz, he is absent (p. 99). While it is not evident whether he is the one that joins Fritz during the bombing at the church, Olga fears that he could help Fritz in his attempt to exact retribution (p. 151).

Kunz's persona: Hans adopts Kunz's persona, in order to convince the mobsters that he is the real Kunz and make them follow his orders. Therefore, he shaves his head and addresses them in a strict tone of voice making the Nazi salute (p. 110). He makes them feel apologetic for most of their actions, all the more for not being able to speak German (p. 111). Along with Olga, he plays on their foolishness (p. 113), while he makes it clear that he demands their

blind obedience (p. 115). By displaying such imposing behavior, he coerces them into feeling that he is superior to them; in this way, he manages to manipulate them into acting in accordance with his instructions.

Mr. Dickon: Mr. Dickon is presented through Olga's eyes, as a "dark-skinned" man [σκουρόχρωμος] (p. 30), and resembling his son's "chocolate color" [σοκολατένιο χρώμα], "sweet smile, big black eyes and thick curly hair" [γλυκό χαμόγελο, μαύρα μεγάλα μάτια και πυκνά σγουρά μαλλιά] (p. 29). He wears worn out clothes (p. 59), as he cannot afford to buy new ones, let alone buy a computer for his son, which he seems to be asking for (p. 60). However, he is willing to buy a present for Nelia (p. 62) and some drinks for Olga and Irene to show them his gratitude (p. 63). He spends his day time at the university, where he studies dentistry (p. 33), all night studying, and early morning time working at the vegetable market (p. 30). Olga is highly empathetic towards him when she pictures him carrying all the heavy goods around at work soaking in sweat, and having people speak to him harshly (p. 33).

Normally, he is a polite man, on good terms with his neighbors (p. 30), grateful to Olga's parents who treated his son (p. 33), and admired for being an excellent speaker of Greek (ibid). However, he cannot help but feel enraged when he finds out about the assault on his son, seeing him covered in bandages and walking with a limp (p. 32). Then, it looks as if "flames are coming out of his deep black eyes" [[φ]ωτιά θαρρείς βγάζουν εκείνα τα ολόμαυρα μάτια], and wants to attack Anestis (ibid). With the help of Olga's father, he manages to calm down (p. 32) but still feels inside him a sense of duty to confront the criminals who also set fire to Mr. Lefteris' basement (p. 56). During the fire in the basement, he rushes to help save the kids that might be trapped inside (p. 46). He also feels protective towards Olga and Irene on their way to the hospital to visit Mr. Lefteris and Nelia (p. 60). Looking at Olga's earrings, he is reminded of his homeland and the earrings that local women wear (p. 59), and in this way a discussion about his country is initiated. Mr. Dickon seems to long for his homeland, and he starts daydreaming, while he is describing it to the girls (p.64, 65, 66). At their exit from the café, they run into the mob, and while he tries to defend himself and the girls, he gets stabbed and he dies (p. 67).

Samuel: Samuel is "a little black boy" [ένα μαύρο αγοράκι], "looking like chocolate" [που μοιάζει σοκολατένιο] (p. 9), with "thick curly hair" [πυκνά κατσαρά μαλλιά] (p. 14) that comes from Nigeria and lives in the vicinity of Exarcheia (p. 9). He is not fluent in Greek, as "he mostly speaks English with his family" [περισσότερο αγγλικά μιλάει με τους δικούς του] (p. 13). Olga and Irene have known him for more than a year, when they met him at Mr.

Lefteris basement (p. 47). When he gets attacked by the Nazi mob, he starts shouting for help (p. 10) and the girls hear him (p. 13) and come to his rescue (p. 16). Samuel recognizes Olga and he runs to her crying in her arms, which he stops the moment he realizes that he is safe (ibid). After the shock that he has been through, he is found at Olga's house gazing outside the window, probably in an effort to realize what has gone wrong (p. 44). Samuel seems to be fond of Olga, who consoles him and tells him not to worry about the police (p. 29). Olga's presence makes him feel safe; therefore he hangs on to her during his stay at her place (p. 28).

After his father's death and in an effort to distract him from the latest incidents, the girls along with Apellis take him for a walk, and then they pay a visit to Nelia at the hospital (p. 139). Samuel seems to feel attached both to Olga and Apellis, even though he spends most of the walk with them in silence: "The little one's mouth remained shut. His chocolate face was gloomy; and those big deep black eyes dry" [Το στόμα του μικρού έμενε κλειστό. Το σοκολατένιο προσωπάκι του ήταν σκυθρωπό. Και στεγνά εκείνα τα μεγάλα κατάμαυρα μάτια] (p. 140). It is after Apellis' narration of the Nigerian fairytale about "the Sun and the Water" (p. 142) that he bursts into tears and he takes out the repressed feelings that he had kept inside himself after his father's death (p. 145). As a gesture of solidarity, Apellis (p. 91) and Irene (p. 149) suggest that after Mr. Dickon's death, their families will be by Samuel and his mother's side to support them in every way possible. Since his recovery, Mr. Lefteris pledges to be by Samuel's side as well. He promises to treat Samuel as a real grandchild for as long as he lives (p. 148).

Samuel's mother and aunt: Samuel's mother plays a secondary role in the story; therefore she is only referred to as being an assistant at a nursery home, where she works till late at night (p. 31). On the other hand, Samuel's aunt, who is also a minor character, is presented as a woman who is also not fluent in Greek, and who works in the flea markets in the mornings, selling cheap watches, rings and sunglasses (ibid). Olga finds her at Samuel's house after the attack on Samuel and gives her a message with her address, in order for his parents to be able to reach him after they get home (p. 32).

Nelia: Nelia is the little girl from the Philippines, who Olga had met at Mr. Lefteris basement along with Samuel (p. 47). She gets trapped and hurt during the fire at Mr. Lefteris' basement and she is taken to the hospital (p. 53). She suffers severe burns, for which she will need plastic surgery in the future (ibid). She is found crying at the hospital panic-stricken (p. 54). During the girls' first visit to see her, she stares at them with wide open eyes, unable to speak but just nod (p. 62). A couple of days later, her condition seems to deteriorate (p. 136), until

the girls visit her again to discover that she has improved (p. 141). Even though she remains silent, she starts to realize that all her new friends will stand by her during her recovery (p. 145).

Nelia's mother, Mrs. Lin: Mrs. Lin is an immigrant worker from the Philippines, who used to work as a nurse, but now works as a housekeeper. She lives in the vicinity of Exarcheia with her two daughters (p. 54). During Nelia's recovery at the hospital, she is constantly by her side, as she stopped working (ibid). She is found at the hospital exhausted, due to her crying and the lack of sleep (p. 62). She seems to be fluent in Greek, as she informs the girls about Nelia's condition and thanks Mr. Dickon for his present (ibid). On their second visit, she informs them about Nelia's concern over her scars (p. 141). Eventually, she feels relieved to hear Apellis saying that they will help her fix her scars, and that their families will be there to support them (p.141, 149).

Nelia's sister, Theresa: Theresa is Nelia's little sister, who has to spend her time alone at home during Nelia's recovery at the hospital (p. 54). Her role is limited to a visit at Olga's home, in order to notify them about the deterioration of Nelia's condition, and to appeal to Olga's mother, the doctor, for help (p. 136).

The Immigrant Children of the Neighborhood: These children live in Olga's neighborhood and they have been befriended by Mr. Lefteris, who has transformed his basement into a meeting point for native and immigrant children (p. 43). They come from a variety of countries, which constitute the most common places, which immigrants and refugees in the early 2000s were coming from. However, the leader of the Nazi mob calls these children indiscriminately "foreign little apes" [τα ξένα πιθηκάκια], as he considers their countries of origin inferior to Greece (p. 77). These children come from Eastern Europe, such as Janus Golack from Poland, Linda Koumenouk from Ukraine, Vladimir Tomanov from Bulgaria, Dragan and Ranka Kourtic from Serbia, Edvin and Margalina Behra from Albania, Daniela and Loumi Marineskou from Romania. There are also children from the Middle East, such as Anouar Salim from Irak and Samir Mohamand from Lebanon; and from Africa, like Yomo Jibandi from Zaire. Moreover, there are the repatriated Greeks, such as Glikeria Manidi and Kostikas Giannidis, Pontians from Russia, as well as Maria and Pyrros Dikas from North Epirus. Last but not least, there is the Greek Roma child, Katerina Dimopoulou, who comes from Zefyri, an earthquake stricken place in Attica (p. 48). All these children along with Samuel, Nelia and Theresa constitute the *colorful company* that frequents *the basement of joy* (p. 43).

4.1.1.4 Culture

The position of the *self* as well as of the *other* is explored in relation to his/her *culture*. The term culture in this context involves the person's *language, religion, school life, work life*, and relation to his/her *homeland*.

4.1.1.4.1 Language

The language that is examined in this part refers to the three different groups of people that are involved in the story. Therefore, the language that the natives use to refer to the immigrants and to the neo-Nazis is explored first. Second, it is the language of the neo-Nazis that refers to the immigrants and to the natives, who they see as their enemies. Lastly, it is the language of the immigrants that either has to do with the use of their mother tongue or to the use of the Greek language, which they have been learning.

Samuel is referred to as the “little black boy” [ένα μαύρο αγοράκι] (p. 9) with “the thick curly hair” [πυκνά σγουρά μαλλιά] (p. 14) that “looks like chocolate” [που μοιάζει σοκολατένιο] (p. 9). Irene wonders why the mobsters beat up a “black boy” [ένα μαύρο αγοράκι], who was “quietly playing...just because his skin wasn't white” [έπαιζε ήσυχα....μόνο και μόνο επειδή δεν ήταν άσπρο το δέρμα του] (p. 25). Later on she refers to him again as “the chocolate boy” [το σοκολατένιο αγόρι] (p.40, 48) or “the chocolate Samuel” [ο σοκολατένιος Σάμγουελ] (p. 56). Samuel's mother is briefly referred to. According to Olga, she works as an assistant at a nursery home till late at night (p. 31). His aunt is presented as a woman who is not fluent in Greek, and who works in the mornings and sells cheap watches, rings and sunglasses at the flea markets (ibid). Like the rest of the adult immigrants, they are presented as hard-working women, who work long hours, in order to make ends meet.

As for Mr. Dickon, he is presented as a “dark-skinned” man [σκουρόχρωμος] (p. 30), an “African” [Αφρικανός] (p.130) with the same “chocolate color” [σοκολατένιο χρώμα], “sweet smile, big black eyes and thick curly hair” [γλυκό χαμόγελο, μαύρα μεγάλα μάτια και πυκνά σγουρά μαλλιά] (p. 29) as Samuel's. Clearly, the word chocolate is preferred as a term that creates a positive connotation and acceptance. At work, he “follows orders without answering back, with his eyes complaining but with his mind focused on the university and the dentistry courses, making dreams about the future” [υπακούει αμίλητος, με τα μάτια όλο παράπονο, με το μυαλό στο πανεπιστήμιο και στα μαθήματα της οδοντιατρικής, με το νου να πλέκει όνειρα για το μέλλον] (p. 33). He seems to be “Samuel's sweet dad” [ο γλυκός πατέρας του Σάμγουελ] (ibid), a “sweet chocolate gentleman” [γλυκός[ς] σοκολατένιος[ς] κύριος[ς]] (p. 32)

by disposition, who is admired by Mr. Lefteris for overworking himself (p. 30) and by Irene, who calls him “the good Mr. Dickon” [ο καλός κύριος Ντίκον] for following his dreams (p. 87), as well as by Olga’s father for his excellent Greek (p. 33).

Nelia, on the other hand, is presented as the girl “with the round pale face and the slanted eyes” [με το στρογγυλό χλωμό πρόσωπο και τα λοξά ματάκια] just like her sister, Theresa (p. 47). Their mother Mrs. Lin is presented as a “slim” [λεπτοκαμωμένη] woman, “standing still” [ασάλευτη] by her daughter’s side, “with a pale face and her eyes red due to her weeping and the lack of sleep” [το κατάχλωμο πρόσωπο και τα μάτια κατακόκκινα από το κλάμα και την ξαγρύπνια] (p. 62). She works as a housekeeper, but she has to stop working after her daughter’s injury (p. 54). She appears to be a fluent speaker of Greek, when she thanks Mr. Dickon for the present (p. 62), and when she informs the girls about Nelia’s condition on their second visit (p. 141). For the rest of the immigrants, there is no specific reference as to their external appearance and behavior, other than the term “colorful company” [πολύχρωμη συντροφιά], which Mr. Lefteris uses to describe its diversity (p. 43).

The neo- Nazi mobsters are mostly called “monsters” [τέρατα] (p. 25, 26, 34, 43, 52, 66, 69, 97, 109, 115, 116, 120, 122, 124, 135, 136, 151) or “the monsters of the hill” [τα τέρατα του λόφου] (p. 34, 66, 68, 86, 121, 161). They are also referred to as “the monsters of the basement” [το υπόγειο των τεράτων] (p. 126), as “skinheads” [σκίνχεντ] (p. 75, 133), or as “neo-Nazis” [νεοναζί] (p. 34). During the assault on Mr. Dickon, Olga confronts them by shouting at them, calling them “monsters” [[τ]έρατα], “beasts” [[κ]τήνη] and “criminals” [[κ]ακούργοι] (p. 67). Anestis is first referred to as “the young man” [νεαρός] (p. 32, 41), then as “Anestis, the monster” [ο Ανέστης, το τέρας] (p. 53, 138), and finally as simply Anestis (p. 42, 43, 90, 10, 120). Olga calls their leader “the big monster” [το μεγάλο τέρας] (p. 75, 96, 98, 131, 151) or “the monster with the black eye” [το τέρας με το μαυρισμένο μάτι] (p. 77), or a “snake” [φίδι] (p. 110), and Fritz “the monster with the knife” [το τέρας με το μαχαίρι] (p. 81, 150). Throughout the most part of chapters 9, 11 and 13, she also refers to them as “the leader” [ο αρχηγός], “the tall guy” [ο ψηλός], and the rest of them with their actual names. During the last scene, before the resolution of the story, she is seen wondering: “What if the monsters multiplied again? Like Hydra, who, whenever she had one head cut, got two heads in its place?” [Λες τα τέρατα να έγιναν πάλι πολλά; Σαν τη Λερναία Ύδρα, που της έκοβαν ένα κεφάλι και φύτρωναν δύο] (p. 151). In this way, she identifies the mob with the mythical creature and the mobsters with the creatures’ heads, expressing a fear that they might not have been through with them.

Before Samuel gets physically attacked, he is verbally attacked by being called: “dirty nigger” [[β]ρομοαράπη] and “disgusting bastard” [[μ]πάσταρδε σιχαμένε]. He is also threatened: “You will die, stupid, you and everyone like you! – Get the hell out of here, orangutan! Go back to your country, how dared you set your foot here, get our land smeared, our place!” [-Θα πεθάνεις, βλαμμένο, κι εσύ και όλοι σας! –Να ξεκουμπιστείς από δω, ουραγκοτάγκε! Να πας στην πατρίδα σου, που τόλμησες να πατήσεις εδώ, να λερώσεις τον τόπο μας, τα λημέρια μας!]. The moment he starts crying, he is warned: “Shut your mouth, you dirty nigger, stop shrieking, or you die right this moment” [-Βούλωσ’ το, παλιονεγράκι, μην ξεφωνίζεις, αλλιώς θα πεθάνεις αυτή τη στιγμή] (p. 14). When they start beating Anestis for defying their leader and Samuel tries to escape, one of the mobsters calls him a “little bastard” [μπασταρδάκι] for trying to get away (p. 15). During the attack on Mr. Dickon, they also call him a “dirty nigger” [[β]ρομοαράπη] for daring enter the café (p. 66). When Mr. Dickon reacts by answering back, the leader of the mob approaches him by scoffing him: “You are swearing at us, uh?” [-Βρίζεις κιόλας, ε;] (p. 66); and then the tall guy goes on by demeaning him: “You think it’s not enough that you are a smear for this man’s place you dirty ape!” [-Δε φτάνει που μαγαρίζεις το μαγαζί του ανθρώπου, παλιοπίθηκε!] (p. 67).

The mobsters are eager to turn against anyone who disregards their wishes and beliefs. Therefore, when Anestis tells them to go easy with Samuel’s beating (p. 14), and when he dismisses the leader, he has to face the consequences (p. 15). The same is true for Olga, who is both verbally and physically attacked when she reacts to Mr. Dickon’s harassment: “Shut up, little girl or you’ll get some beating too!” [-Σκάσε, πιτσιρίκα, μην τη φας κι εσύ!], the tall guy says to her grabbing her arm and throwing her forcibly against some chairs in the café (p. 67). Even though the café owner shows some signs of resistance, by telling them that he won’t allow such behavior in his place, he is ignored and after the murder, he is also intimidated into not telling on them: “And you...don’t say a word to the cops, or else we get both your cafe and your house ruined, is it clear?” [Κι εσύ...μη βγάλεις άχνα στους μπάτσους, γιατί σου κλείνουμε και το μαγαζί και το σπίτι, συνεννοηθήκαμε;] (ibid).

As for Olga, while she is being kept, the leader keeps harassing her, by calling her “squirt” [νιάνιαρο] (p. 67, 76, 110) or “kiddo” [πιτσιρίκα] (p. 67, 83, 110). She has a hard time in the den with the mobsters. When she is awake, she is kept handcuffed: “tie her upon the chair as we did yesterday, bring her here so that I can watch over her and go!” [δέστε τη μικρή στην καρέκλα όπως την είχαμε χτες, φέρτε τη μου εδώ να τη βλέπω και δρόμο!] (p. 97). When it is time for her to sleep, they uncuff her but they put a chain around her legs: “We’ll put her to sleep with chained legs. Leave her arms. She doesn’t need any more tying, anyway she won’t

be able to escape...and throw something on the floor for the baby girl!” [Θα τη βάλουμε να κάνει νανάκια με δεμένα τα πόδια. Τα χέρια της, όχι, άστε τα. Δε χρειάζεται άλλο δέσιμο, έτσι κι αλλιώς δε θα μπορεί να το σκάσει... Ρίχτε και κάτι στο πάτωμα για την μπέμπα!] (p. 93). She keeps being reminded that she has to be silent: “Don’t scream like that anymore, or you’re wasted” [-Μην ξεφωνίσεις άλλη φορά, γιατί χάθηκες!] (p. 98). It is not only the leader of the mob but it is also Fritz who also addresses Olga. Occasionally, he gives her some pizza to eat: “Give the kiddo a piece or else she’ll pass out of hunger!” [-Δώσε και κανένα κομμάτι στο νιάναρο μη μας λιποθυμήσει απ’ την πείνα] (p. 83). He also addresses Olga ironically: “This way, your highness!” [-Από δω, πριγκιπέσα μου!] (p. 84); “Sweet dreams, little princess! ...And be quiet! And if I hear the slightest noise, I’ll come to deal with you” [-Όνειρα γλυκά, πριγκιπέσα!...Και φρόνιμα! Το παραμικρό ν’ ακούσω, θα ’ρθω να σε συγυρίσω!] (p. 94); “Rise and shine!...Where are you going?...Look, baby girl, don’t be late! Go back to your place when you finish. And I’ll come in and have a word with you” [-Καλημερούδια!...Για πού το βάλαμε; Κοίτα, μπεμπέκα, να μην αργήσεις! Γρήγορα στη θέση σου μόλις τελειώσεις. Και θα έρθω μέσα να τα πούμε οι δυο μας] (p. 95).

During their first encounter at the den, the leader warns her: “Well, little squirt, listen carefully to what I’m going to say!...First of all, don’t make a sound, or I will shut your mouth immediately. We’ve got along so far, be careful because if you make a sound, you will regret it. Do you understand?” [-Λοιπόν, πιτσιρίκα, πρόσεξε καλά τι θα σου πω!...Πρώτα πρώτα μη βγάλεις άχνα, γιατί θα σου βουλώσω αμέσως το στόμα. Τόση ώρα καλά τα πήγαμε, πρόσεχε γιατί, αν κάνεις κιχ, θα το μετανιώσεις. Κατάλαβες;] (p.75). He goes on to explain that she is held there because she is the best hostage that can be exchanged for Anestis (ibid), because she is a “bad penny” [φουτρώνεις εκεί που δε σε σπέρνουνε], and willing to do more stupid things, such as turning them in to the police (p.76). Therefore, she will have to stay with them “until the cops get tired of trying to find who wiped out that black dog” [ώσπου να κουραστούν οι μπάτσοι να ψάχνουν να βρουν ποιος καθάρισε κείνο το μαύρο σκυλί] and till they manage to retrieve Anestis, before he starts “spitting out” [ξερνάει] information about them, as well as until they are able “to make it to safer places” [να την κάνουμε άφοβα για σίγουρα λημέρια] (ibid).

While he is explaining to her that she will be released if her parents follow his instructions, (p. 96) and exchange her with Anestis, he makes a series of comments about her parents’ stand to protect Samuel. Thus, he calls her mother “compassionate” [πονόψυχη] ironically (p. 76), and her father a “humanitarian wise guy” [ανθρωπιστή[ς] ο εξυπνάκιας], who pretends to be a “good Samaritan” [καλό[ς] Σαμαρείτη[ς]] for not only helping Samuel but Anestis as well (p.

77). His wrath is mainly turned against her father, who he calls a “pig” [γουρούνι], a “traitor of his nation” [εθνοπροδότη], a “disgrace” [ξεφτίλα[ς]], who “is ridiculing the compatriots of the Great Fuehrer” [[ρ]εξιλεύει τους συμπατριώτες του μεγάλου Φύρερ], despite his Austrian descent. This is because he thinks very highly of the German speaking people, as he considers these people and their language of higher rank: “It’s a pity that you speak this great language in your family, and you’re making it sound foul” [Κρίμα τη μεγάλη γλώσσα που μιλάτε στην οικογένεια και τη μαγαρίζετε] (p. 100). For this reason, he seems remorseful that they did not get to learn German: “I told you so, I’ve been telling you so long to get to learn some German. See now how ridiculous we look” [Το είχα πει εγώ, το λέω τόσον καιρό να κάτσουμε να μάθουμε κι εμείς καμιά λέξη, να τώρα ρεζιλίκια!] (p. 99); he also seems apologetic to Kunz for not being able to speak it: “...it is a big mistake that they did not yet learn, but they will soon start having lessons” [...είναι μεγάλο σφάλμα που δεν έμαθαν ακόμα, αλλά θ’ αρχίσουν σύντομα μαθήματα] (p. 111).). His rage culminates when he refers to her father’s treatment of Samuel and Mr. Dickon, by calling Olga’s father a “nice guy” [[ω]ραίος τύπος], who “then consoled both the little nigger and his father, the subhuman” [[χ]αϊδολόγησε ύστερα το νεγράκι και τον υπάνθρωπο τον πατέρα του] (p. 77). At this point, he cannot help but demonstrate the hatred against the foreigners and the intolerance against any divergent views that the Nazi ideology harbors:

...this place will some time get clean of all these bastards. We will thrash them because they question our ideas, we will crush them like worms along with their blackamoor friends and the dirty Jews. Like we treated that old dotard, who was pretending to be a Santa and fooled around with the foreign little apes. We turned him into carbon so that he could look like them. And we’ll see if he ever dares play such nauseating and intolerable games again (ibid).

