

Narrative Study of Contemporary Greek "Big Wall Literature" Under Debt Crisis

-- Take the Thirty-Two Steps by Tasos Theofilou as an example

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Abstract: The outbreak of the debt crisis in 2009 intensified the social contradictions in contemporary Greece, with frequent occurrences of anarchist movements and vicious social security cases. After the bank robbery in Paros, anarchist Tasos Theofilou was wrongly arrested by the antiterrorist police and imprisoned for nearly five years. After his dismissal, he wrote about his experiences in prison and made them public. The Thirty-Two Steps and other realistic works expose the judicial dark curtain of contemporary Greek jails, with the author's personal experience of the "big wall" in the background, emphasizing the extreme state and sharp contradiction of the prison that he witnessed when he was detained, convicted and served. This paper analyzes the literary narrative style of the unjust prison experience from the aspects of the literary narrative source, writing technique thought expression and explores the connotation behind the Greek "Big Wall Literature" through his works. Although the authorities claim that the debt crisis has been relieved, Theofilou's tragic narrative works still reflect his reflections on the judicial society, the source of Western politics, under the shadow of the crisis.

Keywords: The Debt Crisis; Greek Prisons; Unjust Case; Big Wall Literature.

1. Introduction

"Big Wall Literature" is a genre that writes about the real life of unjust imprisonment in a specific time and space. The Chinese word originates from Congweixi's "The Red Magnolia under the Big Wall," which has been produced in many prison systems in the world, including Greece. In contemporary Greece, the work of the writer Tasos Theofilou is a "window" for the Greek and the world public to understand the Greek society of judicial injustice during the debt crisis. Greek political activist George Katsiaficas said Theofilou exposed the harsh realities of prison with a keen intellect and showed the romantic soul of a "Greek anarchist."

In December 2009, the Greek debt crisis broke out, resulting in the disaster of social bankruptcy and unemployment. Social unrest led to public dissatisfaction, and sharp social contradictions triggered the rise of anarchist movement in Greece, the birthplace of Western politics. In the summer of 2012, an anarchist organization robbed a bank on the island of Paros and Killed a passerby. Tasos Theofilou was arrested by antiterrorist police at his home in Athens nine days later and accused of the murder. However, he was not present at the time of the murder, and no witnesses at the scene accused him of the murder. The works write about the strange things he witnessed and heard in prison, including the body beside the fence after the prison fire, the correctional officers frequently beating prisoners, the prison officers being captured and carrying out prison riots, and the inmates hanged themselves... The housemates have different forms, and the reasons for their imprisonment are also various. Their actions are also heavily painted in the work, and the author uses direct narration to show the events entirely. In addition, the work also has loose poems with brief narration, which not only show memorable scenes but also show all kinds of despair and anger revealed under the big wall. In addition, in

the narrative process, the work also uses arrangement techniques to explain many slang words from Greek prisons, which are full of the author's humor and irony of the "big wall."

Theofilou, who described himself as an anarchist and believed that the Greek anti-terrorism authorities had persecuted him throughout his life, described his imprisonment as "an attempt to consolidate the most extreme forms of judicial repression in a country full of ruthless police." Theofilou's "Big Wall Literature," by writing about his situation, not only restores the fundamental problem of contemporary Greek prisons but also highlights the style of public contradictions in the judicial environment of Western society under the debt crisis. In July 2017, Theofilou was acquitted by the Court of Appeal, and the following year, Greece declared the end of the economic crisis. Still, the existence and existence of Theofilou's works show his thinking on the prison justice system in the political origin of the West under the shadow of the end of the debt crisis.

2. Background and Causes

Literary narration is the process of using discourse to fabricate the events existing in social life. The narration of contemporary Greek "Big Wall Literature" cannot be separated from the experience, observation, and reflection of the actual society and the historical soil in which literature emerged. As the origin of Western judicial and political civilization, the Greek prison judicial system can be traced back to 500 BC. Among them, the philosopher Socrates, who had repeatedly criticized the Greek system, was imprisoned and sentenced to death in court on charges of "disrespecting the gods" and "corrupting youth.", as well as the stories of his behavior and history by others are important contents of the existing "Great Wall literature" in ancient Greece. It also embodies the spiritual literature wealth of ancient Greece.

With the emergence of problems and criticism in the implementation of its judicial system, the emergence of relevant literary works on the subject of wrongful imprisonment due to unfair trials and other factors is the primary abnormality of the "Big Wall Literature" in ancient Greece.

