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FOREWORD

Every event – be it scientific, or not – has its own history, its own life. A special part within its existence plays the syntagm *its life after life*, namely what remains of it after it is consumed. And this is, or could be, the seed and substance for a better or more useful next event.

ISINI is – at the end of 2007 – a 19 year-old/ young organization with its ups and downs, with happy hours and sad days. Born on the land of liberty and hope, it is globally meant to inter-connect people and to help them inter-communicate and inter-act. Let me say something about its name: **International Society for Intercommunication of New Ideas**.

My interpretation could be indeed a bit different from that of the founding father, Anghel N. Rugina, who decided to found this organization in the years of the Cold War, of the "real politik" and of the fight against the Communist dictatorships. The ethnic nations were the most accepted (sometimes excessively adored) forms of social organization. That is (probably) why this organization is considered an inter-national one, because it was built to create bridges between and among nations, not necessary between or among individuals, universities or other organizations. But the globalizing process does not forgive anyone and this planetary process has been the real trend for some decades. In my opinion, not inter-nationalizing but globalizing/ localizing is actually to be studied and analyzed by scholars[1]. So, by "international" I mean transnational and global realities. Science has no homeland, or the homeland of any science is humankind and the Planet named Earth...

The core term of ISINI is "intercommunication", i.e. any conflict may be internalized and calmed down by real (not mimetic and egotistic) communication. The products of science are to be put in common and to be used as a competitive advantage by those who know how....But what are we actually communicating? Ideas! More exactly New Ideas! More scientific methods, more suggestions to improve not only the profit level, but the level of daily living as well. These new ideas are not to be confined to economic, econometric, financial or monetary issues. As a matter of fact, Rugina wrote about „*The Road to a Third Revolution in Economic, Financial, Social, Ethical, Logical and Political Thinking*" [1] published at the end of the last century (Rugina, 1998). In 2000, International Journal of Social Economics [2] published another work of Rugina, namely „*To any Future Study in <Integrated Logic> and a more Comprehensive Methodology for the Unification of All Sciences, Natural and Social: An Orientation Table for Economics and any other Science and Its Application in Theory and Practice*" (Rugina, 2000). It clearly comes out Rugina's inter and transdisciplinary approach and, personally, I think it is our duty to respect and go on this track of a great importance for the future of science and of humankind. This "scientific ecumenism" (or better, ecumenism applied to science) should be carefully prepared since these very days.

In this respect, my new vision called End-Means Methodology (for short EMMY – more on it in my article in this book) has similar integrative, humanistic, triadic, holistic,

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[1] I do not say "by specialists" just because disciplinary and sub-disciplinary specialization is no longer the desired trend nowadays. Transdisciplinarity in science is the same thing as transnationality is in the economic and political global life. Of course, this is not the last possible trend, but I think it is very useful for human knowledge at this very beginning of a new millenium.

transdisciplinary, trans/ postmodern and educational features. As a consequence, the 9th ISINI Conference enlarged a bit its scope (in comparison with some previous ones) and included a special and very successful section on Cultural Studies. It is hoped that future conferences will include also medical or military matters, cognitive studies, peace keeping and ecology, semiotic and logical studies, etc. I may say that a good economist is not the one who is only an economist. It is true that some financial and accountancy specialists felt scared and considered that ISINI is a too large hat for them. It seems to be true and clear that the unification policy in science is not for all, but only for those who can perceive its usefulness and are able to make it. ISINI will promote this ecumenic attitude, and its name may already be linked by this new phase in the scientific research[2]. In these days when Experiential Economy[3] is gaining a larger and larger audience, it is of great help to mention to those interested that EMMY lays an emphasis on emotions/ feeling & sensing as the middle term of the triadic definition of human action.

As about the 9th ISINI Conference held in Bacau, Romania, at George Bacovia University, it is already history and well integrated with the previous conferences. This conference was opened by Acad. Mugur Isarescu, the Governor of the National Bank of Romania (NBR) who demonstrated a real integrative approach putting financial and monetary policy into daily practice and doing scientific research at an exemplary level of competence. And this is not only my opinion but also of some famous financial people, ISINI members whose papers are in this volume. But sometimes a very great success has its dark side. Isarescu's oral presentation was based on 74 Power Point slides, and the speach included many other new ideas. To put aside some of them would lack the readers the richness of the Isarescian thinking. That is why I decided not to include his contribution in this volume, but to publish it in a special issue that is now being prepared. This one shall follow the 9th ISINI Proceedings and reach the readers' attention and appraisal.

It is worth mentioning that the Governor is a close friend and admirer of Rugina, at least for a historical reason: Rugina began his activity as a public servant at NBR during the War. But there are also sound scientific reasons to be evoked as a motivation for considering Rugina as one of the most important thinkers of our times. Not only in economic and financial matters, but also in social institutions, scientific methodology and education policy.

The next ISINI Conference will be organized by our new President for 2007 – 2009, Prof Eiji Furuyama, in Japan, but the high expenses for organizing a conference in Tokyo determined the General Assembly meeting to decide to organize it in Bucharest, Romania. In this respect, the Governor Mugur Isarescu promised all his help to organize a jubiliary Xth ISINI Conference at the Romanian Banking Institute (in Bucharest) in 2009.