[...θα καθαρίσει κάποτε ο τόπος απ’ όλους ετούτους τους μπάσταρδους. Θα τους τσακίσουμε, γιατί αμφισβητούν τις ιδέες μας, θα τους λιώσουμε σαν τα σκουλήκια μαζί με τους σκυλάραπες τους φίλους τους και τους βρομο-Εβραίους. Όπως συγγυρίσαμε και εκείνον τον ξεμωραμένο το γέρο, που το έπαιζε Αγιοβασίλης και σαλιάριζε με τα ξένα τα πιθηκάκια. Τον κάναμε

κάρβουνο για να τους μοιάζει. Κι αν μπορεί, ας επιχειρήσει ξανά τέτοια
εμετικά κι απαράδεχτα παιχνιδάκια]

When he accounts to Kunz for their latest operations, he distorts the facts and he provides a different version of the reasons that Olga was abducted. He contends that Anestis is “unlawfully held in police custody” [τον κρατάει παράνομα η αστυνομία], that he “got hurt during a fight that the group had with one of the ‘little monkeys’ in the neighborhood”, who frequent an old man’s basement- “a den for foreigners that suck the blood of the natives” [πληγώθηκε σε συμπλοκή της ομάδας μ’ ένα από τα «πιθηκάκια» της γειτονιάς, που τα μάζευε κάποιος γέρος σ’ ένα «άντρο των ξένων που ρουφάνε το αίμα των ντόπιων»] (p. 112). Nevertheless, he silences their deeds by not saying anything about the fire in the basement. As for Mr. Dickon’s death, he claims that he had insulted them, that it was him who had picked up the fight, that he was a drug dealer that had taken part in robberies, and that he was a “scum” [απόβρασμα της κοινωνίας] (ibid). He finishes by saying that all the members of their group can confirm the aforementioned “crimes of the black man” [τα εγκλήματα του μαύρου] (ibid).

Being the leader of the group, *the big monster* believes that he is authorized to treat his inferiors accordingly. Therefore, he keeps giving orders: “I said, shut up” [Είπα σκασμός!] (p. 15); “Cops! Off we go! Hurry!” [-Μπάτσοι ! Φύγαμε! Γρήγορα!] (ibid); “Let go off the kiddo and let’s go” [-Ασ’ το νιάνιαρο και πάμε] (p. 67); “Take this cloth off her eyes” [-Βγάλ’ το πανί απ’ τα μάτια της!] (p. 74); “Bring that little gadget!” [-Φέρτε δω τ’ οργανάκι] (p. 78); “Read!” [-Διάβασε!] (ibid); “Go and get some pizzas and beers” [-Τράβα να φέρεις πίτσες και μπύρες] (p.79); “You stay and watch over the squirt!” [[μ]είνε να προσέχεις την πιτσιρίκα] (p. 80); “Take the baby girl to the loo” [Πήγαινε την μπέμπα για πιπί] (p. 84); “I said everyone here! Go, quick! Move!” [-Είπα όλοι εδώ! Άντε γρήγορα! Κουνηθείτε! (p. 93); “No more talking, am I clear?” [Άλλη κουβέντα δε θέλω, ξηγηθήκαμε;] (p. 94); “If you do anything stupid, I’ll kill you with my own hands, is it clear?” [Αν κάνετε καμιά βλακεία, θα σας καθαρίσω με τα ίδια μου τα χέρια, συνεννοηθήκαμε;] (p. 96); “Everyone behave yourselves!...I want a proper salute, ok?” [Θέλω χαιρετισμό της προκοπής, ακούτε;] (p. 101). Furthermore, he keeps putting down his fellows, especially Milto: “Not this one, you moron!” [- Όχι αυτό, ρε ηλίθιε!] (p.78); “What do you expect from a moron like this? He could easily fall into a trap, the imbecile” ” [-Τέτοιος βλάκας που είναι τι περιμένεις; Ακόμα και σε παγίδα μπορεί να πέσει ο ηλίθιος] (p. 83); “Behind the wedding invitation, you moron?” [Πίσω απ’ την πρόσκληση του γάμου, βρε βλάκα;] (p. 97). He also belittles the tall

guy: “But it’s switched off, you moron!” [Αφού το έχουμε κλειστό το κινητό, βρε βλάκα!] (p. 99). Lastly, he threatens Fritz (p. 115) for setting his eyes on Olga: “Don’t even think about it, he says grinding his teeth. Don’t you dare touch her or you’re wasted! She’s a kiddo, can you see? [Ούτε να το σκέφτεσαι, του λέει με δόντια σφιγμένα. Μην τολμήσεις να την πειράξεις, γιατί χάθηκες] (p.80); “I will kill you” [[Θ]α σε καθαρίσω] (p. 96).

However, he behaves in a subservient way towards Kunz: “...first tell him that we’re welcoming him and that we consider it as our honor that he’s finally visiting us” [...πρώτα πες του πως τον καλωσορίζουμε και θεωρούμε τιμή μας μεγάλη που επιτέλους μας επισκέπτεται] (p. 110); “Tell him that we’re at his service, that we’re awaiting for his orders as well as for support, he knows what kind. Ask him how long he is going to stay and what he wants us to do” [-Πες του πως είμαστε στις διαταγές του, περιμένουμε οδηγίες αλλά και κάποια ενίσχυση, ξέρει εκείνος. Ρώτησέ τον πόσο θα μείνει και τι θέλει να κάνουμε](p. 111); “Kunz is right... we’d better show some discipline. We have to be careful if we want our group to be upgraded and admitted into the wider network” [Δίκιο έχει ο Κουντς...καλά θα κάνουμε να δείξουμε πειθαρχία. Πρέπει να είμαστε προσεκτικοί αν θέλουμε την αναβάθμιση της ομάδας και την ένταξη της στο ευρύτερο δίκτυο] (p. 115).

On the part of the immigrants, on the other hand, Samuel is the only one of the immigrants that is seen code-mixing, using both English and Greek while he is speaking. During his attack, he shouts for help in English: “/hɛɛlp/” [χεεελπ] (p. 12, 13, 14). While he is talking to the girls about their saving him, he asks Olga about her whistle: “Where did you find /wis(ə)l/?” [-Πού βρήκες γουίσλ;] (p. 17). Olga suggests that Samuel mixes the two languages because “he mostly speaks English with his family” [περισσότερο αγγλικά μιλάει με τους δικούς του] (p. 13). On the other hand, he is not very fluent in Greek: “Me can’t walk, me leg hurts” [-Δεν μπορώ περπατήσει, πονάει πόδι μου] (p. 16); “Me not want go there... Dad says no mess with police, they send us away” (p. 29) [-Δε θέλω πάμε εκεί...Μπαμπάς μου λέει όχι φασαρίες με αστυνομία, γιατί μπορεί μας διώξουν]; “me father is now with sun and moon?” [-Πατέρας δικό μου τώρα είναι παρέα με ήλιο και φεγγάρι;] (p. 145).

Nelia’s mother is one of the people who seem to be fluent in Greek, probably because she has lived longer in Greece. She is seen in Nelia’s room at the hospital, informing Mr. Dickon about her daughter’s condition: “Today she’s in less pain”, [-Σήμερα πονάει κάπως λιγότερο] or thanking him for the present: “thank you so much, you shouldn’t have” [«ευχαριστούμε πολύ δεν ήταν ανάγκη»] (p. 62). On the girls’ second visit at the hospital, she informs them about Nelia’s feelings: “She’s worried now about the scars on her face that will be

permanent...I tell her to thank god that she was saved, that's all that matters" [-Ανησυχεί τώρα για τα σημάδια που θα της μείνουν...Εγώ της λέω να ευχαριστεί το Θεό που σωθήκαμε, αυτό έχει σημασία] (p. 141).

Mr. Dickon, on the other hand, is the most fluent of all, as he is a student at a Greek university studying dentistry (p. 30). Actually, he is so fluent in Greek, as to make Irene look up the word "coward bullies" [θρασύδειλοι], which he uses to describe the mobsters' behavior (p. 56). In his exchange with Olga's father he concedes: "You are right, Mr Neuger... You see, it is my indignation seeing my child like this" [-Έχετε δίκιο, κύριε Νόιγκερ... Η αγανάκτησή μου, βλέπετε, που είδα το παιδί μου έτσι... (p. 32), or when he declines his offer to be given a lift, he thanks him: "Oh please, don't worry, I can carry him in my arms... It is not very far to the police station" [-Παρακαλώ, μην ανησυχείτε, θα τον πάρω αγκαλιά... Το τμήμα δεν είναι μακριά] (p. 33). After paying a compliment to Olga for her earrings, he talks about the women in his country: "In my country women also have their ears pierced. But the earrings they are wearing are more fancy, even though they are made of cheaper materials" [-Και στη δική μου πατρίδα οι γυναίκες τρυπούν τ' αυτιά τους. Τα σκουλαρίκια που φορούν ωστόσο είναι πιο φανταχτερά, αν και από φτηνά υλικά] (p. 59). As for a potential trip to Nigeria, Mr. Dickon answers desolate: "An overly expensive trip for me! Only after I finish university and have worked hard enough, will I be able to afford the expenses to travel along with my family" [Πανάκριβο ταξίδι για μένα! Ούτε ξέρω πότε θα ξαναδώ την πατρίδα μου. Μόνο άμα τελειώσω το πανεπιστήμιο κι εργαστώ αρκετά θα μπορέσω ν' αντιμετωπίσω τα έξοδα, για να πάω με την οικογένειά μου (p. 60). He also makes an appeal to the girls to teach Samuel how to use a computer because: "He keeps telling me that he wants a computer. For the time being I cannot satisfy his wish" [Μου έχει φάει τ' αυτιά πως θέλει έναν υπολογιστή. Προς το παρόν δεν μπορώ να ικανοποιήσω την επιθυμία του] (ibid). When they visit Nelia, he asks her mother about her condition: "Has she turned the corner?" [Διέφυγε τον κίνδυνο;] (p. 61). Finally, in order to express his gratitude to the girls and their families for their support, without actually knowing that these are some of his last words, he promises them:

One day I may afford to take both of you on a trip there, to compensate for the ride on the trolley, not just with a plain fizzy drink like this... One long trip to Nigeria and to lots more places in central Africa (p. 65).

[-Μια μέρα ίσως να είμαι στη θέση να προσφέρω ένα ταξίδι εκεί και στις δυο σας, για ν' ανταποδώσω τη βόλτα με το τρόλεϊ, όχι ένα σκέτο αναψυκτικό σαν

το σημερινό...Ένα μεγάλο ταξίδι στη Νιγηρία και σε πολλά μέρη ακόμη της
κεντρικής Αφρικής]

4.1.1.4.2 Religion

There is no open reference to any of the character's religious beliefs other than Olga's grandmother and Apellis'. Irene invokes God when she hears about Mr. Lefteris being rescued from the fire (p. 50), when she finds out that Olga has been kidnapped (p.72), and when she is found wondering what Olga might be going through, while she is held captive (p. 92). Olga also invokes God during the incident with the bombing of the church and the turmoil that ensues (p. 155). Hans urges Olga not to laugh during his presence at the den "for God's sake" [για το Θεό] (p. 112), but it is not made clear if all the youngsters' references to God manifest any religious convictions. Actually, Irene mentions that "an invisible hand prevented the worst from happening" [ένα αόρατο χέρι εμπόδισε να συμβούν τα χειρότερα] (p. 157). On the other hand, Olga's grandmother suggests that some Saint must have protected them, along with "a stroke of luck" [τύχη βουνό], and they survived the bombing (p. 161). It is only Apellis that rejects the idea of anything happening out of luck and he implies that God is behind everything that people consider as luck (p. 161).

There is no reference to God whatsoever on the part of the neo-Nazi group. On the other hand, on the part of the immigrants, it is Mrs. Lin that believes that her daughter was saved owing to some divine intervention: "I tell her to thank God that she was saved, that's what matters" [Εγώ της λέω να ευχαριστεί το Θεό που σώθηκε, αυτό έχει σημασία] (p. 141) Even though Mr. Dickon does not mention God or profess any kind of religious faith, he refers to his homeland, Nigeria, as a multifaith country: "Almost all of the major religions, as well as the age-old local ones, have followers" [Όλες σχεδόν οι μεγάλες θρησκείες του κόσμου, αλλά κι οι πανάρχαιες ντόπιες, έχουν πιστούς] (p. 64). This makes his country a multicultural place as well, where diversity comprises an essential component of it.

4.1.1.4.3 Homeland

The only group of people that refer to their homeland out of the natives is the neo-Nazi group. Besides, talking about who is fit to be called Greek, or to have the right to be a citizen of this country is part of the neo-Nazi discourse. This is evident in the lecture that the leader of the Nazi mob gives to Olga: "...this place will some time get clean of all these bastards... like we treated that old dotard, who was pretending to be a Santa and fooled around with the foreign little apes" [θα καθαρίσει κάποτε ο τόπος απ' όλους ετούτους τους μπάσταρδους...Όπως

συγυρίσαμε και εκείνον τον ξεμωραμένο το γέρο, που το έπαιζε Αγιοβασίλης και σαλιάριζε με τα ξένα τα πιθηκάκια] (p. 77). For them, “little apes” [πιθηκάκια] like Samuel are not welcome in *their* country: “Get the hell out of here, orangutan! Go back to your country, how dared you set your foot here, get our land smeared, our place!” [Να ξεκουμπιστείς από δω, ουραγκοτάγκε! Να πας στην πατρίδα σου, που τόλμησες να πατήσεις εδώ, να λερώσεις τον τόπο μας, τα λημέρια μας!] (p. 14). Every foreigner that they do not approve of is here to wreak havoc on their homeland. This is why Mr. Dickon is presented as a ““drug dealer”” [«βαποράκι ναρκωτικών»] that had taken part in robberies and as a ““scum”” [«απόβρασμα της κοινωνίας»] (p. 112).

On the other hand, when Mr. Dickon is asked by the girls about his homeland, he starts talking about it, obviously feeling homesick. He describes it as being a “vast” country [απέραντη], with big cities, towns and villages (p. 64). He adds that it is composed of as many kingdoms as there are the tribes that inhabit it:

Each one has its tribesman-king, its rich traditions and its magical fairytales, its colorful attire and its rhythmical dances (...) Even the religions are plenty in Nigeria. Almost all of the major religions, as well as the age-old local ones, have followers. And each of them has their temples, mosques, churches – Muslims, Christians, Catholics, Orthodox Christians... (ellipsis in the parenthesis in the original) (ibid).

[Καθένα με το φύλαρχο-βασιλιά του, τις πλούσιες παραδόσεις και τα μαγικά παραμύθια του, τις πολύχρωμες στολές και τους ρυθμικούς χορούς του (...) Ακόμα και οι θρησκείες είναι πολλές στη Νιγηρία. Όλες σχεδόν οι μεγάλες θρησκείες του κόσμου, αλλά και οι πανάρχαιες ντόπιες, έχουν πιστούς. Κι όλοι έχουν τους ναούς, τα τεμένη και τις εκκλησίες τους – μουσουλμάνοι, χριστιανοί, καθολικοί, χριστιανοί ορθόδοξοι...]

He goes on to explain how this diversity manifests in different ways:

Strange place the dark Africa...For some a heaven, and for others a hell.
Fraught with problems - poverty, hunger, social inequality, civil strife and

terrible atrocities (...) And so much magic as well, so much natural beauty! Different, so different from the beauty of your landscape. The sunset is redder, and the first light of dawn fills the place with mystery. The sudden rains can change the landscape instantly. Then the sun takes the color of lead and the soil smells of the fragrances of the nature mixed with humidity... As for the areas that are forgotten and left at the mercy of the droughts, alas...Then water scarcity scars deeply the dry soil (p. 65) and the place looks inhospitable ...But even so the land has a strange, wild beauty. And its people still love it so, much as they suffer (ellipsis in the parenthesis in the original) (p. 66).

[*-Παράξενος τόπος η μαύρη Αφρική...Γι' άλλους παράδεισος, γι' άλλους κόλαση. Γεμάτη προβλήματα – φτώχεια, πείνα, κοινωνική ανισότητα, εμφύλιες διαμάχες με αγριότητες φοβερές (...) Αλλά και τόση μαγεία, τόση φυσική ομορφιά! Αλλιιώτικη, πολύ αλλιιώτικη από την ομορφιά του δικού σας τοπίου. Ο ήλιος εκεί κοκκινίζει πιο έντονα στη δύση του και το πρώτο φως της ανατολής γεμίζει τον τόπο μυστήριο. Οι ξαφνικές βροχές μπορούν ν' αλλάξουν μεμιάς το τοπίο. Τότε ο ουρανός γίνεται μολυβένιος και το χρώμα μοσχοβολάει μυρωδιές της φύσης ζυμωμένες με υγρασία...Κι αλίμονο στις περιοχές που τις ξεχνάει και τις αφήνει στο έλεος της ξηρασίας...Τότε η λειψυδρία χαράζει βαθιά το διψασμένο έδαφος κι ο τόπος δείχνει αφιλόξενος...Μα κι έτσι ακόμα η γη έχει μια παράξενη, άγρια ομορφιά. Κι οι άνθρωποί της το ίδιο την αγαπούν, όσο κι αν υποφέρουν]*

Clearly, Mr. Dickon paints the picture of a country full of contradictions. For all his love to his homeland, it is implied that he was forced to leave for a place with better life prospects.

4.1.1.4.4 Work Life

The story is set in 2001 during the last days of August, which is a time for vacation for most Greek people. As Irene notes: “During August, Athens is almost empty and all the children

we know are away in the countryside” [Η Αθήνα τον Αύγουστο είναι άδεια σχεδόν κι όλα τα γνωστά μας παιδιά λείπουν στις εξοχές] (p. 24). Olga and Irene were also having a holiday in Sounio, but they had to return to Athens for the wedding preparations (ibid). There is no reference as to their parents’ work, other than Olga’s mother’s, who is referenced as working at the hospital till late afternoon (p. 12). Anestis has to be left at Olga’s house until an ambulance is made available to transfer him to the hospital, for it is difficult to do so during August with people taking time off work (p. 28). When Irene along with Olga get to the city center for their wedding dresses, Irene talks about how beautiful Athens is during August: “Neither many people, nor many cars, you’re enjoying your walk” [Ούτε κόσμος ούτε αυτοκίνητα πολλά] (p. 39). During the incident with the fire in the basement, it is reported that there are “few people that have remained in the neighborhood during August” [ο λίγος κόσμος που βρίσκεται Αύγουστο μήνα στη γειτονιά] (p. 45). Finally, during the first day of September, the day of the wedding, the city does not appear to be so busy, as people seem to still be away or to be gone for the weekend (p. 152). Even some of the members of the mob are away on holiday (p. 111) such as Markos, the only one of the group that is able to speak German (p. 99).

Nevertheless, things are different for the immigrants. As Irene suggests: “Only the foreign workers’ and the refugees’ children have been left behind in the neighborhood” [Μόνο τα παιδιά των ξένων εργατών και των προσφύγων έχουν μείνει στη γειτονιά] (p. 24). When Olga tries to reach Samuel’s parents and to notify them about the attack against him, she is unable to reach any of them but his aunt, as they are both at work (p. 31). All of the adult immigrants in the story do manual work. Mr. Dickon works in the vegetable market, carrying around boxes with goods (p. 30), while Samuel’s aunt sells trinkets in the flea markets (p. 31). His mother works in a nursing home, taking care of old people (p. 31), and Nelia’s mother works as a housekeeper (p. 54).

4.1.1.4.5 School Life

The only reference to school is made by Irene, when she talks to her grandmother about the summer holiday coming to an end and the schools that are about to start: “next week...we will have started school” [την άλλη βδομάδα...[θ]α έχουμε αρχίσει το σχολείο!] (p. 149). In her last e-mail she informs her grandmother: “Tomorrow school starts officially, I will have lots of studying and homework to do, I won’t have the time to write to you so often” [Από αύριο το σχολείο αρχίζει κανονικά, θα έχω διαβάσματα και μαθήματα ένα σωρό, δε θα έχω πια καιρό να σου γράφω συχνά] (p. 161). Another reference that is made to studying concerns

Apellis, who did not join the rest of the people on their holiday to Sounio. He had to stay in Athens and have private intensive drawing classes to prepare for the following year's exams, in order to enter the School of Fine Arts and become a painter (p. 89). There is also no reference as to whether the immigrant children attend the Greek school.

4.1.2 Intertextual Analysis

This analysis takes into account extra-textual features that shape the image of the other in relation to the self, other texts or discourses, which the author is affected by or manipulates in order to get his/her message across. The first time that the term *neo-Nazi* is referenced, Olga urges her father to explain what it pertains to (p. 35). Therefore, he traces the history of the Nazis, in order to make the connection to the contemporary phenomenon. He starts talking about Hitler's rise to power, the persecution and extermination of dissidents, Jews, blacks, Roma peoples and people with special needs, following the racist doctrine of the superiority of the "white abled Arian race" [λευκούς αρτιμελείς της Άριας φυλής] (p. 36). Olga refers to the books that she has read about the period of the possession of Greece by the Nazis, to the school books, as well as to her grandmother's narrations about those times. However, Irene insists that they should also be taught what Nazism is about (p. 37). In this way, the author seeks to fill the gap that concerns children's lack of knowledge as to Nazism and to criticize the role of the school in the perpetuation of this gap in History books.

For this reason, and after Mr. Dickon's death, she has Irene decide to read the newspaper *Eleftherotypia* supplements that her father had given her, which account for the rise of neo-Nazism in Greece. In these articles- taken from the real newspaper- she reads about "neo-Nazi colleges-organizations, envisioning the Fourth Reich..." [«Κολλέγια νεοναζισμού - Οργανώσεις που οραματίζονται το Δ΄ Ράιχ...»] that "...continue to thrive and recruit members secretly in German colleges" [...εξακολουθούν να θάλλουν και να εκπαιδεύουν μέλη σε μυστικά γερμανικά κολλέγια!...] (p. 69). She also reads about there being 120 such organizations thriving at the time, with a total of 35,000 members, who had to be descendants of one of the German speaking countries, in order to be eligible for registration (p. 70). She goes on to learn that their first ancestors were the "*Student-Warriors*" ["Μαχητές-Φοιτητές"] in the Napoleontian times, who later transformed into the Nazis of World War II, and currently revived, cultivating "*a radical form of German ethnocentrism and anti-Semitism*" [μια ακραία μορφή γερμανικού εθνικισμού και αντισημιτισμού] (ibid). Their current objective, Irene reads, is to recruit members in schools and universities that have a record of high academic achievement, have very good knowledge of the German history, adopt the

organization's ideology unquestionably, take part in traditional festivities, such as the *Kneipen*, and successfully get through the induction process called *Manschuren* (p. 71). She finally reads that after a “two-year intensive indoctrination” [δύο χρόνια εντατικής κατήχησης] the elite members that have specialized in Political studies, Economics, Law studies or Science are selected with the aim for them to become part of the network of the economic lobbies of their country (ibid). Irene's self-search goes on with the newspaper clippings that refer to neo-Nazis as being “capable of monstrous acts of violence and that their groups often work together or even cooperate with extremist Islamist organizations that operate in a range of countries” [ικανοί για τερατώδεις πράξεις βίας και οι ομάδες τους συχνά συνεργάζονται μεταξύ τους ή ακόμα και με εξτρεμιστικές ισλαμιστικές οργανώσεις που δρουν σε πολλές χώρες] (p. 108). All this information taken from the actual newspaper serves as an intertext that bridges the gap in knowledge, which concerns the Nazi groups and their reemergence as neo-Nazi groups.