The production of the literary works described by Theophilus is closely related to the soil of the judicial system cultivated by Socrates' prison literature. Still, its influence is more influenced by modern Greek and continental European societies. Theofilou said that literary works mainly influenced his early creations in Greece, Italy, Spain, and the United States. He has mentioned Kafka many times in his works. Hence, the literature described by Theofilou is also not at all satisfied with the specific regional absurdity of "Kafkaesque," which is also true. It is known that his early work was heavily influenced by southern European crime productions, in particular by the Italian-American director and screenwriter Quentin Tarantino, who is known for his unpredictable and violent films; he is best known first for *Pulp Fiction* and then for directing such films as *Inglourious Basterds* and *Django Unchained*. This verse describes the bank robbery in Tarantino's works and is one of the more prominent parts of his earlier works, as the press later used it as a suspected motive for his involvement in the robbery. Of course, his existing works also exist in the subsequent prison literature.

The "Big Wall Literature" written by the crime literature soil in a specific region is only a space-time background in a particular environment, and the reason for its actual occurrence and existence lies in the special events. After the outbreak of the Greek debt crisis in 2009, the Greek coalition government's failure intensified the people's panic, and the rumors of leaving the eurozone caused a run on the Greek banks by the people; the occurrence of vicious public security incidents aggravated social contradictions. In this state, various activities associated with anarchism, which originated in Greece, were on the rise. Theofilou became an active and vital movement member, foreshadowing the narrative of his later arrest. Of course, the anarchist movement in contemporary Greece only gained traction during the debt crisis, the root cause of which was the class contradiction under its system. Sometime before the debt crisis broke out, the relevant movement had already taken place in Greek society, and the prisoners and prisons created actors and soil for the contemporary "Big Wall Literature" in Greece. In late 2008, a vicious incident in which a police officer shot and killed a child provoked public anger and protests, including students and workers, which gradually formed an anarchist movement similar to violence and riots [2]. The contradictory problems faced by the whole society in Greece caused by the outbreak of the debt crisis intensified the frequency of anarchist actions and became the booster of the accidental birth of this series of "Big Wall Literature."

The immediate reason for Theofilou's imprisonment and the creation of his "Big Wall Literature" was the bank robbery and murder on the island of Paros in August 2012. On the morning of August 10th, three months after a run on Greek banks triggered by the country's debt crisis, three armed robbers "possibly linked to the anarchist movement" broke into Alfa Bank in the center of Paros island and shot dead a passer-by in plain sight. After burning vehicles and escaping the murders, Local media said that about three days later, the police were still searching for any of the crime evidence. Still,

the lu that the police made "supposed" false evidence and related contents are reflected in the narrative works. However, in any case, the event is inevitably inextricably linked with the debt crisis, especially the anarchist movement caused by the contradiction of the crisis.

"I felt that I needed to be connected to the outside world and remain a part of the world in any way possible. I tried to resist the confinement of prison, trying not to let the main function of confinement - it makes you useless - shut me off from the rest of the world." Or correspondence from the house of the dead [M]. Athens.com mon notions. In this context, the most memorable realistic literary work, *The Thirty-Two Steps*, was born, which recorded the events of the Theofilou case and three short stories from Greek prisons. Through vague memoirs, social commentaries, free narrative poems, and a vocabulary of idioms used by Greek prison inmates, Tasos Theofilou demonstrates the brutality of prison life and its centrality to contemporary capitalism and has also become a portrayal of contemporary Greek "wall literature." After his release from prison, the work was published in 114 pages, is now available in both Greek and English and has been sold in several European and American countries.

Indeed, the narrative works of his Big Wall Literature exist under the soil of the ancient Greek judicial prison system and the modern Western society and are produced by the personal and social crises he witnessed and experienced in person, showing the appearance of the society in a specific time and space. The narrative sources of his works are unique and authentic rather than fabricated. As a witness and direct party to the occurrence of social conflicts, the rise of the anarchist movement, and the typical judicial miscarriages in Greece under the Greek debt crisis, Theophilus' exclusive observation of the judicial state of Greek prisons in this particular time and space led to the publication and success of the work *Thirty-Two Steps*.