Because the Governor's staff got involved in supplying us with tehnical devices and qualified interpreters, it is my moral duty to mention here some of them. There is another reason to mention their names as well: they will be involved in organizing the next jubiliary ISINI Conference... So, please do remember these names: the Governer's counselors Adrian Vasilescu and Lucian Croitoru, as well as high bank officials such as: Romulus Palade, Mugur Tolici, Adrian Mate, Dumitru Ratoiu and others.

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[2] Just an example taken from the non-ISINI world: Jan C. Heller, Ph.D., is a System Director, Ethics and Theology, for Providence Health & Services. Dr. Heller holds an AB in Chemistry, *cum laude*, from the King's College and a Master of Divinity from Princeton Theological Seminary. He received his Ph.D. in Ethics and Society from Emory University. I personally know people making studies in neurotheology, in neurofinance and neurophysiology. Bioeconomics, biopolitics and bioethics are already subjects to be studied in universities.

[3] The Experience Economy [Boswijk et al, 2007] is a quite concrete application of EMMY. All history of economic ideas could be easily presented and understood by using the triadic approach called EMMY.

More names are to be mentioned from the local organizers and I am doing it with great pleasure and with my warm thanks to all of them. My colleagues from George Bacovia University had their own (big) roles in the mechanics of the Conference. Prof Toader Gherasim, the rector of the university accepted to use the entire logistics our university has in order to have a succcessful conference, prof dr Dumitru Bontas together with lecturer Viorica Cisca directly got involved in collecting the necessary sponsorship to offer our guests the highest conditions for conference and for the final trip. The list of sponsors is published in the Proceedings. Sorinel Novac, the administrative director of the university had a huge organizational task, and was helped by lecturers Nicoleta Botez, Angelica Cobzaru, Mihaela Vasiloaia and others. The webdesigner of the ISINI web page, lecturer Radu Bucsa and the designer of ISINI's logo, lecturer Radu Bilba deserve our sincere thanks. Last but not least, I would like to thank our colleagues (Doina Cmeciu, Camelia Cmeciu, Nadia Morăraşu) from the University of Bacău, Faculty of Letters for the handling of the *Cultural Studies* section. A special mention goes to Camelia Cmeciu who helped the intercommunication process of the 9th ISINI Conference be a fluent and pleasant one.

I wish the readers of the 9th ISINI Proceedings a pleasant and useful reading, a fruitful research and a successful presence at our next ISINI Conference.

Liviu Drugus
president of ISINI 2005 – 2007
vicepresident of ISINI 2007 - 2009

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Comparative Approach of Literary Representations of the *Other* in the Post-War Modern Greek Prose. The Example of Jews and Albanians of Thessaloniki

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Abstract: The Balkans seems to be an area where extreme national discourses have played a devastating role throughout the centuries. For this reason it is important to explore the specific nature of the various "Balkan national collective we's" as we enter a period of time where the old "monoethinic and monocultural selves" seem to disappear and a transformation into a multicultural society seems to be generated. Our research consists in collecting, elaborating and comparing the elements which distinguish the multifaceted role of the national "other" in the Greece of the 20th century through post-war literary work.

As elements of comparison we selected the Jewish literary heroes from the second world war period and the corresponding Albanians of the last 15 years in the post-war prose of Thessaloniki's writers. Multicultural Thessaloniki is the decisive point of comparison, because it constitutes not only the literary space of representation of the Jews' drama during the period of German domination in Greece, but also the space of accepting the economically motivated immigrants from Albania. Despite the fundamental differences concerning the quality of the settling down of the two ethnic groups in the same geographic region, exceptional interest presents both the literary depiction of their fright and the image of the "other", which are analysed against the stereotype literary treatment. The objective of our research imposed the use of *context analysis* and of *cultural iconology* combined with principles of *the narrative theory*, the main method of reading and approaching the texts.

Introduction

The human sciences, approaching the social and the historical reality in an inter-scientific way, have discovered new paths and views in the exploration of the social interactions. In this new framework the external urban environment surpasses its geometrical and technical boundaries and constitutes a material registration of the characteristics, of the restrictions and of the controversies of the social and cultural function and hierarchy at a certain space and time. At this certain time and space there is a significant change evolving in the society throughout Greece. The country, since the decade of the 90s, has been transformed from a place of migration export into a country of migration import. This is also true for the main field of our research, the historical city of Thessaloniki, a traditional place of interculturality for significant periods of its history. Yet, in our paper we will not concentrate exclusively on the case of Thessaloniki, but we will search the ways in which the other is represented in the modern Greek city in general.

Thessaloniki, the capital of the Greek part of Macedonia and the centre of the North Greek territory, shaped its "New Western European" image in the second half of the 20th century. Following unverified rhythms of development in the new historical circumstances, it became a large city that attracted the national, and in some cases the international, interest for many reasons. That face, which begins in the Hellenistic era and presents an unbroken continuity until our days, shows us that in periods of peak or of fall, Thessaloniki did not function only as a financial centre, but also as a centre of forming religious aspects and political ideologies. Thessaloniki, even today up to a point, is a cross-road between East and West, North and South. But, at the same time, as a city "of the border" in a world were "localism" and nationalism waken as the other side of globalisation, it gestates understandable yet not less obtrusive nationalistic charges. This position of the city was the main reason for its multi-disturbed life.