To provide more thorough insight into the Nazi ideology, the author brings forth Apellis' knowledge. Apellis explains to Irene that the doctrine of the neo-Nazis or the skinheads is the anthropology of the races, which talks about the superiority of the White race over the others (p. 88). He also informs her about the operation of such groups all over Europe and America as well (ibid). He adds that they propagate racism and anti-Semitism, have no belief in human rights whatsoever, and that they endorse hatred for foreigners, black people, Jewish people and whoever they consider to be traitors of the nation (p. 89). Local groups belong to larger networks that operate on a worldwide scale, whereas there are others, more amateur ones, which would go to great lengths if they were to be taken seriously (ibid).

Furthermore, when Hans explains to the rest of the children how he got all so familiar with the Nazi ideology, he refers to his interest being initiated by his sister Gerda's involvement into anti-Nazi activism. Gerda had felt keen to research the Nazi crimes in Greece during the time of the German Occupation, as well as the life and work of the Polish doctor Janusz Korczak, who had helped to save the lives of Jewish children during World War II. All this information that the author uses to serve the aims of the plot is factual and offers the inquisitive reader an opportunity to explore its veracity, upon finishing the reading of the story.

Finally, through the character of Olga's father, the author cites Plutarch in his work “*On Alexander's Fortune or Virtue*” [Περί της Αλεξάνδρου τύχης ή αρετής], in order to undermine the idea that the figure of Alexander the Great represents nationalism (p. 134). Clearly, she

seems to object to his figure being hijacked by the neo-Nazis and incorporated into their nationalist discourse. The author's interpretation is that Alexander the Great cannot stand as a symbol of ethnocentrism, but rather as a symbol of global peace and harmonious co-existence (ibid). Citing Plutarch, she suggests that Alexander proposed that, irrespective of ethnicity, every good person should be considered one of us, whereas every bad person should be considered a barbarian (p. 135).

4.1.3 Contextual Analysis

The novel was written in 2002, in the aftermath of the 9/11 terrorist attack in the USA. The story takes place in late August 2001, when the terrorist attack was about to take place. This incident signaled the advent of an era when xenophobia would be on the rise (Morgan & Poynting, 2016). It was also an era when the presence of immigrants in the center of Athens started to become a commonplace. For all the discomfort of the Greek people with the immigrant and refugee groups frequenting the areas around the city center (Figgou, Sapountzis, Bozatzis, Gardikiotis & Pantazis, 2011) Androutsopoulou (2017) wishes to shift people's attention to other groups of people that were also on the rise, namely the neo-Nazi groups. The activities of these people varied from harassment of immigrants to battery and attempted murder. Through this novel, the author wished to explore different forms of otherness and how potentially dangerous this kind of otherness that comes from within us would be for society at large.

Indeed, the groups of the immigrant people that were to be found in Greece in the early 2000s are reflected in the children that the author gets to hang out at Mr. Lefteris basement (Sapountzis et al., 2006). Among these children there are the ones that come from Eastern Europe, namely Poland, Romania, Albania, Bulgaria, Serbia, Ukraine; or from the Middle East, such as from Irak and Lebanon; from Africa, such as Nigeria and Zaire; from southeastern Asia, such as the Philippines; the repatriated Greeks from Northern Epirus and Russia; and the Roma child from Zefyri that was displaced due to an earthquake (Petrovits-Androutsopoulou, 2017, p. 48).

In the opening chapter, the authorial narrator makes reference to how the attitude of people towards Strefi Hill has changed over the years. In the past, it was considered a magical place to go to for a walk during the summer nights, especially on a full moon (p. 11). In the last years, however, people avoid going to the Hill for a walk when it starts getting dark, as people say that the place is now ““filled with drug addicts and criminals”” [«[γ]έμισε ο τόπος πρεζάκηδες και κακοποιούς»] (ibid). As the plot unfolds, the reader realizes that the criminals

are actually some violent mobsters who are harassing a little child, spreading xenophobia. When the girls rescue Samuel and take him to Olga's home, Olga's father realizes that they must be a neo-Nazi group and traces their history (p. 29). Irene compares their acts with those of the Ku Klux Klan, which she has heard about from her grandmother, when she tries to figure out the reason for their existence (p. 25).

Apellis verifies that the groups are on the rise because of their hatred against the immigrants and their belief in their superiority. He had the chance to learn about their formation, when one of his classmates, Miltos, decided to join one such group (p. 89). On the other hand, Hans informs the children about the reemergence of the Nazi movement in Germany. Apart from the attacks against his sister, he recounts a series of attacks against other people of different nationalities (p. 130), as well as the efforts of one such group to persuade him to join them (p. 132). He, therefore, refers to the burning of a refugee center in Roshtock-Lichtenhagen, the murder of an African in Dessau, as well as to a bombing that targeted Russian immigrants in Dusseldorf (p. 130). He talks about their connections with universities and government officials (p. 129). However, he also refers to the solidarity of the people who offer their places as hideouts for the persecuted, called emergency entrances (p. 131). The arrest of the real Kunz, who was caught at the airport carrying guns and money, offers insight on how these groups work on a transnational level (p. 121).

Finally, through her interaction with her grandmother, Irene learns that the neo-Nazi groups operate on the Internet as well. She refers to 253 websites that she has found propagating hatred and racism (p. 107). Through her interaction with Hans via e-mail, she also gets to learn from him that there are some suggestions about the neo-Nazis cooperation with extremist organizations of fanatic Islamists (p. 160). In this way, the author suggests that there might be a form of affiliation between different groups of extremists (Mares, 2013). Furthermore, aside from fanatic Islamists, the writer tries to implicate Western extremist organizations in the bombing that took place against American civilians, and render extremism from both sides, the East and the West, catastrophic.

4.2 I Am Malala

The story begins on October 9 2012, when Malala, a 15-year-old girl from Pakistan, recounts her last day in Pakistan. She describes her time in school and after school, as if it was like any other day, until she refers to herself being shot by a young Taliban, a member of the radical Islamist group. In the following chapters, she recounts parts of her life that document life and

culture in Swat Valley, in contemporary Pakistan. She talks about her family and friends, her peoples' traditions and customs, her love for her religion, as well as her favorite part of her life: school. Being the daughter of a school owner who fought in order to establish a girls' school, Malala constantly refers to the importance of education in children's life. Her love for school is both reflected in her ranking first in her class, as well as in the stand that she takes against the Taliban efforts to close girls' schools.

Her agency builds on both the rampant poverty that she notices around her, along with the right that she considers that every person should have to education, as well as on her interpretation of her faith, as being identified with humanizing practices. This brings her at cross purposes with the Taliban movement, a radical Islamic political movement that rises to prominence and starts a war against the Pakistani government. While war rages, Malala becomes active, speaking against them, writing against them, and she manages to come not only to national, but also to international prominence, garnering fame and prizes. She is then targeted and shot by the Taliban for denouncing their actions. The third part of the narrative recounts her recuperation, her new life in England, where she is transferred for medical treatment, and a life full of continuing activism that is facilitated by her story coming to global spotlight; she is invited to speak at the UN Youth Assembly and a year later she wins the Nobel Peace prize. She then resolves to use her fame to crusade for education and women's rights on a global scale.

4.2.1 Textual Analysis

Textual analysis includes the categories of *plot*, *focalization*, *character*, and *culture*. The analysis takes place on both the levels of *self-images* and *hetero-images* (Leersen, 2016). In this book, *self-images* pertain to the girl that narrates the story, her family and the virtuous people that constitute the in-group. Conversely, *hetero-images* regard first the Taliban group (*the other within*), and second the solidary others (*the cultural other*) that grant the narrator and her family asylum.

4.2.1.1 Plot

Malala narrates the memoir in retrospect and most of her story centers around her activism on girls' right to education (Donovan, 2015, p. 2). The plot in her memoir follows the classical structure of the exposition, rising action, climax, falling action and denouement model -along with her own psychological maturation (Yousafzai & Mc Cormick, 2018). More specifically, in the first part of the memoir, she recounts living happily in Swat, attending school and being an exceptional student. Therefore, she employs a much lighthearted tone. Upon the Taliban

invasion in Swat Valley in 2007, Malala's tone becomes darker, as she recounts their rise to power and the violent imposition of their own interpretation of Islam on the Swati people. Although people face a great many struggles in their daily life in Swat, emphasis is put on the conflict over the Taliban's cultural and military domination of Swat. While they attempt to impose a permanent ban on girls' schools, her tone shifts again becoming hopeful, when she speaks out on the right to education, and she manages to come to the international spotlight as a symbol of "insubordination" (Tolentino, Uhl & Ahmad, 2015, p. 19) At the climax of the memoir, Malala is shot by a Taliban soldier. Eventually, her hospitalization in Britain marks the start of a new era for her; she embarks on a new crusade for education as a human right that is "necessary for world peace, prosperity, and human dignity" (ibid: 20).

4.2.1.2 Focalization

Malala's story is written in the form of a personal narrative, a memoir (Donovan, 2015, p. 1). Unlike autobiography, through which the narrator recounts the story of his/her life, a memoir focuses on a specific period that is of importance to the narrator (ibid). It is also different from a diary, which is characterized by temporal immediacy (ibid). Therefore, even though there may be references to other characters' perspectives, it is a first person narration, which means that the story is narrated through the point of view of the protagonist, namely Malala's. As it can be argued that being the narrator her perspective might be limited, it depends on her "rhetorical skill", whether she will be able to convince the reader (ibid). It is also the "good faith" that the reader might have in the narrator, who will then make her reliable (ibid: 2). The Taliban and their atrocities had already been known to the world, before Malala wrote her memoir. However, her story impacts readers, since it offers them her first-hand experience living under the Taliban rule, an "insider's perspective on events that may seem remote when reported in newscast and other media" (ibid). Ultimately, Malala's memoir can evoke both "immediacy and veracity, where private feelings mesh with public issues and raw emotions intertwine with the detachment of rational argument and the exegesis of an intellectual or political stance" (ibid: 1).

4.2.1.3 Character

The presence of the other as well as of the self is explored through the category *character*, which involves all the features that pertain to the appearance and the behavior or the attitudes that construct the person's image. This category is presented in detail, as it is considered one of the narrative elements that evoke narrative empathy (Keen, 2006).

Malala: At the beginning of Chapter 1, Malala presents herself as being “a girl like any other girl” [ένα κορίτσι σαν όλα τα’ άλλα], but also one with special talents (Yusafzai & McCormick, 2018, p. 21). She talks about her likes and dislikes, and the fact that she is not really fond of girlish things, such as jewelry or make-up (ibid). However, she admits that she has felt self-conscious about her complexion, which she has attempted to make look lighter (p. 22). As she starts to become a public figure, she feels more concerned about her appearance (p. 94, 157), which she overcomes after her attempted murder (p. 157, 158): “I was just thinking: *It doesn’t matter how I look. I’m alive. I was grateful*” [Σκεφτόμουν μόνο: Δεν έχει σημασία η εμφάνισή μου. Είμαι ζωντανή. Ένιωθα ευγνωμοσύνη] (p. 157). On the other hand, Malala refers to her bad habits, such as being constantly late for school (p. 14, 139), or trying to get away with the house chores (p. 51, 76); she also mentions the fights that she has with her brothers (p. 22, 195) and her fight with her friend, Safina, which made her engage in occasional stealing (p. 25). Malala refers to this as an experience, which she later regretted, and as an opportunity to criticize the tradition of *badal* -revenge- which is common among her people (ibid). She also enjoys gossiping with her best friend, Moniba (p. 15, 196), and playing tag, hopscotch, or cricket in the neighborhood (p. 23). Even though she feels different when she visits her relatives in the countryside, due to her distinctive clothes and accent (p. 33), she participates in the games that the girls play separately from the boys (p. 34).

Nevertheless, Malala wishes to make clear that she has always felt different from a typical girl of her age and country, owing to the way that she was brought up by her parents (p. 29). While the birth of a boy in Pakistan is celebrated with gunfire and presents, and with his name written in the family tree, the birth of a girl stands as a symbol of a burden and is therefore not celebrated (ibid). Regardless, when Malala was born, her parents chose for her “the first female name in 300 years” [το πρώτο γυναικείο όνομα εδώ και τριακόσια χρόνια], taken after a national heroine of the Pashtun people (ibid). Her name was also written in light blue ink among the men’s names in her family tree (ibid). This different treatment helped her form a distinctive character. As a five-year-old girl she could read and she enjoyed hanging out at her father’s school, preparing speeches for imaginary audiences (p. 30). As a girl entering puberty, she states that she stands against veiling, a common practice among women in Pakistan; her face is part of her identity, of which she is proud (p. 28).

The most distinctive characteristic in Malala is her love for school. Being the daughter of a school owner, and spending lots of her time in his schools, she has learned to value education. Her home has been a place, where the family has talked about Einstein and Newton, poets and philosophers over dinner (p. 58), which makes her attribute her fights with her brothers to the

Newtonian cause and effect relationship (p. 22). She takes pride in the prizes that she has received for her performance at school, which she sees as memorabilia of her life as a student (p. 12). She talks about how tired but delighted she felt after the school tests (p. 15), for which she had slept late (p. 13), in order for her to get an A (p. 139) and beat her class rival Malka-E Noor (ibid). She adores her books, which she hides in her room, when they have to leave their home during the Taliban invasion (p. 110), and they are the first thing that she looks for in the house the moment she returns (p. 118). Unlike *medrese* (p. 45), the religious school that as a Muslim she attends, where children get to learn Arabic and study the Quran, her school gives her the chance to study other subjects as well and get a proper education (p. 46). For this reason, she is able to conceive of an earthquake as being a geological phenomenon (p. 52) and not the rage of God (p. 51) and debate the value of her school as compared to the religious school (p. 46).

Thus, she considers her school “a heavenly place” [παράδεισος], where the girls can “fly on the wings of knowledge” [πετούσαμε με τα φτερά της γνώσης] to “the edge of the world through the pages of the books” [ταξιδεύαμε ως τα πέρατα του κόσμου μέσα απ’ τις σελίδες των βιβλίων μας] (ibid) or to “where their curiosity could get them” [να πάμε ως εκεί που μας οδηγούσε η περιέργειά μας] (p. 74). Even though she could not know if education would mean better life prospects, the girls would still have a chance to learn in a setting, where they feel free to be themselves (p. 47). Whereas in Pakistan, upon entering puberty, the girls have to veil and hide away from boys, at school they can “fly as free as the wind” [πετάμε ελεύθερες σαν τον άτομο] (p. 46). As for teachers, Malala underlines their contribution to building up the girls’ self-confidence, who are normally considered weak and incapable of anything other than housework (p. 74). As she suggests:

When a teacher tells you that all the major leaders and scientists were children once, you say to yourself: *I could be great like them one day*. In a country where so many people think of sending girls to school as a waste of time, the teacher is the one that can make you believe in your dreams (ibid).

[Όταν ένας δάσκαλος σου λέει ότι όλοι οι μεγάλοι ηγέτες κι επιστήμονες ήταν κάποτε κι αυτοί παιδιά, μονολογείς: *Μπορεί να γίνω σπουδαίος σαν αυτούς μια μέρα*. Σε μια χώρα όπου τόσοσ κόσμος θεωρεί ότι είναι χαμένος κόπος να

στέλνεις τα κορίτσια σχολείο, ο δάσκαλος είναι αυτός που σε κάνει να πιστέψεις στα όνειρά σου.]

When the Taliban edict that bans girls' schooling is enforced, Malala becomes devastated at the idea of not going to school, as this would ruin her chances of becoming a doctor (p. 87). She considers that there would be no alternative future for her without school, as her parents clearly were not in favor of her getting married. However, as she admits, this gave her the chance to assume responsibility and fight for girls' right to education (p. 89). During the time that most schools are closed, she keeps with homeschooling herself (p. 98), and later on she joins one of the schools that were meant for younger girls (p. 101). When their fight to regain the girls' right to go to school pays back, she returns to school and comes first in her class (p. 120).

Even after all she goes through -the shooting, multiple operations, and the period of recovery- she keeps thinking about her school bag, the exams, and the school rival that she has yet to beat (p. 164). She keeps referring to the seat that has been reserved for her in the classroom and her classmates, waiting for her to return and vie for the first prize (p. 187). When she is in the position to actually attend school, she enrolls in a British school and tries to accommodate to both her new life and her new school and blend in (p. 191). At the end of the book, along with her parents, she acknowledges the role that her teachers have played throughout her life in helping her become what she is. Therefore, she expresses her gratitude towards all her teachers "for their effort to convey knowledge and to teach children how to discover their talents and explore the world" [για τις προσπάθειές τους να διαδώσουν τη γνώση και να διδάξουν στα παιδιά πώς να ανακαλύψουν τα ταλέντα τους και να εξερευνήσουν τον κόσμο] (p. 207).

Another distinctive feature in Malala's character is that she is a devout Muslim. She does not only study the Quran, or attend the *medrese* -the Muslim Sunday school- (p. 45) but she also engages in symbolic interaction with God. She refers to all the times that she has addressed God, from the time when her brothers were born (p. 23), to the times when she asked for his mediation, in order to get good marks in her exams (p. 14, 140), or to when she realized how lucky she was that she did not live in Afghanistan, where the Taliban prevailed (p. 35). When things start to change in Pakistan with the emergence of the Taliban, she turns to God and asks him: "I may be yet a little girl, but is there a duty that you have reserved for me?" [Είμαι μικρό κορίτσι ακόμα, αλλά μήπως έχεις κάποιο μικρό καθήκον για μένα;] (p. 55). She interprets her experience with the poor children around the rubbish dump as a sign from God,

who wanted to show her how privileged she is to be able to attend school. She also surmises that it is her duty thenceforth to start acting, in order to “*make the world better*” [να κάνω τον κόσμο καλύτερο] (p. 39). Thus, while she would previously ask God for a magic pencil that she could use “*to make all people happy*” [να κάνω όλους τους ανθρώπους ευτυχισμένους] (p. 37), she then asks for “*strength and courage*” [δύναμη και κουράγιο] (p. 39) in her endeavor to help change the world.

When the war breaks out between the Taliban and the Pakistani Army, Malala has no alternative but turn to God: “...*can't you see what is going on here in Swat?*” [...βλέπεις τι γίνεται εδώ στο Σουάτ;] (p. 61). During those hard times, she would recite parts from the Quran, speak to God, or pray for the people to wake up the next day safe and sound (p. 72). Her prayers concern the protection of their valley and the containment of the violence (p. 76), as well as the appreciation of their last days in school and the courage to fight to claim more (p. 86). Hearing that she might be Taliban's next target, she starts contemplating death (p. 138) and asks God to get her to die and then return, so that she would experience the feeling of dying (p. 15).

After she gets shot, treated and rehabilitated, she comes even closer to God. A Muslim chaplain is called upon at the hospital to console her when she wakes up (p. 146). She sees her recovery as “a gift from God” [δώρο του Θεού] (p. 169) and from all the people that had prayed for her, and for this reason she does not feel alone anymore (p. 179). When her doctors try to explain how her brain might have shut down and made her forget about the incident, Malala insists: “God pities me...if you haven't come close to death, you can't understand” [ο Θεός με λυπάται...αν δε βρεθείς κοντά στον θάνατο, δεν μπορείς να καταλάβεις] (p. 175). Moreover, when she looks at her image in the mirror, she suggests that she is no longer interested in her appearance and exclaims: “How big is God! ...we are not able to realize what a miracle our senses are until we lose one of them” [Πόσο μεγάλος είναι ο Θεός!...δε συνειδητοποιούμε τι θαύμα είναι οι αισθήσεις μας μέχρι να χάσουμε μια από αυτές] (p. 188). Malala acknowledges the “grace of God” [τη χάρη του Θεού] as one of the driving forces behind her activism (p. 205). Since she believes that with the help of God her voice reached every corner of the world (p. 206), and the people that listened to her prayed for her survival (p. 201), she decides to devote her life to one cause: helping other people (ibid).

Her last and most important trait, however, is her engagement with public life in Pakistan. Her rise to prominence starts with her concern over a variety of issues that reflect life in Pakistan during the emergence of the Taliban. Therefore, she appears to feel concerned about the

difference between men's and women's everyday life, the fact that men are able to discuss politics, whereas women are restricted to housework, as well as obliged to hide behind the veil (p. 27). Nevertheless, she admits that life is even more difficult for women in the countryside, who “do not need to get an education in order to become housewives” [δε χρειάζεται να είναι μορφωμέν[ες] για να γίν[ουν] νοικοκυρ[ές]], or in Afghanistan, where women have been deprived of any kind of freedom (p. 35). Her encounter with the children who work in the rubbish dump make her even more sensitive to issues, such as children's right to food, housing, education and a dignified life (p. 38). With the rise of the Taliban to power, and with their effort to establish an authoritarian regime, she starts thinking: “How did an uneducated fanatic manage to acquire the status of a radio God? And how come no one is ready to defy him?” [Πώς ένας αμόρφωτος φανατικός είχε καταφέρει να αναρριχηθεί σε ραδιοφωνικό θεό; Και γιατί κανείς δεν ήταν προετοιμασμένος να τον αψηφήσει;] (p. 59). Later on, when she comes face to face with a Taliban who scolds her for not wearing a burka, she exclaims: “I was mad but I knew that there was no point in trying to talk sense to him. I knew I should fear him, but I just felt indignant” [Ημουν θυμωμένη, αλλά ήξερα ότι δεν είχε νόημα να προσπαθήσω να του μιλήσω λογικά. Ήξερα ότι θα έπρεπε να φοβόμουν, αλλά ένιωθα μονάχα αγανάκτηση] (p. 63). She also starts to notice that the government is not doing much to stop the Taliban: “When you're caught between the military and the paramilitaries, there are no good guys” [«Όταν είσαι παγιδευμένος ανάμεσα σε στρατό και παραστρατιωτικούς, δεν υπάρχουν καλοί»] (p. 75). Malala feels outraged and decides to follow her father in his fight against all this injustice: “...a little voice inside my heart whispered: *Why don't you go fight for women's rights?*” [...μια φωνούλα στην καρδιά μου ψιθύρισε: *Γιατί δεν πας εσύ να αγωνιστείς για τα δικαιώματα των γυναικών;*](p. 68).