3. Narrative Characteristics

The narrative content of Theofilou's works is mainly distributed in novels, loose poems, and other styles using the first-person narration. The story's layout does not limit the content, and all of them try their best to fully express what they hear and encounter, especially the narrative of the environment. After being arrested by the Greek anti-terrorism service, Theofilou was detained in various prisons, including the most notorious "Koridalos prison" [1]. He once said: "To talk about how I experience a deprivation of freedom, a life inside four grey walls - where you can only see one piece of the sky, and if it's a bit cloudy, it makes the color even too the walls, so you don't have a sky.....? How sad is it that we are trapped in a ruthlessly enforced mechanism at odds with reality?" [2]

The narrative scenes reflect the prison environment, including the natural and social environment. In terms of the natural environment, cockroaches, teachers, and various creatures are mentioned in his related works. In addition, some scenes from the prison are directly depicted: Gray and white, iron and concrete, steel and aluminum/stifflingly limited space/stifflingly limited yard/Faint sky with blades and wires/pull-up bars, push-up bars, prison-made barbells/Four sinks and three stoves/plastic garden chairs, plastic tables, Quakers, tahini, rice pudding, protein, exercise, rice and a half, broom, cameras, Cameras and more cameras..... "You'll get used to it," I was told on day one. This is what I fear to this day. [3] Even though the items listed are mundane, he

expressed everything he saw in prison in his works as much as possible, foreshadowing the occurrence of imprisonment stories to strengthen the work's narrative effect.

In the context of the social environment in which he describes the contemporary Greek "wall literature," in addition to the prison with four gray walls, cockroaches and rats, and all kinds of objects to frighten the author, there are more shocking stories than such objects:

"I'm in cell number 48. The cleaners get locked back in, and I dig out my phone from its hole and talk by the window. My housemate says, "Inspection". I bury it back in. I take out my little mirror and see an inspection in cell 80. It strikes me as odd to see the staff wearing jackets in spring. I dig out my mobile again, and as I'm talking, I notice someone from block A shouting, "Fire." I take out my mirror and see smoke coming out of cell 80. We knock down the door. Within the next five minutes, I see flames coming out and up to the ceiling; the prison is shouting. The staff comes without his key and returns with it but can't open the door. All this happened within a quarter of an hour. They also opened the adjacent cells to stop them from getting burnt down.

They had no water, the fire extinguishers were empty, and water was only in the kitchen. So, we tried to put out the fire using pots. Within fifteen minutes, everything had melted down.

The door opened, and we saw three prisoners hugged together, clutching onto the window in an attempt to save themselves. Coal. The fourth one we saw was coal black below his neck, his head unscathed, breathing heavily. He died in hospital. We went to collect the burnt bodies, but they had stuck them on the bars. The block was fucked-up.

We tried to revolt. We locked the entrance to the block and cut the window bars so we could climb up to the rooftop. The sergeant wanted to buy us off with pills. We reckoned the service had deliberately caused this to happen- that the prisoners knew something and wanted to negotiate. That's not the way a cell gets burnt down. Everything had burnt down within a quarter of an hour.

In the end, we broke. They brought in the special antiterrorist unit and the riot police, got us out naked, and beat us up one by one. They just covered it up. No one said a word".

The plot of this narrative is brief, with less than 600 words in the whole story. Still, it fully describes the personal state at the time of the story, including the situation when the author found the fire, the reaction of the correctional officer, the scene of the burned body, the protest of the inmates, and the general process and result of the matter. The performance of the narrative not only reflects all kinds of strange things that happen in prison, highlights the tragic reality of his prison life, but also shows the terrible performance of correctional officers in the Greek prison system who disregard the life of prisoners and violate the human rights of prisoners that the author hopes to explain, exposing the dark curtain in the Greek prison. And use the actual story case to reflect the social environment scene in the specific region.

In common with the ancient Greek classics, the classical "poetic narrative" continues in his works in addition to the modern novel narrative itself. This unique "poetic narrative" inherits the ancient Greek epic to a certain extent and is endowed with rhythmic beauty in structure and philosophy at the ideological level. Still, the expression does not carry the usual heroic image; it is more about criticizing the personal tragedy of oneself and the people around. For example, there is a short poem in the work called "Reasons for Breaking Up":

First, he hung up the phone.

Next he placed the phone card in his pocket.

Then he burst into tears in the middle of the block.

He said: "She's waited for four years, couldn't she wait for one more?"

Nobody told him that boys don't cry.

And nobody called her a bitch.

Everyone hugged him and cursed the prison.

