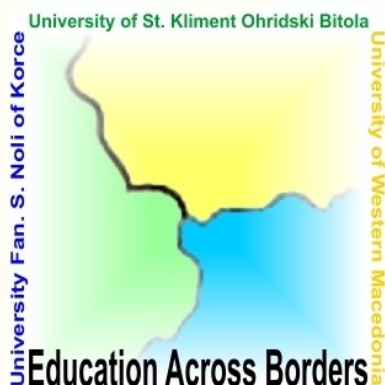


UNIVERSITY OF WESTERN MACEDONIA  
FACULTY OF EDUCATION



*1<sup>st</sup> International Conference*

**EDUCATION ACROSS BORDERS**

*Florina 5-7 October 2012*

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# CONFERENCE PROCEEDINGS

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**PREFECTURAL  
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**MUNICIPALITY OF  
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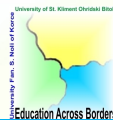
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## EDITOR'S INTRODUCTORY NOTE



I am pleased and honored to present the e-book edition of the 1st International Conference entitled: "**Education Across Borders**", held in Florina on October 5- 7, 2012, as part of the educational/scientific cooperation of the three neighbouring Faculties of Education:

- a. Florina Faculty of Education of the University of Western Macedonia (Greece)
- b. Korca Faculty of Education of Fan S. Noli University (Albania)
- c. Bitola Faculty of Education of St. Kliment Ohridski University (FYROM)

The conference was planned in 2011, after an exchange of visits by delegations of academic staff of the three institutions, with the purpose to establish harmonious neighboring relations and scientific cooperation, as well as to strengthen the bonds with neighboring universities aiming at the cross border scientific and cultural development.

During the conference, the syllabi of the Faculties of Education of the three Universities were presented, some scientific ideas and views were exchanged and suggestions were made about prospective collaboration at undergraduate and postgraduate level.

In the opening-day plenary, some selected papers related to cross-border educational cooperation were presented, while in the second day of the conference presentations and lectures as well as round tables were held, which covered the following thematic strands:

1. History and Culture
2. Information and Communications Technology
3. Language and Literature
4. Mathematics and Science
5. Pedagogy and Psychology

In total, 149 abstracts were submitted to the conference, having been prepared by 247 authors (155 authors from Greece, 43 from Albania and the 49 from FYROM). The total number of presented papers was 119, with 72 papers from Greece, 18 papers from Albania and 29 papers from FYROM.

Drawing attention to the successful outcomes of the conference that were achieved, we highlight the valuable opportunities provided with, for making future exchanges and collaborations between academics of the three Faculties of Education. In this context, the Korca Faculty of Education of Fan. S. Noli University will host the 2nd Conference, which will be held on October 2014.

It is my hope that this institution will be established and the targets, which were set, will be achieved.

*Prof. Charalampos. Lemonidis*  
*Dean of the Faculty Of Education*



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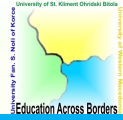
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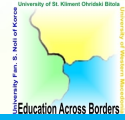
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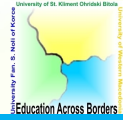
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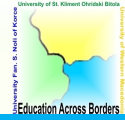




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## BORDERS AND REPRESENTATIONS OF HEROES WITH DISABILITIES IN THE BOOKS OF EV. TRIVIZAS

**Triantafyllos H. Kotopoulos**

Lecturer in Greek and Children Literature  
University of Western Macedonia – Greece  
[tkotopou@uowm.gr](mailto:tkotopou@uowm.gr)

**Eleni Solaki**

BA in Preschool Education  
University of Western Macedonia  
[eleni\\_sol@windowslive.com](mailto:eleni_sol@windowslive.com)

**Anastasia Alevriadou**

Associate Professor  
University of Western Macedonia  
[alevriadou@uowm.gr](mailto:alevriadou@uowm.gr)

**Andromachi Solaki**

MA student  
University of Western Macedonia  
[machisolaki@gmail.com](mailto:machisolaki@gmail.com)