It is then that Malala decides to join the public scene, by giving interviews on the girls' rights to education (p. 68). She makes speeches to local broadcasting stations (p. 83), and she talks to local and national networks and newspapers (p. 84), feeling that her words are seeds that would spread around the world: ““We aren't living in the Stone Age anymore...However, it seems that we're moving backwards”” [«Δε ζούμε πια στη Λίθινη Εποχή...Αλλά παρ' όλ' αυτά φαίνεται πως πηγαίνουμε προς τα πίσω»] (p. 83); “How could one man prevent more than 50,000 girls from going to school?” [Πώς μπορούσε ένας μόνο άνθρωπος να εμποδίσει πάνω από πενήντα χιλιάδες κορίτσια να πάνε στο σχολείο;] (p. 85); “*The Taliban want to convert the girls of Pakistan into identical, lifeless dummies*” [Οι Ταλιμπάν θέλουν να μετατρέψουν τα κορίτσια του Πακιστάν σε πανομοιότυπες άψυχες κούκλες] (p. 87). Furthermore, Malala decides to accept BBC's proposal to write a series of diary entries about

life under the Taliban rule under the false name of Gul Makai (p. 90). She talks to the media with an unveiled face and she states: "...I have nothing to hide...I'm proud to raise my voice..." [δεν έχω τίποτα να κρύψω,... Είμαι περήφανη που υψώνω τη φωνή μου] (p. 93). She also gives an interview to the New York Times about the girls' last days in school: "'They can't stop me...This is our appeal to the world- save our schools, save Pakistan, save our Swat'" [«Δεν μπορούν να με σταματήσουν...Αυτό είναι το αίτημά μας προς τον κόσμο – σώστε τα σχολεία μας, σώστε το Πακιστάν μας, σώστε το Σουάτ μας»] (p. 95). For all the negativity that surrounds her: "...I felt as if we were going to a funeral. Our dreams were dying, little by little" [...ένιωθα σαν να πηγαίναμε σε κηδεία. Τα όνειρά μας λίγο λίγο πέθαιναν] (p. 96), she persists. In one of her interviews, she mocks the peace treaty that the government had signed with the Taliban: "The future of our country will never be bright unless we educate the new generation of people. The government should take steps and help us" [Το μέλλον της χώρας μας ποτέ δε θα γίνει λαμπρό αν δε μορφώσουμε τη νέα γενιά. Η κυβέρνηση πρέπει να λάβει μέτρα και να μας βοηθήσει] (p. 104). Acknowledging the power of the media (p. 107), she takes advantage of every chance that she has to get her message across. Along with her father, she participates in an event in Islamabad and she addresses Richard Holbrooke, the American Ambassador, pleading for help from the American government (p. 115). Her engagement with public life and her becoming an international public figure mark her decision to become a politician: "Our country was facing a host of problems. Maybe one day I could help resolve them" [Η χώρα μας αντιμετώπιζε ένα σωρό προβλήματα. Ίσως κάποια μέρα να μπορούσα να βοηθήσω στην επίλυσή τους] (p. 119).

Malala goes on to represent the student population as a member of the council of the organization The Swat Union for Children. The issues that she raises along with other students concern the abolishment of child labor, the access to education for poor and disabled children, and the rebuilding of schools that had been bombed (p. 121). As her reputation grows, she becomes nominated for the international Kids Rights award, in recognition of her work on children's rights (p. 124). She is also invited at a conference on Education in Lahore, where she receives an award for her campaign on girls' rights (ibid). Finally, she receives the first National Award of Peace in Pakistan, which is named after her and she gets to meet the Prime Minister of Pakistan (p. 125). While she seems to be enjoying all this fame and prestige, she actually feels more committed to her cause, and thus she founds an educational institution for homeless children who are forced to labor (p. 136). All this experience has transformed Malala into a selfless person, who does not seem to fear the Taliban. Although she has received death threats (p. 130), she feels that she has to keep on with her *mission*: "A

powerful force had nested inside me, something bigger and stronger than me, and made me fearless” [Μια πανίσχυρη δύναμη είχε φωλιάσει μέσα μου, κάτι μεγαλύτερο και δυνατότερο από μένα, και μ’ έκανε ατρόμητη] (p. 131). While contemplating her reaction to a potential encounter with a Taliban member, she decides that the best way to face him would be by talking to him and explaining herself: “...*just tell him about what lies within your heart; that you want to educate yourself, you and all girls; his sister, his daughter; that you’re fighting even for his sake*” [...πες του απλώς τι βρίσκεται μέσα στην καρδιά σου, ότι θέλεις να μορφωθείς. Κι εσύ και όλα τα κορίτσια. Η αδελφή του, η κόρη του. Ότι παλεύεις ακόμα και για τον ίδιο] (ibid).

For this reason, when she wakes up in the British hospital and she hears about the Taliban attempt to murder her, she feels infuriated, even more so because she did not have the chance to speak: “ I was furious. Not because they had shot me; because I had not been given the chance to speak. Now they would never know what I had to tell them” [Ήμουν έξω φρενών. Όχι επειδή με είχαν πυροβολήσει. Επειδή δε μου είχε δοθεί η ευκαιρία να τους μιλήσω. Τώρα δε θα μάθαιναν ποτέ τι είχα να πω] (p. 156). For all the boredom and the inactivity that she has to tolerate during her hospitalization, she goes through a period of self-reflection: “Truth always triumphs against lying. That’s an authentic Islamic conviction that has guided us throughout our journey. The Taliban shot me, in order to silence me. The whole world was now listening to my message instead” [Η αλήθεια πάντα θριαμβεύει ενάντια στο ψεύδος. Αυτή είναι η αυθεντική ισλαμική πεποίθηση που μας έχει καθοδηγήσει στο ταξίδι μας. Οι Ταλιμπάν με πυροβόλησαν για να με κάνουν να σωπάσω. Αντ’ αυτού, ολόκληρος ο κόσμος άκουγε τώρα το μήνυμά μου] (p. 177). Indeed, Malala becomes the center of attention for a host of people, such as reporters, heads of government, diplomats, celebrities as well as common people (p. 179). President of Pakistan, Zardari, pays her a visit and his respects at the hospital (p. 183) and at a later meeting with the American President Obama, she criticizes him for the drone attacks in Pakistan, which could fuel terrorism (p. 203). Even though Malala mentions that she has been criticized for being the “West’s pawn” [πιόνι της Δύσης], for “not being a devout Muslim” [δεν είμαι σωστή μουσουλμάννα], and for having her father shoot her, in order to leave her country and enjoy a life of luxury outside her country (p. 186), she rejects all these claims and defends her interpretation of Islam, which, as she suggests, has brought her to where she is today: “...along with a gift, God has also assigned me with a responsibility: the responsibility to make the world a more peaceful place...and the gift to be able to achieve this goal” [...ο Θεός μου έδωσε επίσης και μίαν ευθύνη, μαζί μ’ ένα χάρισμα:

την ευθύνη να κάνω τον κόσμο πιο ειρηνικό...και το χάρισμα να μπορώ να το καταφέρω] (p. 206).

Malala's father, Ziauddin: Malala's father is a school owner. He founded his school three years before Malala was born (p. 30). He works at the school as a teacher and a headmaster but also as an accountant or even a janitor (ibid). Although he does not earn a lot, he feels happy, as he has always dreamt of running a girl's school. Ziauddin has managed to found and run a primary school, along with a boys' and a girls' high school (p. 137). Being a humble and a generous person, he has over a hundred girls attend his school for free (p. 39). He is also willing to cover the expenses of the family, who are sharing their house with (ibid). Because of the students' dropouts during the invasion of the Taliban, he struggles to keep both the girls' and the boys' schools open, pay for all the expenses and make ends meet (p. 97). He is always busy working till late at night, helping his neighbors resolve their problems, or attending *mushaira*, poetic symposia (p. 65).

Malala makes clear that her father is an unconventional man. He acts against the tradition, when he celebrates his daughter's birth and he writes her name on the family tree (p. 29). He is always supportive towards his daughter and he wants her to pursue her dreams: ““Malala will live as free as a bird”” [«Η Μαλάλα» θα ζήσει ελεύθερη σαν το πουλί» (p. 28). When she confesses to stealing her friend's jewelry, he does not even raise his voice, but he rather mentions major political figures as having been through childhood, and acting like children as well (p. 25). On the other hand, when her rival in her class beats her by scoring higher grades, he advises her that she should also come to terms with losing (p. 47). Ziauddin is a “brave, principled man” [άνθρωπος γενναίος με αρχές] (p. 25) but also a “dreamer” [ονειροπόλο[ς]] (p. 89), who values girls' education highly, treats his daughter as an equal (p. 124), and is thus committed to guarding his daughter's dreams (p. 36).

As an educated man, he criticizes the mullah, who interprets the earthquake that struck Pakistan in 2005 as a sign from God to change their Western way of life to an Islamic one: ““No mullah on the radio will tell me what to do...he is an idiot and a big trouble”” [«Κανένας μουλάς στο ραδιόφωνο δε θα μου πει τι να κάνω...είναι ανόητος και σκέτος μπελάς»] (p. 53). He tells his students not to listen to the mullah, but rather think of the earthquake as a natural disaster (p. 52). He is a rational man, who believes that people should lead a full life (p. 58), and while he does not want to give way to fear (p. 58), as “a falcon that dares to fly to places, where others do not go near” [σαν γεράκι, αυτός που τολμάει να πετάξει εκεί που δε ζυγώνουν οι άλλοι] (p. 62), he takes an open stand against the Taliban. He has a

letter published at a local newspaper, in which he addresses the Taliban, telling them that they all believe in the same God and asking them not to hurt the girls that attend his school (p. 64). When they reply, by sending him threatening letters (p. 81, 122), he decides to become more active; at school, he organizes along with the teachers and the students a rally for peace (p. 82). He also visits Islamabad and Peshawar, where he meets local and foreign officials, he denounces publicly the Taliban practices, and he demands that the government take steps against them (p. 81, 114).

Meanwhile, Malala has joined his cause and she has started to become a public figure. However, he feels deeply worried about her endeavor to publish her diary entries about life under the Taliban (p. 88) for fear that her identity might be revealed. Sadly, it is him that accidentally reveals her identity (p. 92). His pride for his daughter (p. 105) turns to guilt when he finds out that the Taliban plan on killing her (p. 130). He feels unsettled, as if he had grown to be 100 years old (p. 105) by the government's inactivity and by the Taliban atrocities (p. 137). Disappointed as he is with the Army's inability to confront the Taliban, he asserts: ““First the people of Swat are enchanted by the Taliban, then they are murdered by the Taliban, and now they are blamed for the existence of the Taliban!”” [«Πρώτα οι κάτοικοι του Σουάτ γοητεύονται από τους Ταλιμπάν, έπειτα δολοφονούνται από τους Ταλιμπάν, και τώρα κατηγορούνται για τους Ταλιμπάν!»] (p. 119). When he meets Malala at the British hospital after her shooting, he looks old and overwhelmed, wondering if it was his entire fault (p. 174). Ultimately, he is offered a job as Head of Education at the Embassy of Pakistan in Birmingham (p. 184). He continues his activism for equal rights and equal education along with his daughter (p. 198), and he wishes to be known as *Malala's father* (ibid).

Malala's mother, Tor Pekai: Malala's mother is a loving and supportive one, whose role is restricted to housework. She is mainly seen in the kitchen (p. 13), at the market (p. 34), or taking care of her children (p. 13). Having experienced poverty, she knows “what being hungry is like” and she reserves some food for a poor family in the neighborhood (p. 39). She also prepares breakfast for the poor girls that attend her husband's school (ibid). Being a deeply religious person, she follows the tradition of wearing a niqab. Therefore, she is shocked to hear Malala say that she is against the tradition of veiling (p. 28) and she suggests that her daughter should cover her face (p. 93). She also feels unsettled when she finds out about her daughter's stealing. After the earthquake, she is found praying (p. 41) and gradually getting influenced by the imam's preachings on the radio (p. 51). She even scolds her husband for criticizing the imam, telling him to fear God's wrath (p. 53). As Malala suggests: “Initially, my mother enjoyed his preachings... - especially when he spoke about the necessity

of daily prayer” [Αρχικά η μητέρα μου απολάμβανε τα κηρύγματα του... - ιδίως όταν μιλούσε για την αναγκαιότητα της καθημερινής προσευχής] (p. 52).

Even though she did not have the chance to get a formal education, she is a rational, down-to-earth woman, who can tell the difference between being a religious person and using a religious discourse, in order to promote fundamentalism. She starts to realize the falsity of the Taliban preachings, when she is terrorized by a Taliban soldier for not wearing a burqa (p. 105). Being proud and intelligent (p. 34), she understands that “only by raising your voice will things get better” (p. 89). Thus, she endorses her daughter and husband’s effort to lobby for the right to education. She cites parts from the Quran to convince them that their mission is virtuous: ““*Lying must die... truth must be revealed*”” [«*Το ψεύδος πρέπει να πεθάνει... η αλήθεια να φανεί*»] (p.89). Her support for their cause is reflected in her effort to learn to read (p. 132). Having been deprived of this right, she seems to enjoy learning both Urdu and English (ibid).

After Malala’s recovery, at the British hospital, Tor Pekai appears looking much older (p. 166) and fearing about Malala’s well-being (p. 168). She keeps supporting her husband and declining his self-accusations on Malala’s condition (p. 174). Even though it is difficult for her to get used to her new life in England (p. 189), she exclaims that she feels happy for the first time in her life, as she feels free to go for a walk without fearing for her life (p. 183). She keeps being hospitable with the people that come to visit (p. 198), she seems to be more open to new experiences (p. 198), but more protective towards her daughter (p. 197). Even though she does not wear her niqab at all times anymore, she is as religious as she used to be (p. 198).

Malala’s brothers, Khusal and Atal: Malala talks about her two brothers as being a trouble that she has come to terms with (p. 23). They hang out with each other playing games in the neighborhood, their favorite one being cricket (ibid). Khusal is the older of the two, a 14-year-old boy, who usually infuriates Malala (p. 22). They mostly fight over the house chores, the TV shows that they prefer to watch, or over who is better at school (ibid), and he likes to tease his sister when she comes second in class (p. 133). When they start a new life in England, he appears disappointed (p. 189) and he engages in playing computer games (p. 190), while he keeps having regular fights with his sister (p.195). Atal, on the other hand, is the youngest, a 10-year-old boy, who usually obeys his siblings’ orders (p. 23). Having been through two wars in his life (p. 110), he is so used to the sight of death that during a game that he plays with his brother, he is seen digging a hole in their yard that is meant to be used as a grave (p. 100). Sensitive as he is, he seems unable to leave his pets behind when they decide to flee

from Mingora in the midst of the war (p. 110). He is lucky enough not to experience his sister shooting, when on the day of her shooting he decides not to catch the school bus but rather walk home (p. 141). He rejects the publicity that Malala receives (p. 139), and he does not see the point in glorifying her (p. 196). When the family relocates to England, he is sad that he has no friends in their new hometown (p. 189) and he engages in exploring new tastes (p. 190).

Moniba: Moniba is Malala's classmate and best friend (p. 16). Throughout Malala's narration, she is found hanging out with Malala (p. 133), gossiping at the school bus (p. 15, 140) and having regular fights with her best friend (p. 116), as she seems to be possessive towards her (p. 48). Actually, she is the first one to realize the identity hidden behind the anonymous blogger (p. 92); although she gets angry with Malala, she does not reveal her secret (ibid). Like Malala, she is a studious girl (p. 48) and good at making speeches. On their last day at school, due to the Taliban edict, she delivers a deeply emotional speech, which is covered by the national media: ““We, the Pashtun are religious people...Due to the Taliban, people claim that we are terrorists. This is not true. We are peaceful people. Our mountains, trees, flowers – everything in our valley talk about peace”” [«Εμείς οι Παστούν είμαστε θρήσκοι άνθρωποι...Εξαιτίας των Ταλιμπάν, όλος ο κόσμος ισχυρίζεται ότι είμαστε τρομοκράτες. Αυτό δεν ισχύει. Είμαστε φιλήσυχοι. Τα βουνά μας, τα δέντρα, τα λουλούδια μας – τα πάντα στην κοιλάδα μας μιλούν για την ειρήνη»] (p. 82).

Safina: Safina is Malala's next door friend (p. 11). She is two years younger and is a friend, who Malala turns to when she cannot tolerate her brothers. They communicate with bangs on the wall, an invented code that they share (p. 24). They usually play at each other's house mostly with handmade toys, and one of the toys is the reason that they engage in mutual stealing (ibid). Through this experience, Malala regrets exacting revenge, the tradition of *badal*, which is part of the Pashtun moral code (p. 25).

Shazia, Kainat and Malka e-Noor: Shazia and Kainat are the two girls that were injured along with Malala during the shooting. Shazia is a girl that usually sits by Malala at the school bus (p. 141). Kainat was sitting by Malala on the day of the shooting as well (p. 156). After their recovery (p. 175), their families move to England, and they meet with Malala during the Muslim celebrations (p. 198). On the other hand, Malka e-Noor is Malala's rival classmate (p. 47). She is intelligent and competitive, and therefore she manages to come first in class (ibid). When Malala manages to regain the first place (p. 120), she is constantly preoccupied with the

idea of keeping it (p. 133, 139), even during the time that she spends at the hospital recovering (p.187).

The Girls at School: Malala refers to her classmates, as girls who enjoy their school time (p. 46). They think of school as a place, where they can fly on the wings that the new knowledge offers them, as well as feel free to take off their shawls away from the boys' sight (ibid). There are girls from both poor and wealthy backgrounds (p. 39); some get influenced by the mullah's preachings (p. 52), whereas others are able to criticize the government for its inactivity (p. 86). When the Taliban announce the prospective closure of the girls' schools, some of the girls decide to get married (p. 87), while others leave their homes secretly, in order to attend school (p. 96). Malala talks about their school, where girls are apt to take a stand against the Taliban invasion and deliver speeches to the mass media (p. 82). 10 girls from the school along with Malala represent it as spokespersons for a local charity, set up by UNICEF (p. 121), and later on 20 girls join Malala's endeavor to set up an Institute for Education in Swat (p. 136). Meanwhile, when Malala becomes the center of global attention, for all the competition among them, they acknowledge her by organizing a surprise party for her (p. 126).

Malala's teachers: Madam Maryam is the headmistress of the girls' school, Malala's favorite teacher, and a role model for women's emancipation. She is admired for being intelligent and independent (p. 74), for being educated and able to earn her own salary (ibid). She inspires the girls to write and deliver their speeches in public (p. 82), and she encourages the girls to keep attending the school and defy the Taliban order for its closure, putting her own life at risk (p. 101). She is also by Malala's side when she is transferred to the hospital after the shooting (p. 171). Moreover, Miss Ulfat is also admired by Malala for being a supportive and rewarding teacher (p. 74). Malala appreciates that she spends her free time during the school recess helping her illiterate mother to read and write (p. 132). Furthermore, the teacher at the religious school, the *medrese*, is referred to as being good-hearted and wise (p. 45). There are also some teachers, who resign from school because they fear the Taliban (p. 87), or because they would like to teach at fundamentalist schools (p. 60), and there are others who resist fear and keep working at school. One of these teachers dreams of Malala being seriously injured with her feet in flames (p. 138), and she recounts her dream to the girls on the day that Malala gets shot.

Other Characters: There are other more peripheral characters, which yet make a contribution to Malala's story. More specifically, Shiza Shahid is a Pakistani activist, who lives and

studies in the USA (p. 107). When she watches the New York Times documentary about Malala, she contacts her and helps her with her campaign on girls' education (ibid). Zahid Khan is also a political activist and a friend of Malala's father (p. 136). He is targeted and shot for publicly denouncing the Taliban, but he manages to survive (p. 137). Moreover, Usman Bai Jan is the driver of the school bus, who happens to witness Malala's shooting (p. 170). Even though he transfers her to the hospital the moment he realizes that she got shot, he is taken into custody (p. 176). As the Army alleges, he will need to identify the perpetrators once they get caught, a practice that infuriates Malala's parents (ibid). Furthermore, General Junaid is the neurosurgeon who performs the first complicated surgery on Malala and saves her life (p. 172). Finally, Rehana is a Muslim chaplain, who is called upon at the hospital in Birmingham, in order to make Malala feel more comfortable the moment she wakes up (p. 146).

There are also political figures that are referred to as having an influence on Malala. Benazir Bhutto, for instance, represents a role model for Malala (p. 66). She was the first woman to become a Prime Minister in Pakistan and the first woman to be murdered by the Taliban, violating the moral code of *Pashtunwali*, as she was being vocal against terrorism (p. 67). Inspired by Bhutto (p. 68), Malala starts to talk in public and gradually becomes a public figure. After her recovery at the hospital, she receives two of Bhutto's shawls as a gift by her children, in recognition of her fight for women's rights in Pakistan (p. 179). Actually, her daughter, Aseefa, visits her along with Bhutto's husband, Asif Zardari, in Britain (p. 181). As a gesture of respect, he lays his hand on her head and he talks of Malala as being ““a remarkable girl, and an honor for the nation of Pakistan”” [«ένα αξιοθαύμαστο κορίτσι, και τιμή για το έθνος του Πακιστάν»] (p. 184). He also appoints her father as Head of Education to the Embassy of Pakistan in Birmingham (ibid), which means that the family would legally have the right to reside in Britain.

The Government and the Army: Throughout the book the government is criticized for its inactivity or its inability to face the Taliban. Since the great earthquake in 2005 till the mid-2007 they remain inactive, and the police fail to stop the Taliban from conquering Swat valley (p. 57). It is then that they decide to sign a peace agreement, which also fails and leads to the exchange of fire between the Taliban and the Army around a girls' medrese (ibid). At the end of the siege, the Taliban declare war against the government, to which prospect the government remains once again inactive (ibid). In the autumn of the same year, the Army occupies Swat and starts to fight the Taliban (p. 69), although it seems to the people that they are not actually doing anything drastic at the time (p. 100). In 2008, a second effort is made to

sign a peace agreement, which also fails and the people are compelled to obey the Islamic law (p. 103). War rages until 2009, when the Taliban retreat (p. 120), but up until 2012 the Taliban target dissidents, one of them being Malala (p. 142). For all the commitment that the government declares to finding the perpetrators, Malala's family is not convinced; since they have been unable to arrest Bhutto's assassins so far, there seems to be no hope to retrieve Malala's assassins either (p. 176).

Malauna Fazlullah: Fazlullah is a mullah and the son-in-law of Sufi Muhammed, the leader of the fundamentalist organization Tehreek-e-Nafaz-e-Shariat-e-Mohammadi, which vies for the implementation of the Islamic law in Pakistan (p. 42). After the devastating earthquake in 2005 in the area of Swat, his organization provides relief to local people, by cleaning the debris and building new houses, or even by taking custody of the orphaned children (p. 43). Even though he does this to gain political advantage over the slow-to-respond government (ibid), people become vulnerable to his preachings (p.52). In his radio shows, he starts by interpreting the Quran's teachings, but as soon as he becomes a revered public figure, he grows more extreme in his views (ibid). Soon, not only does he condemn *Western' habits*, such as smoking, shaving, listening to music, dancing, or going to the cinema (p. 51), but he also turns against girls' schooling, considering it a Western practice as well (p. 52). In order to persuade people, he warns them that the wrath of God will strike again in the form of a natural disaster, in order to punish them for their non-Islamic habits (p. 51). He contends that girls' schools are *haram*, sinful places (p. 55), and that girls should refrain from going to school and adhere to *purdah*, a social practice, which requires that women cannot leave their house unaccompanied by a male companion or without wearing a burqa (p. 52).

He goes so far as to ban children's vaccination against polio, claiming that it comprises "a Western conspiracy to harm the Muslim children" [πλεκτάνη των δυτικών χωρώ για να βλάψουν τα παιδιά των μουσουλμάνων](p. 56). He also coerces people into donating money and jewelry to his organization, which he uses to make bombs and train new members in his paramilitary groups (ibid). After the government's failure to confront him and his followers (p. 57), he joins forces with the Taliban of Pakistan and he prohibits women from going out of their houses at all events (p. 58). He also talks against watching TV, and makes the terrified people destroy in public view all the electronic devices that they own (ibid). He has his followers patrol the neighborhoods, in order to check that people abide by his rules (p. 59). Once he makes sure that his orders are followed, he goes on with his campaign to shut down girls' schools through his radio shows, by denouncing the girls that still attend school as being bad Muslims that would burn in hell (p. 60). His next targets are the actual or supposed

dissidents. He sets up a people's court, which actually goes after policemen, government officials, and men or women that disobey his orders, and sentences them to death or to public flogging (p. 61). He watches the people being punished and the crowd applauding him, while he is sitting on his black horse, supervising the whole process. Even during the night people are taken by force to the Green Square -or the Bloody Square- and they are executed. Their bodies remain in plain sight, in order to intimidate people (ibid).