1. The space as a field of social interaction

The material space, the space of the objective reality in which the human activity is achieved and transformed, constitutes a multidimensional field not only of research for the human sciences, but also a field of interaction between the individual and his/her material and social-cultural environment. At the same time through the exploration of such notions like the "personal space" and "life space", it was argued that the social relationships articulate around solidarities which have to do with the factors of behaviour and of space, based either on the individual or on the interpersonal relationships. From this point of view the material space is marked out as a regulator of the social relations, formed with emotional and cultural factors and connected with a way of life and with the values of a certain society which have an influence on it.

Those approaches accent that the material space is a composition and a multi-interacted reality. This way it becomes clear that the field of every day life is made both from the material elements and aggregations (products of the human activity and culture) and with the natural elements. Thus it can operate not only as a field of practices and actions where we can express our emotions and structure our experiences, but also as a field of communications and interactions (Karasavvidou, 2001). In this framework particular emphasis was placed on certain concepts, related to the articulation of the relationships between the "individual-group-material environment". Especially with reference to the behavioural studies about the mastery of the territory – as a piece of the of the material environment which was occupied by a certain group or (in microstructure) by an individual – as well as its advocacy from the intruders (individuals or groups) whom asserted in a symbolic or real way the relation between the material space and the person was proven to constitute a basic factor of communicative procedures. Consequently, the current trends of the social and human sciences have pointed that the material environment must not be

considered only as the external environment of the human activity. On the contrary, its geometrical characteristics are invested with subjective and social factors which represent the cultural values of a certain society and the social status in general. That means that town planning on an architectural level expresses the strengths, the conflicts and the equilibrium between social forces in the internal life of a society. Through these operations the external space transcends its geometrical and technical frames, constituting a material registration of the characteristics, of the restrictions and of the controversies of the social and of the cultural function, of the power games and of the hierarchy at a certain space and time. In other words, the material space is a subject of the human society that expresses the values and the social interactions along with the power relations.

This procedure grows in two parallel directions:

a) at the level of the production and the dispositions of the material environment which refers to the financial, social and cultural givens of a society, and

b) at the level of the way in which it is used both by individuals and groups which live in it. Here, socio-psychological factors, such as the networks of the social relations, the needs, the expectations, the value systems and the social models (mostly the ones of social power and administration which we will examine), obtain great significance. Yet of all the buildings and the elements of an urban environment, for certain socio-psychological reasons which we will examine, the places which centralize those ascriptions more than all the others, are the buildings that have been related either to religious worship, or with the administration of the social power, playing, this way, a major part in the formation of culture (Karasavvidou, 2001).

2. The ideological city map

The urban environment is a multidimensional level that expresses the complexion of the human activity in the post industrial world, and which creates an organised yet chaotic field of social interactions. But despite its chaos, in any kind of structured environment, the human activity has created some trademarks, well known in architecture as "flagships", aiming to denote the values and the expressions of a particular way of life, and, thus, of a certain social structure. The cognitive importance of flagships can be pointed by the fact that a specific characteristic of the knowledge of the field is the use of significant points of the environment as reference points (Sadalla, Burroughs and Staplin, 1980). In the urban environment the most significant irritations are related to central areas and are represented in buildings that symbolise religion and social administration. Planning critics of the 90's like Sennet (2003) and Klosterman (2003) questioned the logic of the neutral space as an ideological rationalisation that fails to recognise the material condition and the historical and political forces that formed it. Researchers like Ritzdorf (2003) and Fainstein (1990) pointed the sex differences in spatial use. And Harvey (1978), through critical analysis, argued that the most important social activity in space is the one which contributes to its own reproduction and thus to the reproduction of hierarchy.

In the previous years researchers accent the multidimensional character of the space at the level of intervention in the formation of identity. Chombart de Lauwe (1975), through a procedure of social ethnology and social psychology, distinguishes 3 kinds of space: **a)** The *"space-object"* (meaning the material reality), **b)** The *"space-representation"* which is determined by the symbols and the signs that permit the individual to represent cognitively the space object, and **c)** The *"space action"*, which is referred into the "space object" yet approaches it as the field of the human action.

The basic instrument in this procedure is the mental representation that plays a significant role to the structure of the relationships between a person and the material space. The mental representation is the psychological mechanism that recomposes the reality with which the person comes in contact. At the same time representation is the result of the function of this mechanism. We can find certain examples of this procedure in

the school classes where the placing of the tutorial chair above God's picture and at a higher level than the pupils' desks submits the ideology of the teacher's authority that, in its turn, - as a fixed role in the frame of the educational system - is an expression of social authority. Cassirer (1989) distinguishes an *"organic space of action"*, that is a psychological and symbolic space which underlies in the semantic handling of the language. Thereby the readings of the space are invested with psychological and social factors that form our self-image and our consciousness of the world.