The poem tells the story of a prison inmate who receives a breakup call from his girlfriend, who has been waiting for him for four years but finally fails to hold out. The author and his fellow inmates believed that the boy himself did not cause the tragedy of the story, but by the "big wall" and that the creation of an unjust prison ruined this relationship. In Theofilou's "Big Wall Literature," the poetic narration gives a harmonious rhythm and perceptual color. It deepens the anger and denunciation of the contemporary Greek big wall in the ideological and emotional aspects.

The difference between Theofilou's poetic narrative and others is that it is not devoted to long-form narrative. On the other hand, Theofilou is dedicated to short text in terms of content and length, adopting a parallel narrative and focusing on how many small things show the broad view of the Great Wall. The narrative content of each part of the text is relatively short, but it can give the reader a rough understanding of the story's overall context so that the deep story can be described in simple words. However, the author believes that his inability to write long and profound works is more due to the fragmentation of his time in prison. Of his writing environment in prison, he said, "Nobody respects other people's privacy" in prison. "If someone sees you writing, they're likely to interrupt you, ask what you're writing, and start trying to ramble a conversation." [From the author's exclusive interview with Tasos Theofilou.] The circumstances and personal state of the writing affect the character of the narrative. Still, despite this, the author considers himself undeterred from writing - "if only for the sake of sanity."

In addition, the state of Theofilou's rational narration highlights the sternness of his narrative style, but in the narrative behavior, he pays attention to the vividness of the molded content. In *The Thirty-Two Steps*, the author not only describes the natural features and stories of the prison itself but also focuses on portraying characters in the narrative process, especially the depiction of correctional officers. According to his narrative works, in Greek prisons, the guards are called prisoners in the prison "Υπάλληλος" (originally meaning staff, staff), here referring to the lower rank of the prison guards. Prison personnel include regular prison staff (the lowest ranking), deputy sheriff, and sheriff (the highest ranking, which manages all prison staff). "Υπηρεσία" for all prison staff refers to [4], most of the prison guard images are "not optimistic" in the narration of their Big Wall Literature. He often beat prisoners and caused prison riots.

For the people in the same situation in the prison, the images created by them are polarized to a certain extent. Still, the different shapes of the characters themselves also generate a diversity of narrative angles. "The worst is when you have to share a cell with some of the worst people in the world - I spent the first few days in a cell with a Ukrainian man who was jailed for human trafficking," he said. At night, perhaps out of remorse, he would stand up in his cell and roar out of his tongue, possibly in a howl of sorrow -- not having time and space for himself was the worst thing about being in

prison." [5] The harsh environment influenced him, but each person's writing perspective differed. More specifically, in his works, there were all kinds of prisoners who were imprisoned for different reasons, such as murder, robbery, rape, smugglers, and even political prisoners, who had distinct personalities and attitudes. In *The Thirty-Two Steps*, the author records an agricultural worker sentenced to life imprisonment: And there's the guy with the high-pitched voice, round belly, and red cheeks. He's so calm. He was sentenced to life imprisonment three times, one for each, on the spur of the moment. A moment of impulsiveness equals a life in prison. "Strange folks, those hunters," he explains. "I used to be one of them, so I know first-hand. I'd told them not to trespass on my field. They left their scent, and my herd wouldn't graze. I'd told them time and again. Strange folks, those hunters are. They think they've got a gun and can rule the world. Well, that's not how the story goes. They're not the only ones bearing guns", he comments blissfully while gazing at a small patch of sky.

In this short story, an agricultural man is sentenced to life in prison for killing several hunters who trespass on his land. There is some regret for his innocence, and from the author's point of view, many people in prison are not so bad. However, in its narration, there is also contempt and irony for a group of people; such people are called "grass," which can be understood from the Chinese artistic conception as "wall grass" who only want to occupy their benefits.

The narrative of characters such as "Grass" is described in the *Story of the Uprising in the Thirty-Two Steps*: Some prisoners could not endure the uprising. It was a hardship. We'd run out of mattresses as we'd burnt them all, there wasn't much food, and some joined the side of service to seek protection. Those were called grasses, but in my view, that wasn't the point. In addition, in the author's subsequent narration of other contents, "grass" is reasonable for the Greek prison society. Still, it also reflects the author's disdain for it in the narrative process. Among the people with different forms of prison society, the small figure of "grass" enriched the shaping of Theofilou's "Big Wall Literature."