When the war breaks out, things get even worse. People can no longer watch TV, as it is considered *haram*, a sinful Western activity (p. 75). Therefore, they have no access to a mass medium other than the radio, where Fazlullah keeps preaching about the Islamic law (ibid). It is then that he becomes more violent, by bombing a girls' school (p. 76), and by having a suicide bomber attack and kill people at a funeral (ibid). People live under a constant state of terror, as it is a shop or a house, a bridge or a school that he has bombed on a daily basis (p. 77). Eventually, people are made to live without electricity or natural gas, as he has his men destroy the power grid and the gas pipeline (p. 78). At the end of 2008, he announces that the parents and the teachers will be held accountable if they continue to send the girls to school (p. 85). In this way, he imposes a permanent ban on these schools (ibid). At the peak of his violence, he has a woman killed for *doing fahasi*, which means that she behaved indecently by being a dancer (p. 87). He also has a man killed because he had refused to follow the dress code of the Taliban (ibid). After Malala's shooting and during her hospitalization, he becomes the leader of the Taliban of the whole Pakistan (p. 196). Therefore, he feels empowered enough to admit to having his soldiers attempt to murder Malala and to state clearly that he would do so again if he were to have the chance in the future (p. 177).

Sufi Muhammad, the Mufti and the two Taliban Soldiers: Sufi Muhammad is the leader of the TNSM, the fundamentalist organization Tehreek-e-Nafaz-e-Shariat-e-Mohammadi or Movement for the Enforcement of Islamic Law (p. 42). He has his soldiers provide relief to the earthquake-stricken people of Swat, to gain political advantage over the government and to earn new followers (p. 43). He is also seen coming to Mingora to make a speech (p. 107). Although he had been the mediator to achieve the peace agreement between the government and the Taliban, he later appears to make a speech that would lead to the resuming of warfare (ibid). The Mufti, on the other hand, is an Islamic scholar who approaches Malala's father, in order to persuade him to close his school; according to the tradition of *purdah*, adolescent girls should not attend school. Eventually, he reaches a compromise with Ziauddin; he will be allowed to keep his school open, as long as girls and boys enter school through different gates (p. 45). Finally, the two soldiers that fire against Malala are referred to as "[t]wo young men

dressed in white robes” [[δ]ύο νεαροί με λευκές κελεμπίες] (p. 17), one of whom blocking the way to stop the school bus and the other jumping on it, asking about Malala and firing at her three times (p. 142).

The Taliban: The Taliban are religious fundamentalists and militaries, who believe in the enforcement of Sharia, namely the Islamic law (p. 35). They are first referred to as taking over most of Afghanistan, where women have been totally excluded from public life (p. 35). One of their groups that is active in Pakistan, the FATA -Tribal Areas under Federal Administration- is referred to early on in Malala’s narration (p. 36). Later on, the TNSM make their presence felt when they arrive in Swat to provide help to the earthquake stricken people (p. 43). They manage to take over the rural areas of the Swat Valley, “with their long hair and their beards, their black head scarves and white shirts and salwars... being armed and crossing the streets with a threatening look on their faces” [με τα μακριά μαλλιά και τις γενειάδες τους, με μαύρα κεφαλομάντιλα και άσπρες πουκαμίσεις και σαλβάρια...ήταν οπλισμένοι και διέσχίζαν τους δρόμους με ύφος απειλητικό] (p. 57). After their expansion to the places around Mingora and the failure of the negotiations with the government, they declare war against the government calling the people to a violent uprising (ibid). They join forces with the TTP -the Taliban of Pakistan- and they impose their rules on the people (p. 58).

The Taliban are against anything that they consider being a Western practice and they are adamant in their views about the appropriate attire (p. 63). Thus, they patrol the streets and they check on the women that they come across. Malala and her mother are stopped by a Taliban soldier on their way to Shangla and they are reprimanded for not wearing a burqa (ibid). The second time that Malala’s mother is caught not wearing a burqa, the soldier that stops her, who is brandishing a machine gun, threatens to beat her and makes her apologize for not wearing the appropriate kind of burqa (p. 105). In an effort to instill terror in people, they circulate a video on the Internet, which shows the public flogging of an adolescent girl (p. 106). The girl is punished for going out of the house accompanied by a man that was not her husband (p. 107). While the girl is begging them to stop, they keep flogging her, in order to set an example for the rest of the women that would watch the video (p. 106). Actually, one of the soldiers who beat her states that ““Some limits should not be overcome”” [Ορισμένα όρια δεν πρέπει να ξεπερνιούνται] (p. 107). The culmination of their misogynistic and totalitarian practices lies in Benazir Bhutto’s assassination, the former Prime Minister of Pakistan (p. 67). Bhutto is the only politician that has “the nerve to talk against the terrorists” [είχε το θάρρος να μιλήσει εναντίον των τρομοκρατών], and for this reason she is murdered

after making a speech at a political rally in 2007 (ibid). Being the first woman to be murdered, a practice that is against the moral code of the Pashtunwali marks the start of the Taliban exacerbated violence (ibid).

Thus, people are made to live under a constant state of terror and they are even deprived of their freedom to go out of their houses (ibid). Although the Taliban retreat to the mountains when the Army enters Swat in order to confront them (p. 70), a war between them breaks out and the Taliban answer by destroying the public infrastructure of Mingora (p. 77). Even though they succeed in imposing the closure of the girls' schools, they start bombing those schools (p. 100). Not only do they force the women to follow the purdah practices (p. 103), but they also manage to impose the Sharia law in return for signing a peace agreement with the government (p. 103). Much as they seem to concede to the girls' right to attend school, on condition that they should wear a veil (p. 104), they persist on committing atrocities (p. 105); public flogging, assaults and murders against civilians are everyday practices (ibid). The peace agreement is about to be violated when Sufi Muhammad, the leader of the Taliban makes a speech in Mingora, in which he calls democracy anti-Islamic and encourages the 40.000-people crowd to continue warfare (p. 108). Sadly, many of the Taliban warriors that join the crowd "playing songs of victory on their phones and singing in loud, excited voices" [παίζοντας νικητήρια τραγούδια στα κινητά τους και τραγουδώντας με δυνατές, συνεπαρμένες φωνές] are young adolescents (p. 107).

When war resumes and the Taliban flee (p. 114), for a short time life seems to go back to normal (p. 120). Nevertheless, they take advantage of the monsoon that caused the Swat Valley to flood and resulted in 2000 casualties, millions of people made homeless and 7000 schools destroyed (p. 122); they attribute this *God-sent punishment* to the anti-Islamic way of life of the people (ibid). Thenceforth, they engage in ambushing, kidnapping and murdering a series of people that they consider political dissidents, such as politicians, intellectuals, or volunteers for humanitarian organizations (ibid). One of their targets seems to be Malala's father, who they have sent a series of letters (p. 63, 122, 134) about the way that he runs his *sinful* school. However, when Malala starts to become the center of attention owing to her activism, she becomes their target as well (p. 130). They post on the Internet an actual death threat, which Malala comes across (ibid). This threat is realized when two young Taliban soldiers stop the school bus that has left the school and they shoot at Malala (p. 142). The Taliban admit that they have attempted to kill Malala on the grounds that her campaign on girls' rights and education was "“shameful”" [«χυδαία»] (p. 175), as they consider education

Western-like and anti-Islamic (p. 177); they also assert that they were ““compelled”” [«αναγκάστηκαν»] to shoot her, as she would not stop publicly denouncing them (p. 176).

Dr. Javid Kayani: Dr. Javid Kayani is the first doctor to address Malala. He speaks to her in Urdu and tells her that she has been safely transported from Pakistan to Birmingham (p. 146). As soon as he sees her again, he tells her that they will call her parents, and he advises her not to cry on the telephone, so as not to make her parents feel worried (p. 153). When her parents arrive at the hospital, Dr. Kayani makes sure that she is prepared to meet her (p. 165). Through Dr. Reynolds she hears that it was Dr. Kayani who suggested that Malala should be transferred to a better equipped hospital (p. 162, 172) and thus they decided to transfer her to the hospital where he was working (p. 173). In one of his conversations with Malala’s father, who talked about a miracle taking place that made Malala survive, he answers that he believes that “God first provides people with the solution and then with the problem” [ο Θεός πρώτα στέλνει τη λύση κι έπειτα το πρόβλημα], and comforts Ziauddin (p. 174).

Dr. Fiona Reynolds: Dr. Fiona Reynolds is the second of the two doctors that treat Malala. She is very friendly towards her and offers her a teddy bear and a notebook (p. 148). She informs Malala that her father is safe in Pakistan and that she should not worry about the cost of her treatment (ibid). She also tells her that something bad has happened to her, but now she is safe (p. 148, 156). In order to prove to her that her family is safe and sound, she brings her a newspaper clipping showing her family with the chief commander of the Army of Pakistan (p. 152). Later on, at Malala’s insistence she tells her about the shooting and about the other two girls that were injured (p. 156). She also tells her about how she actually had a narrow escape; first, because of the direction of the bullet (p. 157), and second, because she was lucky enough to be operated by General Junaid (p. 161, 172) and then transferred to a British hospital at Dr. Kayani’s and Dr. Reynolds’ insistence (p. 162). Dr. Reynolds admits that at first she was reluctant to travel to Peshawar to see Malala, but when she heard about her story, she felt that she should help her (ibid). Thus, she also decides to become her legal guardian in England (p. 174).

The Nurses and Doctors: Malala talks favorably about the doctors (p. 150, 151, 152) and the nurses (p. 146, 147, 151) that take care of her at the British hospital. Nurses from the children’s warden keep her company (p. 160), while they also attend to her needs (p. 161). She feels thankful to them for their care (p. 179) and is happy to have some of them accompany her on her first walk outside (p. 182).

Fiona Alexander and Emma: Fiona Alexander works as a contact person at the hospital, who arranges for Malala to have her picture taken for the hospital (p. 159). She is also in charge of all the letters, cards and gifts that Malala receives during her hospitalization (p. 178). Moreover, she informs her about the messages that she has received from politicians, diplomats and celebrities, as well as about the journalists' appeal to see her (ibid). On the other hand, Emma is a person working at the hospital as well, who pays regular visits to Malala and thus has become a friend of hers (p. 160). She is also one of the people who accompany Malala on her first walk to the Botanical Gardens of Birmingham (p. 182).

The Young Pashtun Man: This young man is one, who the whole family happens to come across on a night out in Birmingham (p. 190). He addresses Malala's father, tells him that they have cried and prayed for Malala's health, and advises them to be cautious when they go out in Birmingham late at night; according to him, the city is a dangerous place to go for a walk to when it gets dark (p. 191). Although he is of Pakistani descent, it appears that this young man is not in the least familiar with the dangers of living in Pakistan, as he has grown up in England, where danger is defined in a different way.

The Girls at school: The girls at Malala's new school in England are quite different from the ones in Pakistan (p. 192). Due to the different cultural codes, they differ in several ways. First, even though they wear a uniform at school, they prefer to wear a short skirt (p. 191). Then, it is the fact that Malala does not understand the jokes and the relaxed way, in which they behave towards each other (p. 192). Furthermore, she does not feel accepted yet, despite the fact that they have invited her to their parties, or to go out together (p. 193). Malala finds them to be "[g]ood-hearted and fun" [[κ]αλόκαρδα και διασκεδαστικά], but with different experiences that have defined them in different ways (ibid). However, she acknowledges the fact that subconsciously she compares them to her friends and classmates in Pakistan, a problem which she will have to overcome (p. 194).

The Journalists: The journalists play a definitive role in Malala's rise to prominence, as they offer her a platform, from which she can fight for her cause. Having managed to become known on a national level through her speeches, which have been covered by the national media (p. 82), she accepts the proposal made by a BBC journalist to start writing a diary about her life under the Taliban rule (p. 88), using the false name of Gul Makai (p. 89). Her diary makes an international impact and two reporters from the New York Times meet her along with her father in Peshawar (p. 94). They interview her and ask for her father's permission to record the girls' last day in school (ibid). They do so and thenceforth the story

of the Swati Girls becomes worldwide known, garnering international approval to Malala's cause (p. 107). Thereafter, Malala becomes an international public figure, and after she gets shot, more than 200 journalists attempt to meet her at the hospital (p. 179).

The Political Figures: Being in the spotlight, Malala can further her political projects. Apart from the Prime Ministers of Punjab (p. 124) and Pakistan (p. 125), who she meets, in order to receive her awards, she has the chance to meet and lobby for her cause a number of foreign politicians and diplomats as well. Her first meeting is with Richard Holbrooke, the American Ambassador in Pakistan, who she meets in Islamabad and talks to about the girls' right to education (p. 115). Moreover, Gordon Brown, former Prime Minister of Great Britain visits her at the hospital (p. 181) and accompanies her in New York (p. 202), where she is invited as a guest speaker at the United Nations Youth Assembly. There, she also has the chance to meet Ban Ki Moon, Secretary General of the United Nations at the time (ibid). Finally, during her stay in the USA, she is invited to the White House and she gets to meet President Barak Obama (p. 203). Malala has the courage to openly criticize him for the drone attacks in Pakistan, as she argues that they could fuel terrorism (ibid).

The Celebrities: Malala refers to a host of people from the show business industry that have spoken favorably for her or wished to meet her in person (p. 179). She gets to meet some of them (p. 203), but she emphasizes that she has not allowed for this publicity to distract her from her political goals; rather, she has used it to raise awareness on the situation in Pakistan and other war-torn countries (p. 200).

4.2.1.4 Culture

The position of the *self* as well as of the *other* is explored in relation to his/her *culture*. The term culture in this context involves the person's *language, religion, school life, work life*, and relation to his/her *homeland*.

4.2.1.4.1 Language

The language that is examined in this part has to do with the original words that are used by the narrator in Pashto, the language of the Pashtun people (p. 14). They reflect the culture that is described in the story and they add authenticity to the narrative, as they make it sound more realistic. Most of these words are italicized in the original text. Since the story is a memoir and is narrated on the part of Malala's perspective, there is no reference to any other language.

More specifically, Malala is regularly addressed by her parents as “*pisho*” (p. 14, 39, 77, 84, 165), which means ‘kitty’ [ψιψίνι], or as “*jani*” (p. 12, 25, 78, 97, 130, 137, 154, 165, 167, 196), which means ‘sweetheart’ [αγαπημένη μου]. They also refer to each other as “*haista*” [ομορφιά μου] or “*bambi*” [αδελφή μου] (p. 77). One of the journalists that meets Malala and is surprised at her eloquence calls her “*paha jenaï*”, namely ‘wise for her age’ [σοφή για την ηλικία της] (p. 105). Moreover, Malala mentions some of the games that she plays with her brothers on the street, such as “*chimdah*”, which stands for ‘hopscotch’ [κουτσό], and “*mango mango*”, which stands for ‘tag’ [κυνηγητό] (p. 23). She also refers to their traditional clothing style as “*shalwar kameez*” (p. 67, 91, 101, 124) and to the school bus as “*dyna*” [φορτηγάκι] (p. 16).

On the other hand, “*Pashtunwali*” is the traditional life or the code of life of the Pashtun people (p. 25, 26, 67), part of which is “*badal*”, the principle of revenge (p. 25). What is more, “*mushaira*” is a poetic symposium [συγκέντρωση ποιητών] (p. 65), which Malala’s father attends as part of his scholarly activities, and “*tappa*” [δίστιχο] is a kind of a short poem (p. 109). There are many religious terms as well. For example, “*stupa*” [ναός] is the term used to refer to a temple, and “*medrese*” refers to the religious schools that teach the Quran to Muslim children (p. 45). Furthermore, “*mufti*” [λόγιος] (p. 44) is an Islamic scholar, while “*mullah*” (p. 52) or “*imam*” [τοπικός ιερέας] (p. 51) are terms that refer to a religious leader. Malala recites the “*Ayat al Kursi*” (p. 72), parts of the Quran that make her feel at peace, and when she wishes for something to happen, she says some extra prayers, the “*rakat nafl*” (p. 121). There are also some religious celebrations that are mentioned, such as the “*Eid*” (p. 32) or “*Eid ul Adha*” (p. 178).

Finally, there are the terms that pertain to the Islamic way of life, such as the “*sharia*”, which stands for the Islamic law (p. 103). One of the most prominent social and religious practices that the Taliban strive to impose on women is the “*pardah*”, which marks female seclusion and exclusion from public life (p. 27, 44, 52, 101, 103). Women are forced to hide themselves under “*burqas*” (p. 27) the most concealing of all Islamic veils, and “*niqabs*” (ibid) are dismissed, because they leave the area around the eyes clear. They are also not allowed to leave the house, unless they are accompanied by a man, preferably a husband. Girls attending school is considered “*haram*” [απαγορευμένο] (p. 55) whereas women doing jobs or performing activities that are thought to be inappropriate is considered “*fahash*” [ανήθικη συμπεριφορά] (p. 87). In both cases, they can be punished by public flogging. While watching the perpetrators being flogged, bystanders usually cry out loud “*Allah-o-Akbar*” [ο θεός είναι μεγάλος] (p. 61), which means ‘God is big’. Lastly, the terms “*fentayeen*” (p. 64) and

“mujahideen” (p. 123) are the ones that the Taliban use as sign names on the letters that they send to Malala’s father, as they want to intimidate him into closing down his girls’ school. Thus, “fentayeen” [πιστοί του Ισλάμ] actually refers to the followers of Islam that can sacrifice themselves for their faith; “mujahideen” [πιστοί στον ιερό πόλεμο], on the other hand, refers to the followers of Islam that believe in the sacred war against the people of other faith.

4.2.1.4.2 Religion

Malala makes clear right from the start of her narrative that she is a devout Muslim. She does not only pray to God as an everyday Muslim practice (p. 14, 140), but also whenever she wishes for something to happen (p. 111, 118,121). Occasionally, she engages in symbolic interactions with God (p. 15, 23, 37, 38, 54, 61). She refers to the religious celebrations of the long and short *Eid* as a time for the family to spend in the countryside and celebrate with the relatives, while exchanging presents and feasting, following the fasting period (p. 33). Even though they live in an urbanized area, religion is part of the everyday life of the Pashtun people, as they follow the Purdah code, which suggests that women cover their head in public places (p. 27). However, Malala rejects this tradition, as she does not see any religious part in it. She rather sees the social aspect of hiding behind a veil, which represents the erasure of the female as an individual (p. 28).

When the Taliban make their first appearance in Swat and they try to impose a strict adherence to purdah, both by invoking the God-sent devastating earthquake (p. 43) and their own interpretation of piety (p. 45, 55), Malala rejects their claims as being non-scientific (p. 52). She also rejects the idea of the girls’ mere participation in the religious schools and exclusion from the actual school, invoking her right to education (p. 47). As soon as the Taliban take Swat by storm, they try to impose their beliefs on people, by committing all kinds of atrocities (p. 57, 58, 60, 61) in the name of God (p. 64). In an effort to confront this fanaticism, Malala’s father publishes a letter in the newspaper, addressing the Taliban and explaining to them that they all believe in the same God (p. 65). When war breaks out, Malala resorts to everyday pray, as her hometown is caught in the midst of crossfire (p. 72, 76).

Even though they manage to impose the Sharia, the Taliban wish to silence all divergent views (p. 103). Along with the actual war, there is also a symbolic war going on, a clash of belief and of different interpretations of Islam. On the one hand, it is the Taliban who wish to impose their views and the way of life that they consider appropriate for the people; on the other hand, it is the activists, such as Malala, who resist it. Malala invokes the ideas of

democracy (p. 82), peace (p. 83, 105) and human rights (p. 82, 105) in her public speeches (ibid) to support girls' education, while the Taliban condemn democracy as being *anti-Islamic* (p. 108) and girls' schools as Western-like (p. 177). For this reason, and in the name of the purity of their beliefs, they keep bombing schools (p. 85) or they force them to close (p. 94). In a symbolic gesture, Malala appears in one of her interviews without a headscarf (p. 93), to prove that she is not afraid to speak openly about her beliefs, in contrast to them who hit innocent people, while hiding behind their headscarves (ibid). Consequently, Malala becomes their new target, as they wish to annihilate whatever she stands for.

After receiving death threats, she starts contemplating death. Having a bad premonition, she asks God: “*What happens when we die?*” [Τι γίνεται όταν πεθαίνουμε;] (p. 15). When she wakes up in the hospital, she thanks God for not dying, and she feels at peace and safe to hear the Muslim chaplain reading to her parts of the Quran (p. 146). Coming actually close to death and having a near death experience make her faith stronger, as she believes that God has given her a second chance (p. 169, 188). She believes that God has pitied her and for this reason he forced her mind to shut down, so as not to remember anything about the incident (p. 175). Seeing the appeal that her work has had on people, she is convinced that it was not only her family (p. 171, 174) but also people's prayers to God that have helped her to survive (p. 179). By making no distinction between the different faiths of the people praying for her, she employs an inclusive discourse that pertains to all humans (p. 201). Therefore, she wishes to keep working for peace and children's rights on a global level, as a symbol of defiance that inspires helping behavior (p. 206). Her belief that “truth always triumphs against lying” [[η αλήθεια πάντα θριαμβεύει ενάντια στο ψεύδος] is for Malala “the authentic Islamic conviction” [η αυθεντική Ισλαμική πεποίθηση] that has guided her throughout her journey to bringing it to light (p. 177).

While there is no reference to people in Britain observing any religious customs, it is suggested that they are respectful towards other people's faith, such as Malala's, when her doctors at the hospital decide to bring a Muslim chaplain at the hospital, in order to make her feel at home the moment she wakes up (p. 147). Indeed, Malala listens to Rehana recite parts of the Quran and feels “serene, at peace and safe” [γαλήνια, ήσυχη και ασφαλής] at once (ibid).

4.2.1.4.3 Homeland

The notion of homeland will be explored in two ways. The first part traces the way that Malala perceives her country throughout its transformation up until her shooting. The second

part traces the way that Malala perceives her new home in England, being herself the cultural other.

Throughout her book Malala does not only recount the story of the girl who was shot by the Taliban in her fight for girls' rights in Pakistan, but also the story of her country. In the opening chapter, her love for her homeland is instantly made clear. She recalls her last day in Pakistan and everything else that made it seem “a day like any other day” [μια μέρα σαν όλες τις άλλες] (p. 139). Therefore, she reminisces hearing the cockcrow and the call for the morning prayer (p. 13), wearing her school uniform and getting ready for school (p. 11), as well as having breakfast and catching the school bus (p. 14). Malala talks about her brothers watching cartoons on TV (p. 11), and herself along with her girlfriend watching Hollywood (p. 21) or Bollywood movies (p. 75). She also mentions the games that they play in the neighborhood, such as *cops and robbers*, *mango mango* and *chimdah*, namely tag and hopscotch (p. 23). Their favorite game is cricket, which they play with a real or a handmade ball in the vacant lots around their house or even on the roof of their house (p. 23). When she gets bored with her brothers, she meets her friend Safina, who lives next door. They have got a secret code, which enables them to communicate, and they either watch TV or play with handmade dollhouses and dolls (p. 24). They also play hide and seek in the remains of an ancient temple (p. 26).