3. Objectives, prerequisites and method of research

Having the study of the representations as an important field of the social and anthropologic research, Breadsley (1989) offers a model of comprehending the social operations and the relations of power. The literary production, that has to do with the reality and with the notion of inter-culturality, is filled with various social, cultural and psychological connotations. This is justified because within the nation-state and its literature, the "other" was charged with all the miscellaneous societal and metaphysical notions that contributed to "the manifestations of the other which so powerfully shape the narrative of the self". Thus, the attitudes related to the "other" do not reflect only the objective reality, but also the ways the social subject perceives it, something that has obligatorily a lot of psychological parameters.

In the realm of fiction in Greece, the representation and elaboration of the different is directly related to the problems concerning the function and the engagement of such literary types by the reader, as well as by the general attitude, disposition and philosophy of the society as a whole. However, since the early 90s, evolving around the theme of individuals' migration course and life is sharply and promptly developed, as the Greek society started being really interested in the immigrant and started changing its attitude and ideology; while, at the same time, in the field of Education, special implementation and education programs started being systematically applied.

The term *literary city* constitutes the second axis of the present study where the ways and the practices with which the real city is represented in the texts are actually examined (Tsirimokou 1988). These literary cities are not identified with historical cities. The textual city constitutes a notional place, which is in a deep conflict with time – the dominant convention of contemporary society (Lehan 1998, Mitterand 1980). This paper aims initially to investigate the connections between the socio-psychological dimensions of the actual city and the representations of the "other" in the literary city. In doing that we attempt to trace and compare the "routes" and actions that the minority and majority follow within the literary city, investigating whether and to what extent these express isolation or inclusion practices and feelings, as well as examining the ways in which all these elements are recorded in the texts. The term "routes" is not considered in a limited and univocal sense – in the exclusive interpretations of the literary trips around the streets of the city – but rather in a predicative way of his/ her participation in any social, political and cultural events held within the urban environment (Zoran 1984, Sansot 1984).

On a second level, we are to trace the writers' "linguistic" choices, their peculiar punctuation and spelling, as well as their – either traditional or not – basic narrative techniques (descriptions and narrations, points of view, imagery, rhetoric and stylistic patterns, streams of consciousness), with which the routes that the different person follows within the textual city are represented (Kotopoulos, 2006). Finally, we shall also examine the gradual recording and symbolization of those heroes' conscience of the deceptive promises made by the contemporary city – which, although promises an abundance of social goods and services to its citizens, in the end "provides" them only with inaccessibility and often with their physical exclusion from all these things because of their social class, descent, nationality, disability, etc. (Wirth – Nesher, 1996). In this paper we choose the

different that marks society proven to be in the front line of the symbolistic transformation of society. Karasavvidou in her developing PhD (KEDEK 2007) named them as the "main others" and she meant the Jews in the beginning of and the 20th century and the Albanians in the late 20th century in the city of Thessaloniki, and secondly in the Greek capital Athens.

Despite the fundamental differences regarding not only the way the two (ethnic) groups settled in, but also the way in which they were received by and co-existed with the natives in Greece, it is extremely interesting both to examine the common features which are recorded in the texts, and to analyze them as well in comparison with the stereotyped literary registration of the "foreigner". It is clearly seen that the field of comparison is both broad and open. With regards to the Jewish hero as the "other", we have focused mainly on the Thessalonikian writers as well as on the textual (literary) Thessaloniki because in cities characterized by similar historical as well as social conditions, the literary questionings are more strongly influenced by the multi-national construction than by the social stratification. In the city, which has even been called "mother of Israel", numerous Jewish communities have settled by the 14th century. Their arrival has contributed in a decisive way to the transformation of the city, into both an economical and cultural centre of the broader geographical area. Thessaloniki gradually became the home of the greatest European Jewish community. The Jewish community of Thessaloniki was actually dissolved with the Nazi genocide and the extermination of 50.000 members of the community in the concentration camps of Aousvitch and Birgenau. This period of time comprises the common historical frame of action of the Jewish heroes. With regards to the Albanian hero as "the foreigner", we focused on the way the Greek writer perceives the hero's route and life in the Greek society in general and not only in Thessaloniki, since the massive arrival of the Albanians as economic immigrants in Greece took place after the 1990s and it is rather early to form a body of works of literature concerning exclusively the creators of this city (the contribution of the Albanian immigrants to the economic progress of the state during this period is remarkable). The literary character of the Albanian immigrant constitutes the greatest part of the image of the "other" in the Greek literature of the last decade.

In the attempted comparison we have examined profiles of heroes and heroines coming from different national, cultural and religious environments, as well as the ways in which their relation to individuals and institutions of the reception environment is described, depending on the case. For the Jewish heroes we chose the following works (15) as the most representative ones: *Mother Thessaloniki* (1970) by N.G Pentzikis, *Giving cause for* (1976), *As a rolling carpet* (1998) by T. Alaveras, *Victims of Peace* (1956), *Z* (1965), *Rebetes and other stories* (1977), *Memory comes back in rubber sandals* (1999) by B. Vasilikos, *Out of pride* (1976), *Sarcofagus* (1976), *Our Blood* (1980), *The capital of the refugees* (1984) by G. Ioannou, *Marches-Sleep Death* (1973), *Mythology* (1974), *The Great Square* (1987) by N. Bakolas and *Gioconda* (1976) by N. Kokantzis.