Theofilou's comparison of such snobbish little people as "grass" reflects the author's humor in the narrative process; of course, if we think that the "narrative humor" in his works is only in this can be described as a glimpse. Theofilou stated that his work was deeply influenced by writers such as Kafka and that he sought to portray his experience of Greek prisons with "Kafkaesque" authenticity and absurdities. In the aforementioned *Crime Story that Never Made the headlines*, "I" was playing with my mobile phone in my cell when I suddenly found the prison on fire. After the guards neglected to deal with it, three people in the cell died in the fire, and "I" and other inmates still had to dispose of their bodies..... "We" protested and locked the prison door to express "our" anger, but in the end, we failed, and the prison guards "beat" all of them involved in the riot. Among them, the scene of the prison fire is the construction of its absurd space, which is similar to Kafka's ridiculous humor, showing the alienation between the "I" who is imprisoned unjustly and the environment and the painful characteristics of its closed situation, showing humor and highlighting. Chen Chuangxian: *On the "Absurd"* [6].

The narrative of his works has its special humor, but the author's personal experience in the court is more humorous. Its "Big Wall Literature" narrative work and local media news reports mention that at the scene of the court, the Greek anti-terrorism police unit commissioner Hardalias shouted to the

audience, "Who knows, maybe this person was not at the scene of the robbery!" [7][8] However, the outcome of the trial was different than expected. Against social conflict intensified by the debt crisis, To summarily convict Theofilou and send him to prison for up to 25 years, Received only about 20 euros per day after being acquitted. [10] Here, the story takes the true absurd story to an unprecedented level. This is the most ironic narrative scene and a very characteristic performance in the work.

4. Narrative Emotion and Thought Expression

The narrative is not only the way to construct a plot and shape an image but also the cornerstone of Theofilou's hope to convey the meaning and worldview of his works. As an important figure who witnessed the intensification of social contradictions under the Greek debt crisis and participated in and was active in the contemporary anarchist movement, Tasos Theofilou has his specific thoughts and feelings about the social environment in a particular time and space. Under the experience of being wrongly arrested and imprisoned for five years by the Greek judicial department, The contemporary Greek "Big Wall Literature" presented in the novel has more epochal and regional manifestations, and the narrative of the work reveals the social contradictions of modern Greece and the reflective problems in specific regions. Of course, it is more about the author's denunciation of the current social state of Greece in his view.

Imprisoned for five years, Theofilou's own wrongful case story is the clue expression of the work, so the work expresses his anger toward his tragedy. "From the medieval nature of my public denunciation and attempts to squeeze the stereotype of prior criminal cases from 'squeezed into fabricated' supporting archives; Criminalize friendship, camaraderie or social relations; And the use of supernatural or pseudos scientific evidence, such as the "infamous" DNA on the hat [referring to the hat police claimed to have found at the scene containing his DNA]. "The existence of the hat has never been proven," Theofilou said. This was also mentioned in a report by the Greek Journalist's House website, which reported that "as evidence of his guilt, a hat with his DNA on it did not appear in the preliminary findings of the robbery," the authors note. These form the basis of this tragic story." The author believes that the tragedy of the author's injustice is more caused by the contradictions arising under the crisis, and the thought of the work cannot be separated from the debt crisis. According to the associated literary press, *The Thirty-Two Steps* is a sharply realistic work of literature about the brutality of prison life and its centrality to contemporary capitalism, focusing on the conditions in which the debt crisis has led to widespread exploitation and social struggle in Greece - both in prisons and in mainstream society. This general exploitation and social struggle is indeed very real in prisons, and Theofilou's related "Big Wall Literature" is more focused on the feedback of its contradictions.

In addition to anger, as the protagonist and clue of his works, his emotional thinking in prison can better appreciate the despair and pain under the big wall. Regarding his views and opinions about his prison, in *The Thirty-Two Steps*, he once wrote that prison is a different dimension of existence. Time is different. Neither slower nor faster. Just different. It's another dimension. It can't be measured in hours. Measures of time become the cell being locked and

unlocked, the ration, the postman, the distribution of goods from the canteen, and the cleaners' presence. This is how days and years alike are counted- with great patience, with the stages of our initiation: court, court of appeal, leaves, prison farm, conditional release. And the years go by, and each of us has got something to wait for: Sunday's awful dessert, the canteen, the grocer, the visiting hours, the verdict of the court of first instance, a reduction of our sentence at the court of appeal, a better price for an aggregate sentence, the first leave, leaves in general, appealing for farm prison, a suspension, rarely a sentence termination. And years go by. In agony- in sick agony. As a robbery murderer who doesn't belong here, a man who spent five years in prison unjustly, Theofilou uses his narrative to reveal the pessimism and despair that the Greek state of being a victim of injustice gives him. Various narrative techniques manifest this kind of despair. Still, psychological description is the most powerful effect, so he uses many inner monologues to express his mental state and thoughts in the narrative process. At the end of the year he was imprisoned, he wrote a poem about his pain:

Concrete and iron.