The customs that Malala and her family follow are largely dictated by the *Pashtunwali*, the traditional lifestyle of the Pashtun people (p. 26). One such tradition is *badal*, the tradition of revenge, which Malala is critical of (p. 25). Having experienced revenge on her friend Safina and regretting it afterwards, she rejects it as a practice that goes against her morals: “I had tasted revenge for the first time - and it was bitter. I swore that I would never try *badal* again” [Είχα πάρει την πρώτη μου γεύση από εκδίκηση – και ήταν πικρή. Ορκίστηκα ότι ποτέ ξανά δε θα δοκίμαζα το μπαντάλ] (ibid). On the other hand, hospitality is one of the traditions that she endorses:

Ever since I remember, our house has always been filled with people: neighbors, relatives and my father's friends- as well as a wave of cousins, men and women. They would come from the mountains, where my parents had grown or from the neighboring town (p. 26).

[Από τότε που το θυμάμαι, το σπίτι μας ήταν πάντα γεμάτο κόσμο: γείτονες, συγγενείς και φίλοι του πατέρα μου- καθώς κι ένα ατελείωτο ποτάμι από ξαδέφφια, άντρες και γυναίκες. Έρχονταν απ' τα βουνά όπου μεγάλωσαν οι γονείς μου, ή απ' τη γειτονική πόλη]

According to Malala, women would gather in the balcony, while cooking and talking about clothes and jewelry, while men would sit in the men's guest room, drinking tea and talking about politics (ibid). Men would talk about “the big world beyond the valley” [τον μεγάλο κόσμο πέρα απ' την κοιλάδα μας] , whereas women would have small talk: “The way that they looked and the talks that they had in their different worlds varied widely” [Το θέαμα και η κουβέντα τους, στον δικό τους κόσμο, διέφεραν πολύ] (p. 27). Malala emphasizes how differently women would behave when they were out of men's sight; they would take off their headscarves and reveal their beauty behind the veil, “a sight for sore eyes” [χάρμα οφθαλμών] (ibid).

At this point, she gets the chance to criticize another practice common not only among the Pashtun people but the Muslim world as well. The Purdah is a form of physical, social and political exclusion of women, according to which they have to cover themselves when they are in public, where they should be accompanied by a man:

I saw women walking perforce some steps behind their husbands; or being compelled to lower their eyes when they crossed a man's eyes; and I saw older girls, old friends I used to play with, disappear behind their veils upon entering puberty (ibid).

[Έβλεπα τις γυναίκες να περπατούν αναγκαστικά, μερικά βήματα πίσω από τους άντρες τους. Ή να αναγκάζονται να χαμηλώσουν το βλέμμα όταν διασταυρώνονταν μ' έναν άντρα. Και έβλεπα τα μεγαλύτερα κορίτσια, τις παλιές μας φίλες στα παιχνίδια, να εξαφανίζονται πίσω από τα πέπλα τους με το που έμπαιναν στην εφηβεία]

Though she declares that she is a devout Muslim, praying regularly, studying the Quran and attending a *medrese*, a religious school (p. 45), she rejects veiling as a practice of exclusion:

“*I would never cover my face like this. My face is my identity*” (p. 28) [εγώ ποτέ δε θα κάλυπτα έτσι το πρόσωπό μου. Το πρόσωπό μου ήταν η ταυτότητά μου]. Women’s confinement to specific roles, due to Purdah, is also reflected in the careers that they are allowed to follow, once they get the chance to continue their education: “Of course we could be doctors, as female doctors are necessary for the treatment of female patients; but we couldn’t be lawyers or engineers, fashion designers or artists” [Μπορούσαμε βέβαια να γίνουμε γιατροί, διότι οι γυναίκες γιατροί χρειάζονται για την περίθαλψη γυναικών ασθενών. Αλλά δε θα μπορούσαμε να γίνουμε δικηγόροι ή μηχανικοί, σχεδιάστριες μόδας ή καλλιτέχνιδες] (p. 29).

The restricted role of a Pashtun female in Pakistan is marked since the day she is born (p. 29). According to Malala, while the birth of a boy in Pakistan is celebrated with gunfires and presents, and with his name written in the family tree, the birth of a girl stands as a symbol of a burden and is therefore not celebrated:

[a boy’s] birth is a reason to celebrate...[p]resents fill the baby’s cot; and his name is written in the family tree. But when a girl is born, no one visits the parents, and the women only have their sympathy to offer to the mother (p. 29).

[η γέννησή του (αγοριού) είναι αφορμή για εορτασμούς... [δ]ώρα γεμίζουν τη μωρουδιακή κούνια. Και το όνομα του αγοριού εγγράφεται στο γενεαλογικό δέντρο της οικογένειας. Μα όταν γεννιέται ένα κορίτσι, κανείς δεν επισκέπτεται τους γονείς, και οι γυναίκες έχουν να προσφέρουν στη μητέρα μόνο συμπόνοια]

There is also some indirect criticism towards this tradition, when Malala points out that her father did not choose to observe this custom (ibid).

Another custom among the people of Pakistan is the religious holidays of the Long and the Short *Eid*, which Malala’s family would spend with their relatives in her parents’ birthplace, Shangla (p. 32). They would carry gifts, sweets and medicine that the people could not get in the countryside, and they would travel in packed coaches (ibid). People’s belongings would be stacked up on top of the bus and people squeezed in “for the four-hour journey along the

winding dirt roads that lead up to the mountain” [για το τετράωρο ταξίδι κατά μήκος των φιδογυριστών χωματόδρομων που οδηγούν στο βουνό] (ibid). Upon their arrival, they would engage in feasting: “The table was full of bowls with chicken and rice, spinach and lamb, big crunchy apples, beautiful yellow cakes and large teapots with sweet, creamy tea” [Το τραπέζι ήταν φορτωμένο με γαβάθες κοτόπουλο και ρύζι, σπανάκι και αρνί, μεγάλα τραγανά μήλα, όμορφα κίτρινα κέικ και μεγάλες τσαγιέρες με γλυκό, γαλακτερό τσάι] (p. 33). In spite of their poverty, people in the countryside are dignified people, who value hospitality and could go to great lengths to provide a good meal to their guests after a long period of fasting (ibid).

According to Malala’s depiction, Swat is famous for its beauty and tourists visit the place for its high mountains, its green hills and its crystal clear rivers (p. 22). Life in rural Pakistan is as peaceful as it appears to be (p. 33). Children wear handmade clothes and they walk around barefoot (ibid). They wake up very early and spend most of their time outdoors (p. 34). They enjoy eating “honey...from the honeycomb” [μέλι ...απ’ την κηρήθρα] and “unripe salted plums” [άγουρα αλατισμένα δαμάσκηνα] that they can find in the woods. They play games like hopscotch and cricket and they do not seem to care about not having any toys or books. When the boys go fishing, the girls engage in their favorite game, the wedding, during which they make all the necessary preparations for one of the girls who plays the role of the bride (ibid). Malala seems to stand out from the rest of the girls and for this reason they admire her; she wears ready-made clothes and shoes and her accent reveals that she comes from the city. Malala is also a girl attending school, which is uncustomary among country girls; to their fathers education is considered a waste of time: ““Why should you send a girl to school?” said the men. “She doesn’t need to be educated to become a housewife”” [«Γιατί να το στείλεις σχολείο το κορίτσι;», έλεγαν οι άντρες. «Δε χρειάζεται να είναι μορφωμένη για να γίνει νοικοκυρά»] (p.35). Even when girls go to school, they constitute a minority (p. 113). They are not expected to speak freely or ask questions. Caning is implemented as punishment for misbehaving students (ibid).

Apparently, life in the countryside seems to be hard as well (p. 34). Villages seem to be off grid, thus, there is no electricity or water service, let alone facilities such as hospitals, universities or even proper stores (ibid). Moreover, men have to leave their homes, in order to find work in big cities as miners, builders or handymen and send money to their families. Sadly enough, some of them never return, forcing their wives to find a way to make ends meet (ibid). Considering the code of the Purdah, which women are obliged to follow, along with the fact that most of them are completely illiterate, women in rural Pakistan seem to be condemned to living a life of adversity and suffering (ibid).

On the other hand, life in Mingora, the largest city in Swat Valley (p. 22), is quite different. Malala remembers the sound of the car horns and of the factory machines, while writing a test at school (p. 15), and then being caught in a traffic jam, while riding the school bus (p. 16). While the bus is crossing Hatzı Baba Street, she recalls “colorful tricycles, women in airy dresses, and men on motorcycles sounding their horns and driving between other vehicles” [πολύχρωμα τρίκυκλα, γυναίκες με αεράτα φορέματα κι άντρες σε μηχανάκια να κορνάρουν και να χώνονται ανάμεσα στα ακινητοποιημένα οχήματα] (ibid). She also mentions diverse images such as of a street ice-cream seller or of a hair transplant clinic (ibid), as well as of a factory making snacks (p.17). The air smells of “a mixture of oil, bread and kebab, along with an odor coming from the nearby stream, where people would dispose of their waste” [ο αέρας μύριζε γνώριμα – μια ανάκατη οσμή από πετρέλαιο, ψωμί και κεμπάπ, μαζί με τη μπόχα του γειτονικού ρέματος, όπου όλοι πετούσαν τα σκουπίδια τους] (p. 141). Apart from the stream, where people discard their rubbish, there is also a landfill, brimming with moldy leftovers, filled with rats and flies and emitting a rotten smell (p. 38). Unfortunately, it is there that Malala comes across a girl of her age with dirty hair and a skin covered in sores (p. 38). The girl is “[a]ssorting the rubbish in two stacks, one of aluminum cans and another one of bottles” [[ξ]εχώριζε τα σκουπίδια σε δυο στοίβες, μία από αλουμινένια κουτάκια και μία από μπουκάλια] (ibid). She also sees some boys “fishing from a pile of ironware using magnets attached on a string” [ψάρευαν μες στον σωρό από σιδηρικά χρησιμοποιώντας μαγνήτες δεμένους σε σπάγκο] (ibid). This image marks the social divide between the people that can afford to live a dignified life and the ones that are deprived of every means that can help them maintain their dignity. Malala also has the chance to see how society is divided into the haves and the have nots, when her father informs her about the parents that decided to enroll their children in a different school, the moment they realized that their children were attending the same school as their employees’ children (p. 40). Undoubtedly, the image that is depicted of Pakistan is one of a place full of contradictions. There are people who have no means of subsistence, while there are others who can afford to send their children to expensive private schools.

However, in her book Malala witnesses the gradual transformation of Mingora and the Swat Valley into a war zone, when it comes under the Taliban rule. More specifically, the earthquake that strikes northern Pakistan in 2005, along with the relief that the Taliban rush to provide to the affected people mark their expansion into the north of the country (p. 42). In two years’ time, they manage to beat the Pakistani Army and they attempt to impose the Purdah in Swat Valley: “In six months the streets got weirdly deserted” [Μέσα σε έξι μήνες οι

δρόμοι ερήμωσαν αλλόκοτα] (p. 58). It is not only women that they persecute but also political dissidents (p. 61) and they start flogging or murdering police officers, government officials and men or women that disobeyed them (ibid). They go so far as to violate the moral code of Pashtunwali, by murdering Benazir Bhutto, the first woman to ever be assassinated in Pakistan (p. 67). Bhutto is killed both for being a political opponent who has denounced them openly, but also for being a woman who has not observed the Purdah but has rather defied them and raised her voice against them (ibid). Their disrespect is also evident in the incident with the suicide bomber, who attacks the people at a funeral and kills more than 55 people, for daring to attend the funeral (p. 76).

During the warfare with the Pakistani Army, they manage to wreak havoc on the infrastructure (p. 75), depriving the people of Mingora even of electricity and natural gas (p. 78). In 2008 alone, they bomb 200 schools (ibid), and in early 2009 it becomes a commonplace to hear of two or three murders taking place on a daily basis (p. 87). There are over 1000 deaths since 2007, and people are forced to live under constant terror (p. 103). As a result, more than a third of the people in Mingora abandon it (p. 101). Even though they manage to enforce the Sharia, in exchange for a peace agreement with the Pakistani Army (p. 105), the Taliban keep on committing atrocities; they murder and leave the corpses of the deceased people lying around in the streets (ibid). The imminent threat of a Taliban invasion into Islamabad (p. 108) urges 2 million people to seek refuge to the mountains (p. 109). Even though by mid-2009 the Pakistani government manages to force the Taliban out of Swat Valley, and things appear to go back to normal (p. 120), the Taliban engage in a series of political assassinations against civilians, politicians, activists, academics (p. 122) and journalists (p. 104). The floods that strike Pakistan in summer 2010, resulting from heavy monsoon rains, exacerbate the situation (p. 122); 2,000 people drown, while millions of people are made homeless (ibid). After suffering such losses, it seems that peace has been restored, before Malala becomes Taliban's next target (p. 129).

When the Taliban edict on girls' schools is enforced, Malala engages in homeschooling herself by watching an American series on a DVD that a journalist had given her as a present (p. 98). She gets impressed by the different cultural codes and by the ability of Western girls "to walk on the streets of New York free – without covering their heads or having men accompany them" [να προχωρούν ελεύθερα στους δρόμους της Νέας Υόρκης – δίχως καλύπτρες, ούτε άντρες να τη συνοδεύουν] (ibid). She compares the free life that Western girls enjoy with the lives of the girls in Pakistan that are confined to housework (p. 99), especially when she notices that there are men in Western countries that engage in housework

as well (p. 98). Nevertheless, she is also capable of telling the difference between women being free to express themselves the way they wish and the commodification of their image: "...women in the United States were not yet completely equal to men; their pictures were being used for the sale of products: "In a way, I figured, women were like dolls in American society as well" [οι γυναίκες στις Ηνωμένες Πολιτείες δεν ήταν ακόμα τελείως ίσες με τους άντρες, οι φωτογραφίες εξακολουθούσαν να χρησιμοποιούνται για την πώληση προϊόντων. Κατά κάποιον τρόπο, κατέληξα, οι γυναίκες ήταν σαν κούκλες και στην αμερικάνικη κοινωνία] (ibid). When she actually travels to New York as a guest speaker for the United Nations, she talks about how she likes the liveliness of the place (p. 202). She goes on to contradict the images that the people in Pakistan have of the United States as being "a gloomy place of atheists" [ζοφερό άθεο μέρος] (ibid). Gaining first-hand experience, she describes it as being as busy and noisy as other big cities she has been to or like "a more sophisticated Karachi" [ένα εξελιγμένο Καράτσι] (p. 203).

After she is transferred to the British hospital, Malala starts a new life in England, which is in many ways different from life in Pakistan. First of all, Malala is impressed by Britain's multiculturalism:

I was watching dazzled the different kinds of people in the street. Unlike Mingora, where everyone looked the same, here there are so many different kinds of people: boys with freckles and sweatshirts, black women in long braided hair, men and women in suits, conservative Muslim women in burqas and young Muslim women in jeans and headscarves (p. 190).

[Εγώ κοιτούσα θαμπωμένη τα διαφορετικά είδη ανθρώπων στον δρόμο. Σε αντίθεση με τη Μινγκόρα, όπου όλοι έμοιαζαν ίδιοι, εδώ υπάρχουν ένα σωρό διαφορετικοί τύποι: αγόρια με φακίδες και αθλητικά φούτερ, μαύρες με μακριά πλεξιδάκια, άντρες με κοστούμια και γυναίκες με ταγέρ, συντηρητικές μουσουλμάνες με μπούρκα και νεαρές μουσουλμάνες με τζιν και μαντίλες]

Even when she opens her eyes for the first time in hospital, she realizes that although all people there speak English, it is evident from the way that they look that they are from different countries (p. 145). However, she feels disappointed when she realizes that

Birmingham is not like New York, a big and busy city, but rather a place with “a sky in the shade of an old teapot, cloudy and rainy” [ένας ουρανόσ στο χρώμα τσαγιέρας, μεσ στη συννεφιά και τη βροχή] (p. 165). The houses are neatly arranged in rows, all looking the same (ibid). She also wonders how it could look like a country with no sun, no mountains or even no waterfalls (ibid). When she has recovered enough to be able to go for a walk, she feels that she is not properly dressed to handle the bitter wind and the cold (p. 182). Malala needs some time to get used to the different cultural codes in dress and conduct:

we watched men and women sitting together in cafes in a way that would be inconceivable in Swat. And in the stores we saw clothes that revealed so much of the skin that I couldn't believe that the women in Birmingham would wear them without freezing when dressed in them (p. 185).

[βλέπαμε άντρες και γυναίκες να κάθονται μαζί, κατά τρόπο που θα ήταν αδιανόητος στο Σουάτ. Και στα μαγαζιά βλέπαμε ρούχα που αποκάλυπταν τόση επιδερμίδα, που δεν πίστευα ότι οι γυναίκες του Μπέρμιγχαμ θα μπορούσαν να φορέσουν χωρίς να ξεπαγιάσουν]

Malala talks about her house in Birmingham, as a “nice brick terraced house” [ένα ωραίο τούβλινο σπίτι] (p. 189). She lives in a peaceful and quiet neighborhood but without any “children playing cricket in the alleys, or any men in the guesthouse fighting over politics, or any women in the backyard gossiping” [[ο]ύτε, παιδιά που παίζουν κρίκετ στα σοκάκια, ούτε άντρες στον ξενώνα να τσακώνονται για πολιτικά, ούτε γυναίκες στην πίσω βεράντα να κουτσομπολεύουν] (ibid); “Nor [are there any] children's voices or laughter, or women on the doorstep chopping vegetables and gossiping...or men smoking and fighting over politics” [[ο]ύτε φωνές και γέλια παιδιών, ούτε γυναίκες στο κατώφλι να ψιλοκόβουν λαχανικά και να κουτσομπολεύουν...ούτε άντρες να καπνίζουν και να τσακώνονται για τα πολιτικά] (p. 13). In her new house, they have access to tap water; the rooms are large and filled with large pieces of furniture and a large TV as well (p. 13). Nevertheless, she finds it strange that despite living so close to their neighbors, they are so unfamiliar to them, as if they live miles away from each other (p. 190). Malala herself feels distanced from her classmates, both in the way that they dress as well as in the way that they behave. Even though it is compulsory that they all wear a school uniform, the girls prefer to wear a short skirt, while she prefers a long skirt and her headscarf as well (p. 191). She feels lucky enough that there are other Muslim

girls in school like her, so that she can blend in more easily (ibid). She also finds it difficult to treat her classmates in the relaxed way that they act towards her (p. 192). Still, she acknowledges the fact that they need time to accommodate to their new life, although it seems that her parents have acquired new habits; her mother has started learning English, while her father has taken up cooking (p. 198).

4.2.1.4.4 Work Life

The only characters that are seen working in her homeland throughout Malala's narrative is her father and the female teachers at her school. More specifically, Malala talks proudly about her father who made his dream come true (p. 31). He was able to start his first school three years before Malala was born and, apart from being the principal and a teacher, he would do all kinds of jobs that were necessary for the school (p. 30), working till late at night (p. 66). By the time she got 8, her father had already founded three schools in total, a primary school and two high schools for boys and girls respectively (p. 37). He has over 100 girls at school attending for free (p. 39), and as the number of the students' dropouts increase, he has problems running the schools (p. 97). Nevertheless, when the family is forced to flee to England, he is appointed as Head of Education at the Embassy of Pakistan in Birmingham (p. 184).

On the other hand, Miss Ulfat is one of Malala's teachers, who is referred to as being supportive and rewarding (p. 34), also helping her mother to read and write (p. 132). Her favorite, however, is Madam Maryam, the headmistress of the girls' school, and a role model for women's emancipation. She is admired for being intelligent and independent (p. 74), for being educated and able to earn her own salary (ibid). Of course, the code of Purdah sets some restrictions as to what kind of careers women are allowed to follow (p. 29); they can be teachers in girls' schools or doctors for the female patients, but they cannot be lawyers or engineers, fashion designers or artists. They have to abide by the Purdah, which imposes on them a kind of female *apartheid* (ibid). Men, however, are free to follow the career that they choose, as the hair transplant clinic of Dr. Humayun suggests (p. 16).

Accordingly, things are different in rural Pakistan. Men that cannot find work in their village move to the city to work in mines or in construction (p. 34). Women are not allowed to work but they are confined to their houses, raising their children and observing the Purdah (ibid). If their husbands abandon them, they are condemned to lead a life of extreme poverty (ibid), such as the children of the landfill that Malala comes across (p. 38). As her father explains: "they helped their families get by, selling things they retrieved from the rubbish for a few

rupees” [συντηρούσαν τις οικογένειές τους, πουλώντας ό,τι έβρισκαν στα σκουπίδια για μερικές ρουπίες] (p. 38).

Nonetheless, things are different in Britain. Although there is no specific reference to women’s or men’s jobs, other than them working as doctors and nurses at the hospital where she received the treatment (p. 146, 150), it is suggested that in a society with far less gender discrimination than in Pakistan, there are more opportunities for women to educate themselves and follow a desired career.

4.2.1.4.5 School Life

From the opening chapter, where Malala recalls her last day in school and in Pakistan, it is made clear that school is a central theme both in her narrative and in her life. She recalls getting ready for school (p. 12) and writing a test (p. 13), which would determine her overall performance and the prospect of ranking at the top of her class (p. 12). She also talks about how highly she values all the trophies, awards and medals that she had garnered for coming first in exams and in speaking competitions, which are for her: “memorabilia of the life I loved and of the girl I used to be – before I left the house that fateful day” [ενθύμια της ζωής που λάτρευα και του κοριτσιού που ήμουν- προτού φύγω απ’το σπίτι τη μοιραία εκείνη μέρα (ibid).

Not surprisingly, Malala’s love for school has been cultivated through the early contact that she has had from a young age with her father’s school: “I would sit in the classroom with the older children...longing for the time to come for me to wear my school uniform” (p.30). She also comes to realize at a young age how lucky she is to be able to attend school; she perceives it first when she encounters the children in the landfill (p.38), and second when she hears that there are wealthy parents in her father’s school that do not want their children to socialize with children of poorer families (p.40). Thus, Malala becomes aware early on in her life not only of the patriarchal law that destines women to illiteracy, but also of the social divide that makes for the social inequalities and lack of opportunities in education.

When her right to education is threatened by the Taliban, she cannot even think of missing out the opportunity to educate herself, let alone all the things that school life and the school culture offer her; a chance to make friends, learn from the teachers, compete in exams, and go as far as the students’ curiosity could get them (p. 74). While dropouts start to take place (p. 59), Malala continues going to school for as long as there are still teachers at school who have not resigned out of fear (p. 60). As war rages and the danger of imposing a permanent closure

on girls' schools increases, Malala decides to become vocal on girls' right to education (p. 82). Drawing inspiration from the death of Benazir Bhutto, a role model for women's emancipation, she delivers a speech on girls' right to education (p. 82). Along with her classmates, she takes the floor to denounce Taliban deeds, voicing her thoughts and feelings on equal rights that should be conferred upon women (p. 83). Fearing that they could become Taliban's next target, more girls drop out of schools (p. 86) and this leads Malala to start an *undercover* campaign against them (p. 88); she starts writing a diary for the BBC, in which she recounts her life under constant terror, presenting school as a way to escape from these everyday horrors (p. 91). She manages to attract the attention of the New York Times, and two of its reporters convince Malala and her father to record the last day of the girls in school (p. 95). In this way, she manages to become a worldwide known public figure, lobbying for equal rights and education (p. 107).

Even when the ban is imposed for teenage girls' schools, Malala persists in going to school, pretending to be a younger girl (p. 101) and expressing in this way "a silent protest" [μια σιωπηλή διαμαρτυρία] (p. 102). When the Taliban continue with their atrocities and people are forced to flee from the city and resort to the countryside (p. 109), she enrolls at the local school and attends classes along with her cousin (p. 113) for as long as they have to remain there (p. 116). In the countryside, she has the chance to experience the country mores in school, according to which girls are not expected to be as assertive as boys (p. 113), and students are punished by caning, should they disobey the school rules (*ibid*). Upon her return in Mingora after the Taliban compromise with the Pakistani government (p. 117), schools reopen and Malala goes on with her campaign, while her identity as the blog writer is revealed (p. 92).