### Abstract

The established power in Foucauldian terms allows us to analyze the “borders and representations of heroes with disabilities” in fairytales and children’s literature. In the field of health, a number of nursing educators and sociologists discussed a variety of topics relating to old age and nursing homes, the status of nurses as professionals, the conflict between medicine and midwifery, intellectual disability and sexuality, AIDS, the history of hygiene education as well as issues of public health and lifestyle. Just like gender, race and class, disability has become a standard analytical category in the historian’s tool chest nowadays. Up until now Paul Longmore and Lauri Umansky’s book ‘The New disability history: American perspectives’ (2001) has been still providing the most thoughtful introduction to this burgeoning field. This aspect is based on the social-constructivist approach of history and closely connected to the ongoing emancipatory processes of persons with disabilities all over the world. We use post-modernist philosophies and theories of history in order to deal with the problematic feature of ‘identity’ in current disability theory. This research focuses on the heroes with disabilities as they are represented in the stories for children (fairytales and children’s literature) written by Eugene Trivizas. The researching material consists of the books:

1. The bald hedgehog {O falakros skantzoxoiros} (1996). Athens: Kedros.
2. The little disappointed elephant {To paraponemeno elefantaki} (1996). Athens: Kedros.
3. The ill rooster {O sunaxomenos kokoras} (2002). Athens: Kedros.
4. The three fancy ribbons {Oi treis apokriatikes kordeles} (2002). Athens: Patakis.
5. Ildoyardos Sarapasnip (unpublished)
6. The pirates of the chimney {Oi peirates tis kaminadas} (1997). Athens: Psychogios.
7. The last black cat {H teleutaia mauri gata} (2001). Athens: Ellinika Grammata.

**Keywords:** *disability, children’s literature, Eugene Trivizas, borders, social acceptance*

## 1. Disabilities in children's literature

In Greek Children's Literature during the last decades we find several books with disabled heroes in leading roles or not (children or younger). Such references in the Greek Literature initially appear during the 19th and 20th century, possibly because the need for the rights of people with disabilities in society starts to be "unveiled", also combined with the distinct sensibility of writers<sup>1</sup>. Literature orders some image elements of disability through myths, stories and tales that circulate in a given historical and cultural period. The texts approaching disability issues help the reader and especially the young reader, to understand such matters in depth and multifacetedly. The special child and therefore, his special confrontation – treatment becomes the fictional material of literary narrative from 1980 and onwards. At these dates, there is a wider development in social processes, in new trends and ideas for the special child (Karakitsios, 2001:336).

From the Greek and foreign language studies, conclusively the following result:

- disabled heroes appear mostly with negative stereotypical views and prejudices,
- texts focus on what children can do, but not elements of their nature,
- the texts are sometimes abusive,
- parents and teachers admit that they neither know how to choose such books nor how to use them,
- personal perceptions, opinions, observations and experiences of writers on disability are presented<sup>2</sup>

It is recommended for authors who write for people with disabilities to know about the "movement of the disabled", as any other movement and present their literary experiences in order to give to the children as reading public the opportunity to understand disability as a condition (Keith 1994). Despite the declaration

of children with disabilities rights, the decrease in membership at institutions, the reduction of deaths and the change of attitude of the society, this is not manifested in children's books. There is a distinguished desire of authors to present issues that children or young people with disabilities face, but their approach in combination with a lack of knowledge or training about what disability is or how someone reacts and works with disability, restricts this writing, causing therefore, through unclear messages, pity and disgust. According to Cumberbatch & Negrine, Keith, Quicke, and Staunders (Britain, 2004), it results that, regardless the type of disability depicted in children's books, they appear to have some common characteristics which at the same time constitute the six pitfalls of fiction on disability:

- Representation of persons with disabilities as 'non-human' with either negative or positive connotations, as too say, "bad" or "good".
- Representation of persons with disabilities as "strange": The human dimension is not shown; however, the character is described with either negative or positive stereotypical images.
- The phenomenon of "secondary role": the character with a disability is neither the central character in the plot nor has a comprehensive development, but serves as a means of better understanding the disability of the central characters.
- Lack of precision and realism in the depiction of the disabled person and the state that he is in.
- Representation of people with disabilities as 'outsiders', as socially isolated and marginalized.
- The author fails to see a happy end, a full and proven life, as a possibility for a person with a disability.