In Greece, most of the works of fiction in which the protagonists are people from Albania, with the exception of the novel *Let me hear your name clearly* by S. Dimitriou and *In Broken Greek* by Thanasis Himonas, can be characterized mainly as juvenile-teenage novels. It seems that adolescent literature, as compared to the adult one, is more flexible in depicting and analyzing contemporary social issues such as Environmental Education novels of ecological content, Education for people with specific needs – novels with children with disabilities as protagonists, Intercultural Education – novels with immigrant protagonists (Jenks C., 1996).

Our research was based mainly on the following adolescent novels: *Brown disgusting little ball* (2003) by B. Iliopoulos, *Gasmed, the fugitive with the flute* (2003) by K. Mouriki, *It is a long way to heaven* (2003) by M. Kliafa, *A child two fatherlands* (2002) by M. Kokkinou, *Tiny diary of borderlines* (2006) by G. Kaplani and *A tree in the snow* (2005) by Z. Kapourani.

A combination of *context analysis* and *cultural imagery* was used as the basic tool regarding the reading and methodological approaching of the texts. The study of literary depictions comprises a field of content analysis application provided that it maintains but is not entrapped in the typical philological reading which simply seeks the thematic significance and message. The *Cultural Imagery, Imagologie*, a branch of *Comparative Literature*, aims at examining "the image" of the "foreign" country, its people and culture as it is presented in the literary texts. It is actually a system of thought that views the literary text as a document, as evidence regarding the "other". It examines the images of the "foreigner" - usually constructed - and his culture based on the structure of the text at different levels: the level of words, that of prioritization of relations, that of the scenario and the thematic patterns (Pageaux 1988, Guyard 1988, and Abatzopoulou 1998).

4. In the case of Jews

The representation of the "other" in relation to the city is mirrored through two different strategies: either through flagships having to do with the public consciousness, icon and procedures, or through private spaces, elements, and functions.

In the case of the Jews, the Church is used as a major public symbol. Yet it is a symbol of separation and not of unification. This topic prevails in *Marches-Sleep Death*. The writer uses the weird love affair between the Christian Fotis and the Jewish girl Matoula to present overtly the religious hatred and the prejudices Christians had against their Jewish fellow-citizens "*But I' m thinking of my mother, my sisters who go from one church to another in order to exorcise the evil and the pentalpha* (star of David) [...] *it is them that crucified our Christ, brothers* [...] *However, I have heard that only the Jews are killers that crucify holy people, fishermen and orphans*" (11, 23-24). In the *Great Square* the topic allows for detailed descriptions of the problematic co-existence "*and the story of the Jews and the Christians has started all over again*" (43), while Fotis goes as far as to fight against the Jewish community in the ghetto (19). In the same novel there is a private sign that is used as a tool of separation as the public space is internalized and reproduced in it. The hero's' Christian relatives are scared even to hold Foti and Matoula's son's plate, Matoula in the meantime had been christened Marika in an attempt to be culturally assimilated with them, "*as if it was poisoned bate*" (44).

In *Gioconda* by Kokantzis, two children, a Greek Christian and a Jewish girl, fall in love as they grow up together in Thessaloniki during the time of the German occupation under the tragic conditions of war and genocide "*wherever we played, grew up, lived and experienced, where we mainly experienced*". In this way the city becomes a substantial place of action (Cassirer) free from its directly materialistic dimensions since it comprises the background of various emotional and ideological investments. Thus, the point in question for the writer is not adulthood but whether the co-existence of Christians and Jews is feasible. Kokantzi's descriptions do not bring forward stereotyped features at the linguistic level while the "other's" space is turned into a symbol. The significance of the friendly relationship is prior to that of religious difference or national identity. The prohibition of endogamy is abolished with the penetration into the mystery of love but, at the same time, it functions in a magnifying way regarding the tragic aspect of the separation that follows.

In the cases of Bakolas and Kokantzis the city initially creates the conditions for the terms of "otherness" to be deconstructed and for the contradiction of "we" vs. "they" to be eased. The faces of the "other" are defined and are part of the wider social life of the city. The tragic dimension that goes beyond the limits of the human relation and expresses through the criminal absurdity of the genocide the universal and timeless pain, manages, nevertheless, to signal in both works not only the end of a great love affair but also the end

of the dream regarding the harmonious co-existence of Christians and Jews in Thessaloniki.

The economic and material segmentation of the city consists of one more parameter in this field of symbolic representation. In *The capital of the refugees* by Ioannou, the children of poor, hardworking families, hungry and toughened ones "*were deeply jealous inside*" of, in their opinion, the better situation of the Jews (61-62). In the texts we also see the typical meanness that the Christian populations of the city attributed to the Jews. In *Out of pride* a Jew prostitutes his daughter (80) while in *Our Blood* all Jews are collectively characterized as "*very stingy, the poor things*" (56). In *Giving cause for* by Alaveras the narrator stigmatizes the behaviour of the Jews of Thessaloniki during the strong earthquake that shook the city at the beginning of the century "*the inhabitants of Kamara, Turks, Greeks and Armenians, were shaking, while the Jews were leaving their neighborhoods to go to the nearby ones to rob people of their money and jewellery in a hurry themselves before life itself, the ungrateful things*" (13). The odds and ends of the private space provided by the urban net, the inlaid stones of life in the city, become expressions of behaviors and incriminated stereotyped dissimilarity indicating symbols of a psychological space (De Lauwe, 1975).