Although thenceforth she constitutes a declared political enemy and a prospective target of the Taliban (p. 129), she does not seem to fear them, as her belief in her *mission* is what drives her to persist (p. 131). As she has risen to international prominence, she is nominated for the international Kids Rights award (p. 124), she receives an award for her campaign on girls' rights in Lahore (*ibid*), as well as the first National Award of Peace in Pakistan, which is named after her (p. 125). Being dedicated to her cause, with the funds that she garnered, she founds an educational institution for homeless children who are forced to labor and she works on this project assisted by her classmates (p. 136).

On the other hand, when Malala has to start a new life in Britain, after her attempted murder by the Taliban, she is offered unconditional access to formal schooling (p. 191). She is

surprised to see that schools in Britain are equipped with the latest technologies (p. 192), which they are deprived of in Pakistan: “It is a little shock for a girl from Pakistan, where school means just teachers and blackboards” [Είναι ένα ελαφρύ σοκ για ένα κορίτσι απ’ το Πακιστάν, όπου σχολείο σημαίνει απλώς δάσκαλοι και μαυροπίνακες] (ibid). She is also pleased to see that the school curriculum is diversified, including subjects such as Music, Art and Information Technology (ibid).

4.2.2 Intertextual Analysis

This analysis takes into account extra-textual features that shape the image of the other in relation to the self, other texts or discourses, which the author is affected by or manipulates in order to get his/her message across. Thus, the narrative is embedded with the actual texts that the Taliban had sent to Malala’s father to intimidate him into closing down the girls’ school (Yousafzai & Mc Cormick, 2018). In the first one, they accuse Ziauddin for running a *Western-like* and *infidel* school (p. 63), with students who wear *anti-Islamic* school uniforms (p. 64). They also urge him to close down the school or else his family would “*morn*” his loss [θα σας κλαίνε] (ibid). In their second letter, they accuse him for having *changed faith* and for not being a good Muslim (p. 123), even though he is the son of a clergyman (p. 122), as he had spoken against them. For this reason, they threaten him that the Mujahideen will find him wherever he attempts to hide (p. 123). In their last letter, however, they do not actually address him but their *Muslim brothers*, warning them about Ziauddin’s school that constitutes “*the center of indecency and obscenity*” [κέντρο χυδαιότητας και προστυχιάς], for going on school trips and for having misbehaving students (p.134).

Furthermore, Malala incorporates in her narrative parts of the diary that was published by the BBC. Therefore, she recounts her feelings on how difficult it is to study or sleep at night with the incessant noise coming from the fights on the hills and the outskirts of the city [(p. 90). She also refers to the fear that she is filled with, while walking to school in the morning (ibid). She professes her love for school and details how proud she feels walking around the streets of Mingora in her school uniform (ibid). Nevertheless, when the ban on the girls’ school is enforced, and the Taliban keep bombing schools, she exclaims: “*I’m astonished...These schools had already been closed. What should they be destroyed for?*” [Είμαι έκπληκτη...Τα σχολεία αυτά είχαν ήδη κλείσει. Για ποιον λόγο έπρεπε να καταστραφούν;] (p. 100).

Finally, there are parts of her speeches that appear throughout the narrative and voice her outspoken criticism against the Taliban deeds. She also quotes Moniba’s speech, which she admires for speaking like a poet. Moniba talks about the negative image of the Pashtun people

that the Taliban have contributed to painting: “Due to the Taliban, all people around the world claim that we are terrorists. This is not true. We are peaceful people. Our mountains, trees, flowers – everything in our valley talk about peace” [Εξαιτίας των Ταλιμπάν, όλος ο κόσμος ισχυρίζεται ότι είμαστε τρομοκράτες. Αυτό δεν ισχύει. Είμαστε φιλήσυχοι. Τα βουνά μας, τα δέντρα, τα λουλούδια μας – τα πάντα στην κοιλάδα μας μιλούν για την ειρήνη]. (p. 82). When Malala takes the floor, she argues: “We aren’t living in the Stone Age anymore...However, it seems that we are going backwards. We, the girls, are increasingly becoming deprived of our rights... we will continue attending school. Education is a dream for us” [Δε ζούμε πια στη Λίθινη Εποχή...Αλλά παρ’ όλ’ αυτά φαίνεται πως πηγαίνουμε προς τα πίσω. Τα κορίτσια στερούμαστε ολοένα περισσότερα απ’ τα δικαιώματά μας... θα συνεχίσουμε τη φοίτησή μας. Η εκπαίδευση είναι το όνειρό μας] (p. 83). At a later interview she talks about how she has overcome the fear of the Taliban and asserts with an unveiled face: “I am proud to be raising my voice for girls’ education. And I proudly reveal myself too” [Είμαι περήφανη που υψώνω τη φωνή μου για την εκπαίδευση των κοριτσιών. Και δηλώνω την ταυτότητά μου με την ίδια περηφάνια] (p. 93). On their last day at school, which is made into a documentary for the New York Times, she declares: ““They cannot stop me. I will find a way to complete my education...[e]ither at home or at school or wherever. This is our appeal to the world- save our schools, save our Pakistan, save our Swat” [«Δεν μπορούν να με σταματήσουν. Θα βρω τρόπο να ολοκληρώσω την εκπαίδευσή μου...[ε]ίτε στο σπίτι είτε στο σχολείο είτε οπουδήποτε. Αυτό είναι το αίτημά μας προς τον κόσμο – σώστε τα σχολεία μας, σώστε το Πακιστάν μας, σώστε το Σουάτ μας (p. 95).

However, the most inspiring of her speeches is the one that she delivers at the United Nations Youth Assembly, when she is invited as a guest speaker in 2013 (p. 202). In her speech, Malala rejects the term *Malala’s day*, which was devoted to her, and pronounces it “*every woman’s, boy’s and girl’s day, who have raised their voice for their rights*” [κάθε γυναίκας, κάθε αγοριού και κάθε κοριτσιού που ύψωσε τη φωνή του για τα δικαιώματά του] (p. 204). She considers herself as “*one among many other girls*” [απλώς μία από αυτούς] (ibid). Thus, she feels that she represents all girls and boys in the world, raising her voice “*so those who do not have a voice can be heard*” [για να ακουστούν αυτοί που δεν έχουν φωνή] (p. 205). The people that she refers to are those who have fought for the right to live in peace, to being treated with dignity, to equality of opportunity, and to be educated (ibid). She goes on to recount the day that she was shot by the Taliban, in order to be silenced. Instead of silencing her, “*weakness, fear and hopelessness died. Strength, power and courage was born*” [η αδυναμία, ο φόβος και η απελπισία πέθαναν. Η δύναμη και το θάρρος γεννήθηκαν] (ibid). Malala insists that she is the

same as she was before: “*My ambitions are the same. My hopes are the same. And my dreams are the same*” [Οι φιλοδοξίες μου παραμένουν οι ίδιες. Όπως και οι ελπίδες μου. Όπως τα όνειρά μου] (ibid). She concludes by emphasizing that “[a] child, a teacher, a pencil and a book can change the world” [[έ]να παιδί, ένας δάσκαλος, ένα μολύβι κι ένα βιβλίο μπορούν ν’ αλλάξουν τον κόσμο] underlining the power of education that brought her to where she stands today (ibid).

However, some of the most important features that are provided in the book and constitute useful information, as to the context of Malala’s story, are the photographs that document turning points in her life. There are pictures of her homeplace, her new home, as well as pictures of her work as an advocate for children’s rights. At the end of the book, there is a glossary as well, defining the terms that she uses throughout her narration in the Pashto language (p. 213). Last but not least, the timeline of the most important events in the history of modern Pakistan that amounts to 15 pages provides the readers with insight into the complexities, which defined the country’s present situation. The timeline documents a fair amount of reasons, which led to the rise of the Taliban movement, and traces the global interconnections that impact the social and political realities of specific countries (p. 217).

4.2.3 Contextual Analysis

In the first edition of the book, Malala contextualizes her experiences “within traditional folklore, the cultural and political histories of Pakistan, international politics, family life and friendships” (Douglas, 2017, p. 302). In this dissertation, the edition that is analyzed is her second one, which is meant for young readers, and in which there is “less focus on background and contextual information, and more emphasis on Malala’s story” (ibid: 305). Even though there is scant reference to the geopolitical context that has had an effect on the social and political context of her country -other than the timeline of the most important events that have shaped the history of Pakistan that comes at the end of the book (Yousafzai & Mc Cormick, 2018, p. 217), it is enough to account for the historical context, which has ultimately shaped Malala’s story. Therefore, Malala’s activism may have been cultivated by her family, but her rise to prominence came when she took a stand against the Taliban edict to close girls’ schools in Pakistan (Fazl-E-Haider, 2013). Consequently, the context in which her story takes place regards the period of occupation of the Swat Valley by the Taliban.

More specifically, the first reference to the Taliban is made when Malala contrasts women’s lives in Pakistan to those of women in Afghanistan (Yousafzai & Mc Cormick, 2018, p. 35). Even though she thanks God for not living under the Taliban regime in Pakistan, her authorial

voice emphasizes that their presence in her country is about to be felt, as there is a Taliban group named FATA operating near Pakistan (ibid). Later on, she mentions hearing about a connection between the Taliban of Afghanistan and Al Qaeda, both of which were protecting Osama bin Laden, the mastermind behind the 9/11 attacks against American civilians in 2001 (p. 54). The Taliban move slowly and gradually in the beginning but after the earthquake in 2005, they cast a heavy shadow on the Swati life (ibid).

Indeed, the earthquake that strikes northern Pakistan in 2005, along with the relief that the Taliban rush to provide to the affected people mark their expansion into the north of the country (p. 42). In two years' time, they manage to beat the Pakistani Army and they attempt to impose the Purdah in Swat Valley (p. 58). It is not only women that they persecute but also political dissidents (p. 61) and they start flogging or murdering police officers, government officials and men or women that disobeyed them (p. 61,106). They go so far as to violate the moral code of Pashtunwali, by murdering Benazir Bhutto, the first woman to ever be assassinated in Pakistan (p. 67). Bhutto is killed both for being a political opponent who has denounced them openly, but also for being a woman who has not observed the Purdah but has rather defied them and raised her voice against them (ibid). Their disrespect is also evident in the incident with the suicide bomber, who attacks the people at a funeral and kills more than 55 people, for daring to attend the funeral (p. 76).

The way that Malala describes the impact of warfare on people's everyday lives is compelling: "Only the Taliban would set off bombs, sometimes through a remote control, or other times through suicide bombers. The Army would attack through helicopters or mountain firearms...machine guns,... were used by both" [Βόμβες έβαζαν μόνο οι Ταλιμπάν, καμιά φορά πυροδοτώντας τις με τηλεχειριστήριο, ή άλλες φορές με βομβιστές αυτοκτονίας. Οι επιθέσεις με ελικόπτερα και ορεινά πυροβόλα ήταν του στρατού... πολυβόλα χρησιμοποιούνταν κι απ' τις δύο πλευρές] (p. 72). Those incidents are recurrent in their lives: "I was the first one to run and hide in our parents' lap and my brothers would follow; and as it was very crowded in bed, I had to sleep on a stack of blankets on the floor"; [Ημουν πάντα η πρώτη που έτρεχα να λουφάξω στην αγκαλιά των γονιών μας, και τα αδέρφια μου ακολουθούσαν αμέσως. Και καθώς ήμασταν πολύ στριμωγμένοι στο κρεβάτι, έπρεπε να κοιμάμαι σε μια στοίβα κουβέρτες στο πάτωμα]; "With every bombing or shooting, we held on to each other even more, until we fell asleep..." [Με κάθε έκρηξη και πυροβολισμό, σφίγγαμε ο ένας τον άλλο ακόμα περισσότερο, ώσπου μας πήρε ο ύπνος] (p. 71). She then goes on to recount an incident at her house:

Once I was in the kitchen washing the dishes ...and a bomb exploded so close that the whole house shook, and a fan hanging over the window was knocked down. Before I could even react, there was a power cut...first the bombing, then the blackout. The Taliban would fire at us with bombs, and then there would be a power cut for at least one hour (p. 76).

[Μια μέρα ήμουν στην κουζίνα κι έπλενα πιάτα... και μια βόμβα εξερράγη τόσο κοντά, που ολόκληρο το σπίτι τραντάχτηκε, κι ο ανεμιστήρας πάνω απ' το παράθυρο γκρεμίστηκε. Πριν προλάβω καν να αντιδράσω, κόπηκε το ρεύμα... πρώτα η έκρηξη, και μετά σκοτάδι. Οι Ταλιμπάν μας χτυπούσαν με βόμβες, κι έπειτα το ρεύμα κοβόταν για τουλάχιστον μία ώρα]

During the warfare with the Pakistani Army, they manage to wreak havoc on the infrastructure (p. 75), depriving the people of Mingora even of electricity and natural gas (p. 78). In 2008 alone, they bomb 200 schools (ibid), and in early 2009 it becomes a commonplace to hear of two or three murders taking place on a daily basis (p. 87). There are over 1000 deaths since 2007, and people are forced to live under constant terror (p. 103). According to Malala:

Terrorism is different from war- where soldiers fight each other in a battle. Terrorism means fear around you. It means going to sleep at night and not knowing what horror the next day will bring... [which] the safest place around the house is...who you can trust... (p. 77).

[Η τρομοκρατία διαφέρει απ' τον πόλεμο –όπου οι στρατιώτες αντιμετωπίζουν ο ένας τον άλλο σε συνθήκες μάχης. Τρομοκρατία σημαίνει φόβος ολόγυρά σου. Σημαίνει να κοιμάσαι το βράδυ και να μην ξέρεις τι φρίκη θα φέρει η επόμενη μέρα... [ποιο] δωμάτιο του σπιτιού... είναι το πιο ασφαλές... ποιον μπορείς να εμπιστευτείς...]

As a result, more than a third of the people in Mingora abandon it (p. 101). Even though they manage to enforce the Sharia, in exchange for a peace agreement with the Pakistani Army (p. 105), the Taliban keep on committing atrocities; they murder and leave the corpses of the deceased people lying around in the streets (ibid). The imminent threat of a Taliban invasion into Islamabad (p. 108), after the public speech made by Sufi Muhammed and its attendance by 40,000 people (p. 107), urges 2 million people to seek refuge to the mountains, as IDPs - internally displaced people (p. 109). Even though by mid-2009 the Pakistani government manages to force the Taliban out of Swat Valley, and things appear to go back to normal (p. 120), the Taliban engage in a series of political assassinations against civilians, politicians, activists, academics (p. 122) and journalists (p.104). The floods that strike Pakistan in summer 2010, resulting from heavy monsoon rains, exacerbate the situation (p. 122); 2,000 people drown, while millions of people are made homeless (ibid). After suffering such losses, it seems that peace has been restored, before Malala becomes Taliban's next target (p. 129).

In this context, Malala starts her crusade on girl's right to education. She manages to become a public figure, when she speaks openly at the local media against Taliban practices, as well as against the government's steps to fight the Taliban (p. 82, 104). It is then that she accepts the proposal to write as a pseudonymous blogger for the BBC Urdu, and recount the days of a female student under the Taliban rule (p. 90). She finally comes to international spotlight, when along with some of her classmates, she has her last day in school made into a documentary and broadcast by the New York Times (p. 95). Becoming the recipient of numerous awards (p. 124) enables her not only to acquire global notoriety but also to set up her own foundation on children's rights to education (p. 136). For this reason, when the news about her attempted murder circulates around the world, people react by asking for her to have a life-saving treatment (p. 173). She becomes publicly acknowledged both by politicians and artists, as well as by common people, all of whom publicly denounce Taliban's deeds (p. 178) and lobby for her safety. After being successfully treated and rehabilitated, Malala comes into contact with a host of powerful global figures, and she accepts the role that is granted for her; her new role is to become an international icon of peace, education and human rights (p. 193), which is reflected in the speech that she delivers at the United Nations Youth Assembly in 2013.

Chapter 5

Conclusion

This chapter discusses the findings in relation to the concept of empathy and the way that it is evoked in the two books. Through the findings, it is revealed that adolescent readers can connect to the protagonists in variable ways, while also gaining insight into the sociohistorical forces that shape the characters' positionalities, leading them in this way to more critical forms of empathy. Nevertheless, as the readers' own positionality may mediate and complicate their understandings, a pedagogical framework for teaching for critical empathy is proposed, which views classroom as a public space, where critical thinking and critical reflection can take place.

5.1 Discussion

An attempt to connect the research questions to the findings requires that we bring forward the concept of critical empathy, and note the ways in which it is evoked in the two literary texts. The definition of critical empathy that serves the purpose of this dissertation is:

a process of establishing informed and affective connections with other human beings, of thinking and feeling with them at some emotionally, intellectually, and socially significant level, while always remembering that such connections are complicated by sociohistorical forces that hinder the equitable, just relationships that we presumably seek (DeStigter, 1999, as cited in Leake, 2016, p. 5).

Through the analysis, it is made evident that both books engage the reader into thinking and feeling with the protagonists through their stories. Focalization, plot and character are the narrative techniques that provide informed connections at an emotionally, intellectually, and socially significant level (Keen, 2006). On the other hand, the context in which the story occurs, the culture of the people involved, as well as the intertext that the writer provides to the readers facilitates understanding of the sociopolitical realities of the times, offering a glimpse into the sociohistorical forces that shape social relationships (Leersen, 2016).

More specifically, on an emotional level, young readers can easily recognize parts of themselves in the characters. All major characters in Androutsopoulou's novel are young adolescents, enjoying their holidays, hanging out and flirting (2017). In Yusafzai and McCormick's book, Malala and her friends are presented as girls, whose everyday lives center around going to school, hanging out, playing games or watching TV series, worrying about their appearance, or even fighting with their siblings (2018). They also engage in cultural and religious traditions; in the first novel, the story revolves around some wedding preparations, whereas in the second one, there are cultural and religious traditions that are referred to as the background of the story. The intensity with which they all express their emotions through the ordeals that they endure is another commonality between the characters and the readers (Fenyus, 2011); frustration, indignation and shock are emotions evoked in the young protagonists in the face of the criminal operations that they witness (Petrovits-Androutsopoulou, 2017; Yusafzai & McCormick, 2018).

Moreover, on an intellectual level, the readers start connecting with the characters, as the plot builds and the characters become familiar with unpleasant realities. It is typical of young people to express their frustration with issues that they deem incomprehensible by questioning them and reacting to them (Fenyus, 2011). Hence, when Olga tries to make sense of the neo-Nazi attack on Samuel, she expresses her bewilderment at the assault, before she becomes cognizant of the existence of the neo-Nazi groups (Petrovits-Androutsopoulou, 2017, p. 29). In much the same way, Irene expresses her astonishment at the monsters' deeds (ibid: 25), before she comes to realize the similarity of the ways that they operate with other racist groups on a worldwide scale. Likewise, Malala is able to question the political operation of a seemingly religious movement (Yusafzai & McCormick, 2018, p. 43). What is more, it is also typical of young people to attribute responsibility to adults or to public and government institutions for social ills (Fenyus, 2011). Irene suggests that the responsibility to inform the children about the neo-Nazi groups devolves not only upon the parents but upon school as well (Petrovits-Androutsopoulou, 2017, p. 37). She also criticizes the inability of the police to

arrest all members of the mob (ibid: 123). Similarly, Malala is critical towards the police and the Army as well as the Government for their inability to fend off the Taliban (Yusafzai & McCormick, 2018, p. 43, 57, 176). While these characters process what they consider to be injustice in the world around them, they turn to fantasizing about obtaining magical powers, which would enable them to acquire agency. On the one hand, it is Olga that fantasizes being a vigilante trying to keep people out of harm's way, by crushing the Nazi mob (Petrovits-Androustoupoulou, 2017, p. 31). On the other hand, it is Malala that dreams of owning a magic pencil, which would help her erase every injustice going on in her country (Yusafzai & McCormick, 2018, p. 37).

Finally, on a socially significant level, in the first book the readers are able to see the characters sympathize with the marginalized immigrants, whose position in the Greek society marks the social binary of the times (Petrovits-Androustoupoulou, 2017, p. 24, 31, 54). In the second book, however, the readers get to experience not only the everyday life of a person, who for the Western society constitutes the Other (Yusafzai & McCormick, 2018), but also the social hierarchy that marks the Other's society as well (ibid: 38, 40), along with a host of problems that make their lives even harder, such as war, poverty and natural disasters. As the characters get acquainted with the facts that shape their differently experienced realities, they start to acquire agency. In the first book, getting insight into the new political realities that shape their lives allows them to contextualize the events that take place around them and marks their decision to take a stand. In the second book, while Malala's activism had been initiated earlier than the establishment of the Taliban regime, during their rule she becomes more actively involved in criticizing them. These characters are agents of the ideas of compassion, humanness and solidarity, and the universalism of human rights, all of which stem from the belief in shared humanity.

Indeed, this form of narrative empathy that "aspire[s] to extend readers' sense of our shared humanity" is what Keen calls "broadcast strategic empathy", and it "calls upon every reader to feel with members of a group, by emphasizing our common vulnerabilities and hopes" (2006, p. 224). For Keen, this is a kind of strategic empathy that "deserves attention more nuanced than refusal of empathy as an impossible goal of representation" (ibid). Therefore, the two books converge in the fact that they can provide empathic connections for a deeper understanding of contemporary social and political realities. Nevertheless, these realities diverge in the fact that they are manifested in different contexts in the two books and for this reason they should also be discussed separately. The research questions that pertain to the purpose of this dissertation are:

1. How do the two stories cultivate critical empathy in the readers through the way that they handle issues of sameness and otherness?
2. How do the books expose the different social conditions and reveal power differences that shape the characters' cultural logics and lives?

Consequently, as regards the first research question, the findings will be discussed with reference to how sameness and otherness are constructed in terms of humanness. As for the second question, however, the findings will be discussed in terms of the way that the books engage the readers with the social and political realities that shape people's lives, to offer some insight into "the complex entanglements in which we are all implicated in sometimes surprising alignments" (Abu-Lughod, 2002, p. 784).

5.1.1 The Monsters of the Hill

In Androutsopoulou's book the two opposing groups are not constructed in terms of national identity but rather in terms of ideological difference (Akritopoulos, 2009). The first group is comprised of Olga and Irene's family and friends who are solidary towards the cultural other, whereas the second group consists of some neo-Nazi youngsters (ibid). These two opposing groups depict the social and ideological differences of people, who while living in the same society, are marked by a chasm in their values and understandings (ibid). On the one hand, it is the girls' families, for whom difference is central in their lives. Philip's family is a blended family, which reflects the writer's openness to plurality and to ideas such as "a multicultural society, the acceptance of foreigners, the denial of xenophobia, and the cultivation of trust and love among the different races, an unprejudiced stance towards them, and an understanding of the problems of the immigrant and refugees in Greece" (ibid). On the other hand, the group of the neo-Nazi youths is presented as "irritable, violent, unpredictable characters, people who lack morals and respect towards the society that they live in" (Kotopoulos et al, 2011, p. 137). On the part of the immigrants, however, it is only Mr. Dickon who represents them as a central character in the story (Kotopoulos et al, 2011). Being a hard-working man, who spends his day at university and works at night to make ends meet, he is contrasted to the Nazi mobsters, both in his handling of the Greek language as well as in civility (ibid). Dickon is given a chance to speak about his homeland, Nigeria, which is depicted as a land of diverse tribes, languages, religions, as well as full of contradictions; problems, such as poverty, hunger, social inequality, civil strife and terrible atrocities are some of the problems that Dickon recounts as reasons for a native to leave the country, in search of a new place with better life prospects (Petrovits-Androutsopoulou, 2017).