The works of Eugene Trivizas are among the books of the last decades that attempted a different approach on perceptions of disability in literature by adopting modern concepts and presenting disability without prejudices and stereotypes. The internationally award-winning author and Professor of Criminology at the University of Reading, is distinguished with

<sup>1</sup> In our work, as in Greece generally accept disability definition of the World Health Organization (2002) according to which the disability is the result of organic or environmental causes that generate a set of barriers in important areas of life such as self-care, employment, education, entertainment and general social participation. From Paparidou Elena - Capstone (2012:10)

<sup>2</sup> Greek language studies: Papadatos, George (1992), Tasiopoulos, Vagelis (2006), Kotopoulos H., Triantafilos & Karakitsios, Andrew (2006), Karga, Stavroula (2008).

innovative literary conception. Several researchers of his work have noticed his subversive intent that distinguishes it<sup>3</sup>. The unconventionality expressed both in terms of content (e.g. reversals of these myths) and form (e.g. improper use of words). His books have a striking appeal both to children and adults, as the author himself stated that his works address not only children but adults who read the writings on children<sup>4</sup>. In other words, the goal is to "co-treat" child and parent.

## 2. Material and method analysis

At the beginning of this study, we defined the research on disabled characters in the works of Eugene Trivizas. We collected, studied and identified heroes with some form of disability in sixty-three (63) projects that appear in six (6) issued publications and one (1) unpublished. The identification and selection of projects was done with the help of the author himself, in a personal communication that we had with him<sup>5</sup>. Also, from the seven (7) projects used in this work, five (5) are fairy tales and two (2) are fictitious children's literature. As project selection criteria, we set:

1. The author of the works should exclusively be Eugene Trivizas.
2. The existence of one or more heroes that show some form of disability in starring roles or regional.

The method used for the analysis of our goals is a combination of content analysis with data from the theory of literature, most notably the literary theory of characters. This choice was dictated by the material of our research, which determined the form and content of categories and subcategories of the analysis framework that is classified. Content analysis, as defined and described by B. Berelson is a method of research used in the social sciences and allows the

systematic exploration of the text, analyzing it through the presence and frequency of specific terms, narratives or concept/ quantitative form but also looking for the characteristics of the subject matter/qualitative form (Berelson, 1971:116-117). The narratology allowed us to clarify the functional relationship of heroes with disabilities in the social environment, and psychological status at the individual level through specific literary narrative choices. In this research, the conceptual analysis unit was the theme and the test on its (novel).

### *The Bald Hedgehog*

The main character of the story is Ermolaos the Hedgehog. A comprehensive and dynamic character whose personality and habits are presented below. The character doesn't show any evidence of disability at the beginning, as his disability is not caused by nature but by other heroes. He is initially presented as a great, beautiful and spiny hedgehog, who is a regular and social "great, nice and prickly" person (p.5). Then, after waking from winter hibernation, in which they have stolen his thorns and realizes what has happened, he is presented in a very bad psychological state. The absence of thorns becomes immediately apparent. Feeling the void in his back, frightened, he doesn't recognize himself, he is crying bitterly, he believes he is into a disastrous mode, he cannot be treated. He is negative against what happens to him and does not seem to accept it "Ermolaos tossed out of bed feeling a gap in the back" (p.25), "What a disaster. Thousand bitter tears" (p.28). By solving the problem, the hero is now happy, proud and asks the other hedgehogs to look at his new acquisition "- Look! Look at me please!" (p.28).

During the realization and grieving on his problem no other hero appears and we cannot identify whether the hero with his disabilities is acceptable. He was helped by Mr. Manthos who is presented like a good-hearted man "Suddenly, by good luck Mr. Manthos passes by, the one with the cinnamon mustache and the golden heart", "I'll save you, my little bald hedgehog" (p.30). Ermolaos seems to be acceptable after solving his problem. Although he differs from the other hedgehogs, where instead of thorns on his back has straws, they accept him and give him the position of leader of all hedgehogs "And immediately they vote him ruler and leader" (p.33).

<sup>3</sup> Alexandra Zervos, "Eugene the parodist of our era drafee, or the adventures of words and texts", *Texts 6* (2007) <http://keimena.ece.uth.gr> (prosv. March 1, 2011) (hereinafter Zervos 2007), Alexander Akritopoulos, "the modern tale of ADO. Triviza: Fiction and reason," *Texts 6* (2007) <http://keimena.ece.uth.gr> (prosv. March 1, 2011), George Papantonakis, "Trivizas: Tales from the land of the lost kites" *Texts 6* (2007) <http://keimena.ece.uth.gr> (prosv. March 1, 2011) (at Papantonakis 2007).