The symbols of private life, the houses, become "hand inner boundaries", a net of inaccessible places that runs through the city. According to the texts we have, very few are the individuals that sought refuge in the Christian homes of Thessaloniki, and were saved. In *Our Blood* it is mentioned that only ten families with 72 people in all were saved in a similar way (63). The narrator, in an attempt to release Thessalonians from the blame of indifference, reminds us that the city was of European importance and its safeguarding was strict, consequently "*the people of Thessaloniki could not express themselves with similar actions, it was certain that they would suffer a great deal*" (64). In the *Great Square* by Bakolas, Mirsini's greek family refuses to hide the Jewish neighborhood girl Betini although they have been on very friendly terms with Betini's family for years. Betini's mother begs the Greek mother to hide her child "*you are a mother, you can feel the pain*". Mirsini, however, despite the fact that she turns as white as marble out of distress and cries woefully, insists on saying that "*I can't destroy my family*" (336).

Many Christian Thessalonikians turned easily from being indifferent, as we mentioned before, into exploiting the Jews' pain for their own benefit. Such a violation of private space when the minority ghetto is deserted comprises also an attempt of symbolic invasion of the space of the others which may belong to us now not, however, not necessarily with feelings of arrogant and scary superiority. The looting and plundering of the Christians and gypsies is depicted by Ioannou in *The capital of the refugees* where besides the looting of the homes and personal belongings of the Jews, the plundering of their stores is also described "*They had opened the Jewish stores from the back door and they were emptying them*" (67-68). In *Sarcofagus* the bed of the young Jew Izo is the only material object that after a lot of hesitation the narrator's family will take although they, in no way, participate in the looting of the Jewish property. The bed is the symbol of their common childish wishes and dreams which refutes hatred and the differences of their peoples: "*Something had been saved of Izo's blood and had been united with my own*" (145).

In the *Great Square* of Bakolas, a literary work which presents even in its title the significance of the city and of the maximum of its space-time references, there is a scene in which the private inaccessible space meets in a heart-breaking way with the tragic event that takes place in public life. The family of the hero Christos cries behind the windows as they witness the scene of the concentration of the Jews because among them there are friends of theirs (331). The city makes up the substantial place where an act of both separation and unification takes place reaching its climax, for example, in the scene where the old man, Alberto Matalon, takes his hat off in the street in order to greet the hero

Christos who helps him hold his old wife. When everything vanishes, the Jew, the man, recognizes, in the face of the Christian, his fellow-man, the unselfish friend who does not expect to profit from his destruction. Thus, Egnatia Street, being a main road of the city, becomes the field where all great events take place in relation to the different peoples of the city (Sadalla, Burroughs and Staplin, 1980). The scene of the separation of the hero Eftihios from his very good Jew friend, Ino in the *Victims of Peace* of Vasilikos as the Jews were forced to abandon the city, is very touching "*in the endless crowd of the Jews that were leaving along Egnatia street, Ino with his little brother on the carriage with the yellow stars on their sleeve were waving him goodbye without knowing whether they were going on an excursion or on a long journey*" (116-118).

In the work of Vasilikos *Memory comes back in rubber sandals* the keys become symbols of respect or of the invasion of the inner world of a minority group (stores), thus, something like guardians of a multicultural city and of morality since they keep the hope of returning alive. The desperate Jews trust (just before the beginning of their torture) the honest lawyer, the narrator's father, with the keys of their drapery stores on condition that he would return the keys to them when everything was over. The narrator's father, despite the fact that he was offered the opportunity to become quickly rich, did not give in to the pressure and blackmailing he suffered by the Greek black marketeers who offered him money in order to give the keys of the Jewish stores "*I remember him grab angrily the bunch of keys, twiddle it in his hand and then throw it out of the window breaking the window glass making a loud noise*" (35, 42).

5. In the case of Albanians

Even though in terms of time, the historical frame of action of the Albanian heroes appears more than fifty years later than the respective frame of action of the Jews, we can see clearly the similarity in the behavior of the heroes which reveals the stiffness the contemporary Greek society shows regarding issues of incorporating or "familiarizing" "the other". Their entrapment in the city net takes place through flagships, symbolic buildings of constitutionalized authority, such as the schools in which, as it is known, the teenage students spend a significant part of their life.

In the novel *Gasmed, the fugitive with the flute* we observe a teenager reaching manhood in the small society of the outskirts of Attiki, experiencing the procedure of national isolation mainly on his way from home to school and the vice versa. In a similar way, in the literary work *Brown disgusting little ball* the heroine Klara comes of age but we have no indication of a possible love affair although her Greek coach seems the right person for this role. In the radical novel *Tiny diary of borderlines* of Kaplani the area of Exarchia proves to be an advantageous, symbolic space of action, full of emotions as the lack of a companion (especially a love companion) tortures the immigrants. "*Loneliness...Loneliness...In this city he suffers from extreme loneliness so much that he is even jealous of the stray dogs. He is young, he is turned on when he sees pretty things but especially pretty girls...At night when he goes to bed he caresses his body...*". It is characteristic that regarding the engagement of the city space by the immigrants – not so much the space of reality but the place of action – seems to intervene more directly since the imagination of the immigrants has to do more with the places in which the proletarians can easily move and can be accepted as well as with the absence of places from which immigrants are excluded. Thus, "*Late on Saturday he will go to the sex-cinema. He will go out feeling disgusted and his loneliness will grow wilder...*" (93). In the same literary work the writer also touches upon the issue of the primitive conception of the Greek reality by the immigrant Jemal who simultaneously functions in an explanatory way regarding the degree of difficulty a love affair between an Albanian man and a Greek woman faces "*Jemal stopped in front of the coffee-shop window and looks at the people who were inside "I have never seen such beautiful girls" he said in true innocence*" (102). In fact the