The fact that the writer shifts the focus of attention to the multiple characters through “variable focalization” reflects “the complexity of social situations and ideological conflicts that define human behavior” (Akritopoulos, 2009, para. 10). For all the emotional and confessional tone, with which the writer has Irene narrate the incidents that take place in the story, she manages to give an account of the facts, without being overly emotional (ibid). This is because the writer’s wish was to raise awareness on the new political realities that were beginning to form in the Greek society in the early 2000s (ibid). Tracing the history of Nazism, Androutsopoulou wishes to keep young people morally alert, against the corrosive impact that racism can have on young people (ibid). The stories of Miltos, who lacked his family’s support, and Anestis, who apparently joined the mob for different reasons than the rest of the mobsters, are cautionary tales of young people who may fall into the trap of fascism without actually meaning to. This, however, does not minimize the impact that the neo-Nazi atrocities can have on society at large. Hence, the death of Mr. Dickon symbolizes “the death of labor and hope”, the near death of Mr. Lefteris symbolizes “an assault on humanness and love”, while Olga and her family’s struggle against the monsters symbolizes a struggle for the defense of humanness and love (Akritopoulos, 2009, para. 12).

Androutsopoulou’s book stands as a warning for the resurgence of racism and fascism, which in the early 2000s was being bred on “[historical] oblivion, indifference and self-centeredness”, and which led to “a moral transformation of a society and brought to its foreground this aspect of intolerance in political life, [...] contiguous with totalitarianism” (Dede, 2015, para. 16). For Nicholas de Genova, however, the problem with racism in the Greek context is twofold. On the one hand, it is still the belief in the superiority of the white race- homogenized as Europeans- which treats Jews as an internal “corrosive” threat in terms of religion, and Muslims as an external “invasive” threat in terms of politics (2016, p. 82). On the other hand, it is “Europeanism” (ibid: 84), as a new form of nationalism, which makes for a new racist discourse for “the reactionary politics of misery and expanding precarity” that scapegoats migrants (ibid: 91). Greece has had to go through an economic crisis -a European crisis as well- and, running the risk of expulsion from the European Union, it has been compared to Niger, India, and Bangladesh on different occasions (ibid: 85). This subliminal fear of becoming reduced to the status of a ““brown”” or a ““black”” person has led the Greek neo-fascist gangs to “beating and breaking off “black” and “brown” bodies”, denying in this way a feared “disqualification from whiteness” (ibid). As “their own collective violence is a distressing enigma [...] they require an urgent explanation for it” by unleashing it against those who consider as subordinates (Balibar, 2014, p. 131). While Europe itself has been

experiencing a crisis of identity, it has rendered migrants -contemporary others- as the ““sub-products” and the means of production in a relentless process of identity formation” (Baumann, 2002, as cited in Christomati, 2018, p. 27).

Ultimately, the book turns young readers’ attention to contemporary social and political issues, conscientizes, and shows that action can take place in “the microcosm of our neighborhood, our school, our daily social interactions” (Dede, 2015, para. 20). The prerequisite for the transformation of society, nevertheless, lies within the capacity of its members “to gain experience and thorough understanding of its actual contradictions and impasses” (Kotopoulos, 2013, p. 2). Reading comparatively Androutsopoulou’s book (2017) with the book written by Yusafzai & McCormick (2018) can fill the gaps that regard the Other’s experience, which depicts some of the reasons that lead migrants to forced displacement, as well as offers some insight into global interconnections.

5.1.2 I Am Malala

The refugee crisis found Europe in the midst of a crisis of “prestige and prosperity”, which, according to de Genova, “entails a persistent conflation of migration, race and Muslim identity as relatively floating signifiers for the intrinsically contradictory mediation of the contemporary protracted postcolonial agony” (2016, p. 81). A new form of racism also took form in a discourse, which does not posit the superiority of any group of people over others, but it rather postulates the “harmfulness of abolishing frontiers” as well as “the incompatibility of life-styles and traditions” (Balibar, 2014, p. 133). This “culturization” of the racist discourse that accounts for political, social, and economic conflicts is employed to reduce “all sorts of structural problems to cultural and religious factors” (Kaya, 2015, p. 292). What is more, even though many European states have embraced an antiracist universalism, it presupposes secularism, one of the tenets of European civilization (de Genova, 2016). This is exclusionary for migrants of a different background, who are ultimately accused of “parochialism and fundamentalism” (ibid: 82). In light of all this, Malala’s memoir “reveals personal stories and insightful observations across the intersection of everyday life and the existing power structures” of the Swat Valley, in Pakistan, which has been in global spotlight for the insurgence and the atrocities of the Taliban movement, as well as for the having the West frame Islam as en masse fundamentalist (Buckley, 2015, p. 42).

More specifically, unlike the girls in Androutsopoulou’s book, who are fictional characters but, nevertheless, get actively engaged in the problems that their local community faces, Malala is a real person, whose story traces her activism, which has made her a global symbol

of bravery and resilience (Douglas, 2017). Although “a child’s ability to criticize the institutions that affect their everyday lives is often very limited” (ibid: 301), it is made clear that Malala comes from a family that has supported her activism. Her father’s ideals and her mother’s down-to-earthiness have largely contributed to furthering her ambitions. Throughout the book the reader is inducted into “vibrant cultures and societies, an abundance of strong-willed women, and kind, thoughtful men”, their “hospitality [...] oral traditions of poetry [...] love for knowledge [...] and the beauty and precarity of mountain societies” as well as their view of Islam “as a source of generosity and peace” (Khoja-Moolji, 2015, p. 549). Her classmates are also presented as joining most of her projects, “working to establish their rights within local frameworks and against domestic and global patriarchies” (ibid). On the other hand, the male figures that relate to Malala, such as the school bus driver, the doctor that saved her life, as well as some of her father’s friends that publicly denounce the Taliban are presented as “men who work for the betterment of their communities, including contesting the advances of the local Taliban-inspired militants” (ibid). In this way, as for the women, “the trope of the victimized Muslim woman waiting for a savior” is shattered, and as for the men, these images “strike at the heart of the ahistoricized and decontextualized figure of the violent, brown, Muslim man” (ibid).

On the other hand, the Taliban are presented as ““madmen””, an “irregularity” (ibid), a politico-religious movement, whose “specificity and complexity deserve an equally nuanced engagement” (ibid: 551), if we are to understand the specificity of the event of Malala’s shooting. Although Malala’s attention during the account of the events that lead to her shooting centers on the rise of the Taliban rule, as well as their deeds and warfare with the Pakistani Army, there is also, according to Khoja-Moolji, “ethnographic evidence that unfolds a story about an act of violence that is complicated and specific” (2016, p. 548). Throughout the narration, Malala criticizes the negligence of the Government towards the expansion of the Taliban from the neighboring Afghanistan to Pakistan and the Swat Valley, the inability of the police to fend off the Taliban upon entering the Swat Valley, as well as the reluctance of the Army to force the peace agreement that they signed with the Taliban on them (Yusafzai & McCormick, 2018). In the timeline of the most important events that marked the history of modern Pakistan, which is presented at the end of the book, there is information that concerns the American intervention in Afghanistan, which facilitated Islamization, as a way to halt the Soviets from advancing in the region (ibid: 222). There is also information about Pakistan emerging “in the global geopolitical arena as a military subcontractor” (Khoja-Moolji, 2015, p. 546). What is more, Malala constantly criticizes the Government and the Army throughout

the book, whose actions propelled the Taliban, and she also engages in criticizing the President of the United States on the issue of the drone strikes in Pakistan, which fuelled terrorism (Yusafzai & McCormick, 2018). Consequently, the contextualization and historicization of this political movement offers a more nuanced understanding of the intersectional causes of their violence and evades “the grafting of the crimes of particular gunmen onto entire populations and nations” (Khoja-Moolji, 2015, p. 546).

Moreover, Malala’s view of the Taliban is that they are a politico-religious entity that have been misled -due to their lack of education- and dehumanized -due to their misinterpretation of the ideas of Islam, as well as due to their frustration with their country’s governance (Ryder, 2015). As far as politics is concerned, Malala has made clear that since the earthquake of 2005, the Taliban have tried to gain political advantage over the Government, by providing relief to the devastated people, as well as by adopting orphaned children, who they later schooled in their religious schools (Yusafzai & McCormick, 2018). Taking advantage of the people’s discontent with the Government, she suggests that “Talibanization” was “the result of political manipulation, not inherent evil or fundamentally Islam” (Ryder, 2015, p. 183). As far as religion is concerned, Malala makes it clear that she is a devout Muslim, who, nonetheless, has made a much different reading of the Quran than the Taliban. Suggesting that there are “multiple understandings of orthopraxy” (Pemberton, 2015, p.26), she engages in a reading that many Islamic feminists have made so far; they have used “textual exegesis of the Quran to advocate for women’s rights” (ibid: 27). Therefore, “she challenges the idea that Islam is monolithic or that only mullahs have the power to define religious meaning”, and in this way, she “offers alternative readings of the Quran that are progressive on women’s issues”, such as education (Ryder, 2015, p. 182). In this way, she promotes a version of Islam that “respects human rights and democratic ideas and does not view it as fundamentally opposed to other religions” (Olesen, 2016, p. 322). She also renders the Taliban “uneducated and their edicts ignorant of the Quran”, as they have only had the chance to attend religious schools, where they were “indoctrinated by falsehoods” (Ryder, 2015, p. 182)

To amplify the meaning of her struggle for education and human rights, Malala rejects the idea of exacting revenge against the Taliban, as retribution for her shooting. She insists that she would not even raise a shoe against them, and she regrets not having the chance to meet her assailant in person and telling him that her cause was also meant for the women in his family (Yusafzai & McCormick, 2018). In this way, “Malala humanizes and even feminizes the Taliban in her attempt to dismantle the revenge narrative”, as she “positions her assailant within a web of women-daughters, wives, mothers-and turns the patriarchal reading upside

down” (Ryder, 2015, p. 180). Thus, there are multiple layers in her story that pertain to a range of themes that transcend the Taliban victim narrative (Aday & Waisbord, 2015); politics, terrorism, inequality, feminism, poverty, child labor, climate change are themes implicated in Malala’s story, even though her apparent cause is education for all. Especially on the topic of education, it is surprising for the reader to see no reference being made to any form of public schooling (Clark & Warhol, 2015). Still, even though “part of Malala’s project of resistance is resistance to the violence of the Taliban, [...] just as significant is her critique of narrow Western perceptions of Pakistan and its cultures” (Douglas, 2017, p. 304). Employing a universalistic inclusive discourse, she shatters the European version of Universalism, which is actually “one more militant particularism” (De Genova, 2016, p. 82). Ultimately, Malala’s story speaks for the need to recognize and respect differences “precisely as products of different histories, as expressions of different circumstances, and as manifestations of differently structured desires” (Abu Lughod, 2002, p. 787).

5.2 Limitations

According to Keen, the way that different readers respond to texts depends largely on their positionality, namely their “identities, situations, experiences, and temperaments” (2013). Consequently, the way that the texts can be received by the students relies not only on the texts themselves, but also on the way that the teacher will handle its meanings in classroom, as long as s/he sees Literature as a field, where socially significant meanings are produced and negotiated (Paschalidis, 2002) or as a field, which constitutes “part of the process of social change itself” (Williams 1989, p. 158, as cited in Paschalidis, 2002, p. 3). In order for the classroom to constitute a public space, where critical thinking and critical reflection can take place, teachers should assume the role of the intellectuals, who are seen “in terms of the ideological and political interests that structure the nature of the discourse, classroom social relations, and values that they legitimate in their teaching” (Giroux, 1988, p. 127, as cited in Hughes & Robertson, 2011, p. 34). When issues of social justice are discussed, critical literacies should be cultivated, which suggest that the texts cannot be explored in a moral vacuum, but they would rather “become sites for explicit conversations that take into account our shifting identities and make students aware of potential imbalances in agency and voice” (Stevens & Bean, 2007, p. 25, as cited in Hughes & Robertson, 2011, p. 34).

Along with critical literacies, there are also critical cultural literacies that are required to be cultivated in students; the use of multimodal texts, for instance, helps the students expand on the literary texts that bear cultural meanings (Paschalidis, 2002). Moreover, the “cultural

intertextuality” that accounts for the meanings that connect two apparently different texts, helps them gain more thorough insight into texts that interact with one another (ibid: 4). Finally, through the negotiation of the texts’ meanings, it is important for the teacher to allow for the students, as bearers of their own cultural and social experiences, to reflect on their subjectivities, so that they can build “a new, different subjectivity, not based on conformism, traditionalism, ethnocentric or Eurocentric narcissism, heterophobia, dominant social and political stereotypes, but on the ethics of pluralism and dialogue, on critical self-knowledge, on intercultural consciousness” (ibid: 3). A pedagogical framework conveying the cultural meanings that have been explored through the analysis of the two books is proposed, in order to address the issue of enabling these meanings to reach the students.

5.3 A Pedagogical Framework for Teaching for Critical Empathy

The framework is based on the principle of differentiated classroom teaching, which foregrounds discovery learning, through the pedagogical practice of group- work projects (Ministry of Education and Religious Affairs, 2014). Group-work projects, specifically, model society, as they allow for the interaction of the different members of the group that engage in interdisciplinary research (ibid). All the activities that are proposed in relation to the two books have been arranged to take place in three stages, namely the pre-reading stage, the while-reading stage, and the post-reading stage, each of which can take up as long as three months.

During the pre-reading stage, the students need cognitive and cultural input that pertains to the subject of the book (ibid). The discussion can be initiated by turning to students’ own experiences that relate to the subject (ibid). Short stories or multimodal texts can also be provided for contemplation and small assignments can be carried out on the same topic as well (ibid). More specifically, as for Androutsopoulou’s book, the teacher could ask the students to search for newspaper articles that discuss neo-Nazism. They could also start a discussion that concerns racist incidents that they have heard of, read of, or experienced themselves. They could also be asked to research the subject of racism, through a range of media and report on their findings. This involves tracing its history, different forms of racism and its different expressions, as well as its root causes. On the other hand, as regards Malala’s book, the video which traces Malala’s last day in school following the Taliban edict in 2009 could be projected in class, along with a video of her talk at the UN in 2013 after her

recuperation. The teacher can then have the students think of what may have happened in between these two moments in Malala's life. A discussion on the Taliban movement can also be initiated, so that the teacher can see what the students' perceptions of movement are. The teacher could also have the students research the Taliban movement and report on the ways that they are represented in the media. Alternatively, they could be asked to research Islam or the history of Pakistan in encyclopedias, in order to get factual information on both topics.

During the while-reading stage, the students can organize their reading in groups (ibid). They can arrange to read and engage in dealing with different parts of the book, until they have all read the whole of the book (ibid). During this stage the students should become accustomed with the cultural elements and the historicity of the text, the fact that there can be contradictory codes of behavior and values, and a range of approaches to the issues raised (ibid). A comparative study can also take place between books that raise similar questions, and dramatization is an optimal approach in order for the students to gain insight into the depths of the characters (ibid).

As concerns Androutsopoulou's book, the students can arrange two groups, the first of which could read the chapters where the story takes place, and the second of which could read the chapters where Irene reflects on the incidents that have taken place. The two groups can then compare the meanings that they have made out of their readings. What is more, each of the students can reflect on the feelings that he/she has experienced, write them down and then compare them to their classmates', and then start a discussion on the saddest incident in the story. The teacher can also have the students reflect on the social and political issues that are raised in the book, on the different lifestyles between the natives and the immigrants or on the different treatment of the immigrants, first on the part of their neighbors and then on the part of the Neo-Nazi group. Furthermore, videos can be projected concerning real life experiences of people in Greece that have been targeted by racists, as well as videos recounting the operations of neo-Nazi groups in Greece or even worldwide. There are also documentaries tracing the history of Nazism in Greece, which can be watched and then compared to the operation of the Ku Klux Klan, which is referred to in the book. Assignments can be set concerning life in Nigeria, so that the students get a better understanding of the reasons that would lead a person to leave this place. In addition, reflections on characters' specific traits could be encouraged, such as Mr. Lefteris', who is the only person in the book that has actually accepted the immigrants, or questions such as why people like Miltos and Anestis could join such a group could be discussed. Finally, parts of Anne Frank's diary could be

read, where the Nazi activity is portrayed through a different era. The question of why people have not learned from history's lessons could be addressed.

On the other hand, as concerns Malala's book, the purpose for Malala to write her memoir could be explored. It is important that the teacher turn students' attention to the other issues raised in the book as well. For this reason, the teacher could set assignments on poverty, lack of education, child labor and climate change, as they are depicted in the book and the role that they have also played in Malala's activism. They can also explore the reasons why Malala exerts such criticism on the Army and the Government of Pakistan. Furthermore, the students could also be asked to discuss the concept of the IDP, and research it as a contemporary phenomenon. They could also discuss the movement of the Taliban as a religious or a political project, as well as the different way that they see Islam, in contrast to the way that Malala sees it. Another interesting point would be to examine the reasons why there were so many teenagers participating in Sufi Muhammad's rally. What is more, they can compare Malala's diary entries with the parts that they have read from Anne Frank's diary and account for the ways that both girls describe their conditions during wartime. Finally, there is a documentary which traces Malala's story, filmed in 2015, in which Malala addresses indirectly the criticism that she has received as being manipulated by the West, and she also hints that her new life in Britain is not as good as it sounds. The students can watch this documentary and discuss the implications of the new life prospects on refugees.

During the post-reading stage, the students can create their own texts, presenting their feelings or perceptions, after they have reflected on the issues that were raised in the books (ibid). They can make individual or group presentations and create verbal or non-verbal artwork as well (ibid). More specifically, they can be assigned to write their own diary entries by putting themselves into the shoes of any of the people that were persecuted in either of the two stories. They could also record their biggest fear. Alternatively, they could write a diary entry, by imagining being themselves and being persecuted by people that represent an established totalitarian regime. Finally, they could discuss the commonalities between the two ideologies presented in the two books, as well as the commonalities between the protagonists' characters.

What is left to be discussed is the way that dramatization can be employed for the purpose of both approaching literary meanings and cultivating critical empathy as well. Dramatization helps us to explore social realities, gaining at the same time a better understanding of ourselves and of the world around us (ibid). The co-existence of the real and the imaginary world facilitate students' involvement and reflection, by having them deal with imaginary

problems that exist, however, in the real world (Mardas, 2016). Through dramatization students explore in a “holistic way”, by engaging the mind, their feelings and their senses, a dramatic character, and through this exploration, they gain a better understanding of their own and others’ identities (ibid: 47). The students familiarize themselves with different perspectives by both engaging in games of identification and distantiation from the characters; through identification they embrace new attitudes, whereas through distantiation they delve more deeply into their feelings, acquiring social skills (ibid). What is more, the dual corporeality that the students engage in when they assume a role satisfies the ‘as if’ condition that empathy requires. The activities that are proposed can be employed in the while and post-reading stages (Ministry of Education and Religious Affairs, 2014).

More specifically, “freeze frame” is a technique, in which body shapes and postures are used to represent a character, a feeling or an idea (ibid: 304). Students could be asked to choose a point in either of the stories that has had an impact on them and act it out. With the “role on the wall” technique, the outline of a body is drawn on a large sheet of paper, which is stuck onto the wall, and words or phrases describing the character are then written directly onto the drawing or stuck on with sticky notes (ibid). This technique could be employed for the description of Malala, Samuel or Mr. Dickon. Moreover, “touring” is a form of narration, about a place where the story unfolds (ibid). It could be employed and have the children talk about Swat Valley. What is more, the “interview” is an imaginary interview with one of the characters and it could have students interview the young Taliban that shot Malala and inquire about the reasons that made him want to kill her (ibid). In the same way, “phone communication” involves a telephone interview, which could address either Malala’s classmate, who was forced to stop school and get married, or the classmate that left her home secretly, in order to go to school without getting noticed (ibid). Furthermore, “TV show” regards a discussion that takes place in a TV show, where journalists, politicians, or other public figures participate (ibid). It could be enacted by discussing the neo-Nazi group’s deeds.

Another interesting technique is “hot seating”, which has a person interrogated by the students (ibid: 305). It could be employed by having Fritz or even an ex-Taliban interrogated. In addition, “a day in one’s life” enacts a day in one of the characters’ life and it could be used to depict a day in either Mr. or Mrs. Dickon’s life (ibid). “The mantle of the expert”, on the other hand, involves the creation of a fictional world where students assume the roles of experts in a designated field (ibid). They could take on the roles of experts and by forming two groups, the first could advocate wearing the hijab, whereas the second one could speak against such practice. “Ceremony”, moreover, depicting cultural values could be employed to describe

either a family meeting before the wedding in the first story, or a family meeting during a religious celebration in the second story (ibid). Furthermore, “narration” recounts a scene full of action that has made an impact on students but is, nevertheless, narrated and it can represent either the day of Malala’s shooting, or the day of Mr. Dickon’s death (ibid). Of course, “Flashback”, as the name suggests, refers to the past condition of one of the characters, and it would be interesting to explore Miltos’ life before he joined the Nazi mob (ibid).

In addition, “thought tracking” involves verbalizing the thoughts of a character at a specific point in the story (ibid). Olga’s thoughts the moment she opens her eyes and finds herself at the den would be interesting to find out. At the “conscience alley”, however, a person walks down an alleyway made by the group and listens to thoughts or advice, which may be contradictory (ibid). The students could be asked to explore Anestis’ thoughts before he decided to go against his fellow mobsters when he declined beating Samuel to death. “Perspective”, though, focuses on the point of view of the character talking about him/herself or others (ibid). It would be interesting to examine through this technique how her fellow classmates, the Taliban, or the media viewed Malala. Finally, with “Forum Theater”, a play or scene, usually indicating some kind of oppression, is shown twice. During the replay, any member of the audience is allowed to shout *Stop*, step forward and take the place of one of the oppressed characters, showing how they could change the situation to enable a different outcome (ibid: 306). The students could be asked to enact the scene of Samuel’s beating.

5.4 Concluding Remarks

As the purpose of this dissertation was to examine how otherness can be explored through critical empathy, the emphasis is not on the effect of narrative empathy on the readers for its sake, but rather on how these texts can comprise an opportunity for students to understand that “not only is it wrong to see history simplistically, in terms of a putative opposition between [cultures][...] but it is also strategically dangerous to accept [...] cultural opposition[s]” that will lead to constant conflict and to the perpetuation of ideologies, such as fascism and fundamentalism (Abu-Lughod, 2002, p. 788). These ideological contradictions that inform the world “will also be found to inform the fictional texts that are part of that world” (Sarland, 2005, p. 43). It is then the work of the teacher to familiarize the students with these contradictions and analyze how global and local forces intersect to form these contradictions (Riedner, 2015). A multifaceted analysis may ultimately reveal that “humans are social beings always raised in certain social and historical contexts and belonging to

particular communities that shape their desires and understandings of the world” (Abu Lughod, 2002, p. 786). Critical empathy, on the other hand, “continually reminds us that any knowledge of the self and others is always at best a careful and purposeful approximation of perspectives, situations, and experiences through the lens of the self” (Leake, 2015, p. 159).

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