<sup>4</sup> E.g. in an interview with journalist Lena Aroni at the show NET Diaries (May 2009).

<sup>5</sup> The communication performed on line in August 2011.

***The plaintive little elephant***

The hero with disability, Vladimiro is the main character of the story, which is an elephant with an oversized trunk. His mother punishes him by pulling his trunk, because of his misbehavior. He feels uncomfortable when other animals stumble in his big trunk. He is trying to cover his problem with funny ways, revealing in this way that he doesn't feel comfortable with himself and doesn't seem to accept his malformation "Vladimiro blushed with shame and folded his trunk like an accordion ..." (p.9). His weak personality is indicated with his decision to abandon his community. It's difficult for him to face the rejection, so he prefers to leave instead of facing it. Meeting Lito and helping her to pass the river, Vladimir finds a friend. His trunk, which everyone fooled him for until then, becomes a useful tool "he helped her pass and now they're friends" (p.17). He was protecting Lito and worked for her sake. This behavior may indicate the hero's fear at the possibility of losing his friend and thus, acts overprotective. A spherical hero who displays all the above elements is represented. However, stereotypes are detected to the logic of his presentation as there are some stereotypical attitudes, such as the attempt to hide the problem and the decision to leave the community. The hero's evolution and the fact that he was accepted make him also a dynamic character. Finally, the value of his oversized trunk and his size, becomes priceless when he saves the plane of Lito's father "- If it wasn't you, he said, I had to fall with my orange parachute" (p.22).

Lito was the first who accepted him and these two, became inseparable friends. Then her father understood that he is invaluable and asked him to stay with them. In the new residence where Vladimir lives, he is accepted by everyone. It is worth noting that the refusal of acceptance is given by the animals and the nearby growing up ground of the elephant. On the contrary, the acceptance and love of the hero is given by the human society, which is a new environment for him.

***The sick rooster***

Erikos is an impressive rooster, imposing in the appearance with a wonderful voice which lives in Delagratsia. He is a comprehensive and dynamic character, the specifics of whom unfold gradually through a type of an episodic plot (Kotopoulos -

Papantonakis 2011: 162-166). The hero's disability does not appear from the beginning. Instead, there is a highlight of his strong voice and consistency in work. Chickens are rushing to bring the doctor, once Erikos starts to lose his voice. A move that shows he was loved by other animals as well as by villagers. The dynamic hero defends his position, when he learns that he will be expelled from the village in order to be replaced with a younger and stronger rooster "- Don't do that to me, he begged. Let me stay "(p.28). Ashamed and very sad, he collects his things and leaves the village.

Erikos' problem concerned residents, disrupts their everyday lives and the mayor calls for an emergency council considering the situation crucial "The situation is critical. Erikos has hoarseness "(p.27). Despite the importance of his work, what they think as a first option is to dismiss and replace him with someone younger. Not only he is not being accepted, but society is trying to get rid of him without showing any effort to solve his problem, which directly affects the social structure and its basic functions "- We should fire him! The postman suggested. - Yes, fire him and hire a new dynamic rooster! "(p.27).The mayor was inexorable on his replacement regardless of his protests. The choice of Trivizas to select village's children to defend him with deeds to make him stay is not random. Those are who respect and accept his disability. Finally, even those who persecuted him before accept him back, after resolving his problem and being able to wake them up every morning.

***Three carnival ribbons***

The Gudun is an alien creature who finds shelter from persecution of the Gudun – eater, at Chara's home. It is a round character described as mischievous and getting always involved in adventures. It appears sad about the disabilities that it faces. It seems very sensitive and despaired because of its bad hearing which make it losing Chara's nice words "- Sighs. - Why? - Nothing! The Gudun sighed a dozen times, "" - How to hear with only an ear? How? "(p.6). Despite Chara's efforts to convince it that it is not so important having only one ear and no tail, it persists and wants to find a solution in any way. After the ear restoration, the Gudun is very happy. Excited about its new acquisition, it wants to try and exercise its hearing with many sounds