weakness people have to form a healthy love affair leads the writer to ideological vistoms of the 60's embellished with a Balkan male chauvinism regarding the lover-immigrant coming from the countries of the Mediterranean "*But Jemal found the opportunity to continue saying that the wives of the rich men long for black men and immigrants because actually in these countries there are no men. To be more specific, the men either lie in bed with one another or they never have home time...*" (104). In the work *A tree in the snow* by Ziko Kapourani the same feeling of loneliness actually emerges through the concrete work turning the city into an impersonal place of nonexistence, with apparent lack in the means of communication "*Here come Saturday and Thessaloniki/ runs to the villages to take a breath/ I am the ox in the sorrow/ I chew the concrete in silence*" (Kapourani, "Here comes Saturday").

As far as the substantial field of action and its various inner investments are concerned, it is significant to note here that xenophobia is expressed through the symbols and institutions that characterize the field (police, customs offices, schools etc.) perhaps because it would be provocative to personify it. The symbols and these institutions, however, control in a certain way the world of depiction and reconstructions bringing to memory the limits/ symbols of the actual world in contrast to the plurisignation of fiction (Karasavidou, 1998). Most of the times the enemy, the negatively disposed towards the Albanian immigrant, is the impersonal society, the faceless average citizen whose negative disposition results from some rumors and peculiar uncontrollable situations. In other words, no specific characters contribute to that but a vague, hostile atmosphere which is spread around with the help of the Media as well as the expression of a constitutional conception deriving from the institutions mainly, as we have already mentioned before.

Regarding the Albanians, a group of people that has not yet been incorporated to the urban net (unlike the early urbanized Jews who use private places as places of reference) the other references to the city have to do mainly with places of action (public places). The scenes from the novel by Kaplani *Gasmed, the fugitive with the flute* are characteristic "*Albanian? somebody asked him ay the construction area. He nodded "yes" with his head... They approached him smiling... He told them that he was an illegal immigrant. They let him sleep at the construction area and work there*" (60). Even mister Dimitris, the friendly driver that thinks of him and likes him as if he was his son and takes him from Giannena to Thessaloniki and then to Athens (72), is nothing else but a simple means to the transportation of the immigrant from one urban centre to another, as the city itself comprises a place of action for survival for the desperate immigrant because neither the seasonal occupations in the rural countryside are sufficient nor can he easily find a hide out.

In the novel *It is a long way to Heaven* the school is turned into a substantial, psychological place of both introduction and acceptance of the other under the condition, however, that the other proves to be superior to the natives. Thus, Veronica becomes the top student in her class and a flag-attendant at the school parade. The biblical reading theme of reaching the Promised Land after escaping from the desert transforms symbolically the city into a new Eden, since in the other literary works Klara becomes a world Champion, Maria finishes school, Ferit becomes a typical middle-class Greek and Gasmed becomes a little hero to whom society as a whole is ready to apologize and show appreciation. The issue, nevertheless, of the integration of the Albanian immigrants into the Greek society through impressive attainments is clearly related to the narcissistic attitude the Greeks have of themselves as being hospitable and understanding.

The same narcissistic reading exists in the image of the Greek as being the person "*who knows about emigration and exploitation*". Such is the case, for example, of Papajimis in *Gasmed, the fugitive with the flute*, who is a caricature of the Greek-American, of Mrs. Olga in *A child two fatherlands* who is a lonely lady who appreciates the

humanity of Ferit's Albanian family and Mrs. Ioannou in the novel *It is a long way to Heaven*. The workplace is a covert place of reproduction of the social hierarchy not only at the level of purchasing human labor but also at the level of human labor produces "*The building contractor had many Albanians working in his crew since the wages they wanted were extremely low. In the beginning a lot of Greek workmen were extremely angry with this situation that left them unemployed but offered the chame to "the imported ones" to buy break. As the time went by, however, they were able to see that the cost of constructing a building was reduced and, consequently, the real estate purchasing became easier*" (*Gasmed, the fugitive with the flute*). Generally speaking, labour exploitation is either partially touched upon or indicated mainly through contexts describing the living conditions of the Albanians, without, however, describing as ruthless and cruel the behavior of the Greek employers whenever they happen to exploit their immigrant employees. It is characteristic that regarding the workforce we notice an attempt to accept them, although, it is not based on the self-value of the human rights but on the basis of degradation of what those people offer "*Greek people do not care to do such jobs at such low payment*" (*Brown disgusting little ball*, 40).