The rain lets mountain scents settle upon concrete and iron.

A stormy havoc gives life to prison. This primeval hazard makes it a shelter.

Sometimes, gloom plays a harp within my chest, spiking my tear ducts.

The 32 steps of the yard can't fit in my thoughts. I don't fit in the yard. I don't fit in prison.

A cage for humans. A cage for incapacitated outlaws.

The poem is an expression of his despair about prison life. [10]

The narrative of Theofilou's works expresses the class and sociality he gives himself. It emphasizes his determination to rebel against the darkness of contemporary Greek society and his solidarity with the victims and perpetrators of the relevant encounter. Specifically, in his description of the steps of the prison, he writes angrily: The 32 steps at the yard. Up and down, up and down like a robot. How much pain can be squeezed into 32 steps, how much injustice, how much poverty, how many personal dramas, how many family tragedies, how much suppression, how much life in condensed form? The expression of this thought shows that when he is dissatisfied with his tragedy, he also has a particular idea of promoting himself to others, revealing the feelings expressed by the author to reflect on the pain of others with his suffering. In an open letter to the court recorded by the Thirty-Two Steps, he wrote: "I want to emphasize that I will not claim to be innocent, nor will I plead with any judge to believe me. In the class struggle, I choose to be on the side of the weak and the oppressed, the marginalized and the accused, the rebels and the damned. I decided to take action in the "anarchist movement" to destroy the social, political, and economic foundations of capitalism and its government! This became a classic in his work, and although he later stated that he was no longer an anarchist, he chose to continue to speak out on behalf of the persecuted and the disadvantaged, reflecting a unique sense of solidarity. Therefore, the thought display brought by the narrative expression of his Big Wall Literature also has a certain degree of justice and progress.

As for the existence of the narrative and the expression of ideas in the work, a more profound Angle lies in the attack on the Greek judicial system and its defects under the debt crisis because it is evident that Theophilus was hurt by the defects

of the contemporary judicial level in Greece, and also witnessed the "injury" of others. From 2012 to 2017, Theofilou did not get the real reason and basis for his arrest from the Greek anti-terrorism department. After the acquittal verdict, the prosecution in the court still chose not to accept and appealed, trying to overturn Theofilou's acquittal verdict. He was also at risk of being jailed again. [11] Therefore, to this day, Theofilou says that he still does not know the basis for his arrest by the anti-terrorism department, and he believes that the real purpose behind them was to suppress the anarchist movement that was emerging at the time. "The reason for my arrest was political," he said, adding that the robbery occurred at a time when Greek anti-terrorism authorities were heavily involved in similar campaigns. "I was neither the only person arrested at that time nor the only one who 'fell for it.'" According to the press at the time, several anarchists were arrested for various reasons during this period. The author believes that the defects of the Greek system caused the birth of this series of tragedies. In addition to anarchist political miscarriages of justice, he also wrote about some people who personally experienced the miscarriages of justice before the prison's opening. They cleaned up the blood with the squeegees and sterilized the room. The aftermath: one dead, two in the hole (meaning disciplinary guard room, also known as solitary confinement). They'd been boozing the previous night. They argued, fought, pulled out knives, and that's it. A drunken argument, squared to the power of pressure resulting from confinement. A nasty hangover. Waking up after a drunken night to realize you didn't simply quarrel more than you should have, you didn't merely confide in someone you shouldn't have; you didn't simply dance on the tables. It's waking up to feel alcohol instead of blood running through your veins; alcohol and curse. Waking up to realize that after having spent 18 years in prison looking forward to your release, you've now treated yourself to another 20. Waking up to discover that two lives were wasted on the spur of the moment.