"The Gudun went crazy from its joy" (p.22). The sadness comes back when it remembers of its missing tail. Indeed, it feels falling into depression and hopes to have one like everyone "Around 4:00 p.m. he fell back into deep melancholy. It gathered in front of it a stack of tissues and started counting them "(p.28). It reappears stubborn and hurried to fulfill its desire. The problem was solved with the three carnival ribbons used as tail, making it happy. The mood changes and the solved problems, reveal the evolution of the hero making it dynamic. The happy Gudun, boasts its colored tail in the mirror "The Gudun was very happy. Every five minutes he looked in the mirror and spent the rest of the day chasing its tail "(p.34).

The only character who interacts essentially with Gudun is Chara. Chara has a positive view of the problems and tries to make him feel miles better by diminishing his disabilities which the Gudun takes to heart "- I do not also have a tail, Chara consoled it, but I do not count tissues. Besides, tails are no longer in fashion "(p.28). She tries to console him about the tail saying that not everyone has a tail and that it doesn't need one. At the end she carries out again its desire. We observe Chara facing the hero with disabilities with care and love. She tries to ameliorate its mood in order to palliate his misery.

### ***Ilduardos Sarapasnip***

In this fairytale the character with disabilities, Ilduardos Sarapasnip is not the main character, but the baby which the protagonist stork commits himself to deliver to a poor family in his first assignment. He's a flat character as we aren't given enough information about his personality and attitude. The information about Ildouardo are few and only at the end he appears as a kind-hearted, smart and successful doctor in wheelbarrow. "He saw someone entering the igloo sitting in an armchair on wheels wrapped in furs." On the other hand, Flapa - Flup, the protagonist of the story, is a stork carrying Ilduardo to his family when he was a baby, who also risks becoming disabled by losing his legs. "One of your feet is completely frozen. I fear that it will be lost, maybe the other also." In contrast with Ildouardo, Flapa - Flup is a dynamic character who evolves, develops and changes his stereotypical attitudes and perceptions about disability that he had at the

beginning of the story. He considers the child as nothing and believes that it is better to die than to live without being able to walk which can also make his parents feel sad "- Are you crazy? You will throw the baby in the sea to have a bath? He will drown if you drop him. - Well, isn't it better? - What is better? - To drown. You said that he will be unable to walk well, maybe not at all ... - And this is a reason to throw him in the sea? - So I say, not to disappoint his parents. «The idea is clear that disability makes people useless, unable to offer to society and their surroundings and make them upset and troubled. Even when the experienced stork says that every baby is precious, he appears again negative, unable to imagine how it is possible for a disabled baby sometimes to be useful. Many years later, after having delivered his last baby the Flapa – Flup falls into a bad blizzard, loses consciousness and wakes up after days with frozen feet. He cannot believe that he risked losing his legs, cannot imagine what will happen, he prays not to lose at least one of his legs and reaches the doctor with the saving liniment as soon as possible "- My feet? - Yes. – Can I lose only the one ... ? Us storks can be standing on one foot. But if I lose both ... What will I become, my God ... What can I do?". When he learns that the doctor is Ilduardos, he realizes his mistake years ago and he realizes that every baby is precious and useful. We observe an attitude change towards disability after the risk incurred and the cure of a disabled highly-regarded doctor.

Ilduardos is being treated with prejudice by Flapa – Flup. He considers that his disability will cause misery to him and his family. It's impossible for him to imagine that disability does not exclude people from life. Others who associate with Ilduardo have a completely different attitude. The more experienced stork, the Flip - Flop, says to Flapa – Flup that everyone is important "Every baby is precious! More valuable than you can imagine ... - I try to imagine, but I cannot." Based on this, we observe a teaching tone in which everyone should be accepted in any form of disability even if it faces how different he might be. The fact that the disabled hero appears after many years as a successful doctor who saves lives, proving that disability is not an obstacle to evolution and not excluded from education and work.