A variation is registered in the work of Kaplani (an Albanian writer living in Greece), *A tiny diary of borderlines*. The scenes showing friendly disposed Greeks towards the Albanian immigrant are scarce and they are all scenes in non-structured places of the city. He registers the unknown man who offers hot tea to the immigrants (125), the polite policeman, Pavlos, who condemns bitterly his fellow-police officers and states that he is going to quit and start working at the airport and, finally, the film director Christos who practically kidnaps the protagonist of the novel and helps him escape to Athens. Moreover, "*Some Greeks were standing at the doors of their homes and in their look one could see the pity mixed with immense surprise*" (55). In all the other images we can see cynical Greeks parading either hostile or neutral, ready, at the first opportunity offered to show pity, fear, indifference or aggressiveness, emotions and reactions that do not leave room for any attempt regarding the formation of social relations "*At some point one of the regulars at the place went and stood at the door. He was holding a box of biscuits in his hand which he started throwing at the crowd as if he was throwing seeds to pigeons or to be more precise, as if he was throwing corn to hens*" (57). In fact, in some cases the superficial friendliness Greeks show is easily transformed into a cruel social exclusion "*You changed your name. You were christened. You have learned the language." Rare words and common expressions. You use the first ones to show that you are no different. Nevertheless, you feel you are a stronger, very alienated, extremely alienated, a complete intruder*" (111).

At other times in the scene we see the fear, the surprise, the wonder being vividly imprinted on the part of the Greek citizen who is unable to interpret the new situation that has been created and his distance from the Albanian immigrant grows bigger "*In the video club there was only the sales assistant, a brunette, a very beautiful girl. When she saw us enter in such a way, dressed almost in rugs, blackened by dirt and hardships, she got scared, stood up and made a step backwards... She did not even ask what we wanted, she simply stared at us as if she expected us to attack her or rip off the store*" (108). The same feeling created by Kapourani's way of writing "*Cars running fast, crazy trucks, full of people the buses stop abruptly as the drivers step hand on the brakes/we feel choked by the people's looks as they look down on us, and we drink the noise, the indifference*" (Kapourani, "*In a Foreign Land*").

Conclusions

1. All the writers whose work is based on the periphery of history reveal the structure of the feeling of past ages and contribute, through the narration, to the transmission of lived experience (Williams, 1994). Thus, we are offered the opportunity to approach and reconstruct social behavior, ideas and elements of the political life of a place at a definite time. At the level of historical analysis the structure of the sensation we get registers the thoughts, the emotions, the features of a social group that does not have at its disposal public and official means of expressing its experience.

2. The typical relation between private and public life is overturned. The house (*inside*), the prevailing *chronotopos* (time-space) in works regarding the Jews, gives way in the modern children's / juvenile novel that depicts Albanian immigrants. Places of the city in which the private element mingles with the public one (*outside*) such as squares, museums, theatres, coffee-shops, restaurants, stores, etc. or elements of the natural environment: beaches, small forests and small public parks within the borders of the urban landscape where the heroes appear to act in teams take a leading role.

3. Through verbal procedures of symbolization, the urban landscape undertakes the responsibility to perform specific functions not only with regards to the textual organization of the literary work but also regarding the non literary reality upon which the work is registered. The minority groups experience strong feelings of alienation at various points of the urban landscape despite the fact that it is the modern metropolis itself that promises to her citizens abundance of services, goods and pleasures (Wirth-Nesher, 1996).

4. It has been found out that in those novels, regardless of the writer's origins or descent, in which the narrative mode has been chosen as the *omniscient point of view* (*third-person narration*), and in general the *classical realism*, the result is a typical stereotyped depiction of the other. In the works however where the text is the meeting point of *the multifocal narration* with the *interior monologue* and the application of modern techniques of narration and fiction, then the writer's look turns over what is typical and stereotyped and lightens with new ideas the social reality. The novels *A tiny diary of borderlines*, *A child two fatherlands*, *It is a long way to Heaven*, *Gioconda*, *The Great Square*, and the short stories collections *Our blood* and *The capital of the refugees* undermine the already pre-structured image of the "other" as well as the stereotyped hospitable and humane image of the average Greek.

5. The Greek writers easily and effortlessly attribute to "the other" generalized judgments of a stereotyped character regarding his psychological and mental world. This literary production or, if you like, the symbolic structure of the objective reality which each one of us experiences, based on the subjective dispositional characteristics one has as well as on the previous knowledge, has naturally penetrated all the participants of the Greek reality regardless of race or sex. The "other", whether it is the Jewish fellow – a citizen who has been walking along with the Christian Greek for centuries – or the Albanian, who may actually be developing and improving, takes up steadily, in the literary works, repeated characteristics, in other words, a stereotyped image. When different features appear, for example, the Jewish friend, the fellow – a fighter against the Germans or the Albanian immigrant with a very expensive mobile phone, or the Albanian immigrant who can speak three languages, then the general reaction of the Greek is cynicism and irony. The dominant national group does not have the disposition and the flexibility to perceive the individual differences among the members of a racial, cultural or national group despite the fact that narrations of this type have the ability to present more clearly the contradictions not only regarding the way in which the immigrant functions, but also regarding the attitude of the society which hosts him and recognizes in itself both democratic and multicultural features.

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