No one called him a murderer or killer. This highly charged discourse doesn't belong here. There are neither killers nor murderers to be found here. Prisoners are serving their sentence for homicide. He was called by his name, Kostas, and everyone agreed he'd acted in a shitty way. Some had met him in other blocks or prisons. Some claimed that inspections for booze would be intensified. Some talked about the deceased. He was serving a short sentence and had never gotten a leave. Eventually, the verdict was unanimously reached: "Fucking prison." In the darkest corners of their minds, they knew this could have happened to anyone. Each of us could have been in either pair of shoes. All knew the fault was with the prison. The pressure, the devastation, the abandonment, the loneliness, the hopelessness, the bad moments. After all, it's one word: prison. Everyone knows 18 years is a long time. They call it "too much prison," and it's articulated with a sigh. Everyone knows that in 18 years, you lose yourself, your hopes, your dreams, your liveliness, your dignity, your humanity- all that makes you human. You get down to zero. Most felt lucky to have happened not to be the cursed ones this time.

Two weeks later, it's the same old story again. It's nine, and they haven't let us out yet. I suffocate in the cell. Someone must have got stabbed again, I guess. At some point, the guard comes in haste and opens up. I call myself to the kitchen and put the kettle on. Before getting 'round to making my coffee,

I get the news: Kostas hanged himself in solitary confinement. This is Theofilou's narrative of an unjustly imprisoned man's suicide in prison, and the writing of this story expresses the despair of the wrongly incarcerated prisoners, including the author, for the Greek justice, as well as the prison reality revealed in the work. The core of the narrative of Theofilou's works is the disclosure and literary presentation of his stories in prison, which deepens the content at a more profound social level. He believes the stories he witnessed are not the only unjust cases under the Greek judicial system. The "narrative expression under the big wall" reflects his dissatisfaction and anger with the prison state.

His experience and the Great Wall literature also triggered some Greek people to reflect on the social problems of Greek justice and discuss the current situation of Greek justice. According to some views, cases involving political factors in Greece are judged not according to the law. Still, according to each judge's ideology and personal views, a phenomenon that does not exist in a democratic regime argues that "the acquittal of Theofilou after five years of suffering is undoubtedly an excellent development for him." What should worry us, however, is that this is not a solemn acquittal but a trivial one. As it turns out, in the case of Tasos Theofilou, Greece is in conflict: one is the Greece of injustice, defamation of the innocent, and ideological oppression, and the other is the Greece of solidarity, justice, and the struggle for freedom and equality, which has won today. But Theofilou's victory did not mean it had won all its wars. We can talk about real victories only when cases like Theofilou and others belong to history, not daily news."

5. Conclusion

The contemporary Greek "Big Wall Literature," represented by the Thirty-Two Steps by Tasos Theofilou, was born in the origin of Western politics and influenced by ancient Greek thought and culture. Meanwhile, modern and contemporary Western literature, especially Southern European literature, also profoundly influences it. The background and reason for its birth are the social contradictions caused by the Greek debt crisis in 2009 and the rise of the anarchist movement. The direct reason is the bank robbery and murder on the island of Paros during the period when the debt crisis deepened. Under this background of time and space, Theofilou, who became an anarchist at that time, was determined to use his own experience and observation to describe and show the current situation of the judicial prison society in contemporary Greece and vividly outline the unique state of contemporary Greek "Big Wall Literature" with his narrative techniques.

The narrative of his works is strengthened by the background of the dark era of the debt crisis, describing various characteristics and features of the inside of the Greek prison under his own experience and experience. In terms of specific narrative techniques, it inherits the "poetic narrative"

of ancient Greece. It endows it with the connotation of particular times to obtain a vivid depiction of prison conditions and devote itself to shaping various characters. At the same time, it is relatively short in length, but the text and the actual expression are rich, with the characteristics of small and many. In addition, Theofilou's narrative is influenced by Kafkaesque absurd humor style, but it has a unique Greek "narrative humor."

On the final level, the narrative of "Big Wall Literature" reflects the realistic problems of Greek society during the debt crisis. While expressing the injustice and anger of the Greek culture, it emphasizes the enthusiasm and justice of the disadvantaged group and the persecuted. Thirty-two Steps and other realistic works expose the judicial dark scenes of contemporary Greek prisons, such as innocent people being wrongly imprisoned, the death of fellow inmates in jail, and the violation of human rights by correctional officers, which have typical personal tragic narratives and reflect their thinking and criticism of the judicial society in the Western political origin under the shadow caused by the crisis. Of course, it also has certain enlightenment and exploration significance for China and the world to think about the social contradictions and judicial status quo caused by the judicial system and debt crisis in the Western origin, as well as the derived literary content.

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