***Pirates of the chimney***

The disabled character is the pirate Patsoupe, having a starring role and the disability he is facing is the lack of the right palm. He is a dynamic character who at the end of the book changes behavior and attitude. A rusty hook replaces the part of the missing hand. He appears as a despicable pirate, short and chubby. "The other short, chubby, with shrimp eyes and cheeks, wore boots from dogfish leather with red buckles from cuttlefish bone and instead of a right hand, he had a rusty hook" (p.23). He seems subordinate to another pirate, the Kordone, as the second is the leader, the one who plans the robbery, gives instructions for their implementation, while Patsoupe simply performs. He expresses ridiculous questions continuously, indicating his naivety, which is enhanced by the lack of basic numeracy "Doctor, I'm not good at counting. To be honest, I do not know to count more than six. - Six, why six? - My fingers are five and a hook...six "(p.38). The hero uses the hook to replace some functions of the palm. Counting it as a normal part of the hand after showing characteristics of a healthy portion "... Patsoupe asked snatching with the hook a chunk pirate burger ..." (p.26), "- Here. The hook is hurting me" (p.37).

The social environment of the disabled Patsoupe does not pay much attention to the hook and we don't find any reference to him by another hero. The racist behavior towards him is due to his naivety and lack of basic knowledge.

***The last black cat***

In this particular work, though there are several references to characters that have some form of disability, those who are most involved in the story and being disabled, are the lady - Rini and the dwarves. Lady - Rini is a flat character who helps in the development of the story and there are only a few details for her. She is an elderly woman, facing trouble with her leg "... An old kindly lady with wrinkly face, limping a bit at the right foot..." (p.174). Lady - Rini lived in a slum, worked wherever she could, loved animals and especially cats. She had lost her husband and her children in an earthquake and people treated her like a crazy, inferior, strange woman "Other people thought lady - Rini peculiar and crazy and they smiled with condescension, when they saw her feeding her cats" (p.175). During the plot, she appears bold and courageous to protect and

help the cats confronted by a ruthless furrier. On the other hand, the three dwarves are presented with a very bad character. They are also flat characters and there are presented only a few of their features. They worked under the ruthless furrier. There wasn't anything visible to their faces except their eyes. Being unsympathetic and malicious, they are torturing and scraping the cats "They say that they enjoy torturing cats, to scrape them alive" (s.324). Lady - Rini is faced by the society like a strange, inferior woman who had lost her mind. They considered the love and care she showed in cats, that it is intertwined with the lost sense. However, this behavior is most likely to come from the view that she had lost her mind and not because of her disability "... and then she had lost her sense" (s.175). We have no data towards on the attitude of the dwarves' social environment. Despite the fact that they do only very cruel and heartless acts, they are placed in this context.

**3. Conclusion**

In Triviza's books with disabled heroes, the disabled character is at the same time the main character in three of his seven works, in which there are eight characters in total. At the rest, they have minor roles and assist in the development of the story. It is worth noting, that all three main characters are animals. In the works that the character with disabilities isn't the protagonist, he is a human. The characters mostly belong to the male gender. In six of eight cases the heroes are male, only in one case the hero is a woman and finally in the case of Gudun although it's an alien creature, it becomes distinct from the context that is a male hero.

Regarding the status of heroes in society and their acceptance, the findings are very interesting. In five of the eight cases, the characters with disabilities are not accepted by the society. Of these five heroes, only three are accepted at the end and only after they have restored their problem. The heroes with disabilities are accepted from the beginning only in three cases. Ilduardos Sarapasnip, at the homonym book, although he is facing the racist behavior of the young Flapa - Floup, becomes an acceptable character in the society where he lives and works as a doctor. The pirate Patsoupe at "The Pirates of the chimney" confronts racism in a small extent but due to his naivety it is not

about his disability. The Gudun, at "The three fancy ribbons" is not facing any racist behavior or any kind of exclusion. Social exclusion seems inextricably linked to the way that the psychology of the hero is shaped.

The starring characters are all spherical and dynamic. The author reveals most of their features as the story progresses, and shows them in changing and evolving. The reader can create an integrated view of the hero through the elements of their personality, attitudes and behaviors which come out. Three of five heroes who have minor roles are flat characters and the reader knows only a little about them. These characters have little or no verbal appearance at the works. The only hero that is exclusively dynamic and seems to evolve, to change opinions and behaviors is Patsoupe at the "Pirates of the chimney." We have the appearance of stereotypical attitudes towards disability by an also disabled character.

It should be noted that all the above characteristics of disabled heroes, filtered through the basic element of the Trivizas' style, humor (especially stylistic humor / register humor)<sup>6</sup>, promote reading enjoyment, while expressing their author's unconventional mood. Modern textual practices familiar to children through concrete projects contribute to the development of communication skills that are needed, while at the same time removing the arid priggery approaches. The didactic messages of projects are studied; inevitably most often in literature for children, they are given by way of comical and humorous reference through fictional concoctions with bold and unexpected developments. In contrast with the author's view, that is not his intention (interviewed on Lena's Aroni show at NET channel Calendars, 2009) to submit specific ideological-political concerns, but to delight the reader through the depiction of humorous incidents and use of language, we find that the use of stylistic humor performs inevitably ideological role (Stamou 2012: 302), and cultivates a critical attitude towards society and its problems. Behind the attractive story plot and humorous twists, fear and bigotry are discarded and serious social issues are affected. The struggle between good

and evil and the elimination of stereotypes that prevail in the texts, prepare the young reader to accept the otherness, which is an immediate challenge of today's reality. The "reading" of the comprehensive tables of our research reflects a pragmatic way about the disability issues, how Trivizas neither mimics nor accurately represents reality. He does something more important. He signifies through polyphony (Bakhtin, 1981), i.e. the simultaneous existence of different perspectives or voices, which make up a new social and ideological backgrounds. The "voices" in those children's books are Trivizas's multidimensional characters which impress the voice of the author to the diverse perspectives and reflect the social and ideological position toward things and its moral messages stripped from any didacticism. At the same time, the coexistence of different characters coming from different worlds, those of animals, children, good and evil, intertwines a text where they act and being heard voices from different social and stylistic perspectives.

<sup>6</sup> Salvatore Attardo, *Humorous Texts: A Semantic and Pragmatic Analysis*, Berlin Mouton de Gruyter, 2001 (at Attardo 2001).

## 4. Pivot tables

**Table 1: Hero's elements**

Title	Main Character	Human	Animal	Other	Male	Female	Problem restitution
The bald hedgehog	✓		✓		✓		✓
The plaintive little elephant	✓		✓		✓		
The sick rooster	✓		✓		✓		✓
Three carnival ribbons				✓	✓		✓
Ilduardos Sarapasnip		✓			✓		
Pirates of the chimney		✓			✓		
The last black cat (lady - Rini)		✓				✓	
The last black cat (dwarfs)		✓			✓		

**Table 2: Frame of society**

Title	Social isolation	Social acceptance	Finally social acceptance	Disadvantageous position
The bald hedgehog	✓		✓	
The plaintive little elephant	✓		✓	✓
The sick rooster	✓		✓	
Three carnival ribbons		✓		
Ilduardos Sarapasnip		✓		
Pirates of the chimney		✓		✓
The last black cat (lady - Rini)	✓			✓
The last black cat (dwarfs)	✓			

**Table 3: Hero's psychological profile**

Title	Bad mood	Mood amelioration	Without psychological delineation	Running tendencies
The bald hedgehog	✓	✓		
The plaintive little elephant	✓	✓		✓
The sick rooster	✓	✓		✓
Three carnival ribbons	✓	✓		
Ilduardos Sarapasnip			✓	
Pirates of the chimney			✓	
The last black cat (lady - Rini)			✓	
The last black cat (dwarfs)			✓	

**Table 4: Type of characters**

Title	Flat	Round	Static	Dynamic	Stereotypical	Foil
The bald hedgehog		✓		✓		
The plaintive little elephant		✓		✓	✓	
The sick rooster		✓		✓		
Three carnival ribbons		✓		✓		
Ilduardos Sarapasnip	✓					
Pirates of the chimney				✓		
The last black cat (lady - Rini)	✓					
The last black cat (dwarfs)	✓					

Table 5: Hero's speech

Title	Small verbal appearance	Zero verbal appearance	Casual speech	Gentle accent	Rude accent	Conventional accent
The bald hedgehog	✓					✓
The plaintive little elephant	✓					✓
The sick rooster				✓		✓
Three carnival ribbons			✓		✓	
Ilduardos Sarapasnip		✓				
Pirates of the chimney			✓		✓	
The last black cat (lady - Rini)	✓			✓		
The last black cat (dwarfs)	✓		✓		✓	

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