



TESTIMONIAL CONTENT AND CHILDHOOD IN NUMBER THE STARS BY LOIS LOWRY.

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RESUMO: Este trabalho busca analisar a obra “Number the Stars” (1989) através da ótica da memória e do teor testemunhal. A obra apresenta a vivência de uma garota sobrevivente da Segunda Guerra Mundial com fatos presenciados por uma família alemã que vivia na Dinamarca e passa a lidar com a presença dos nazistas. Como base teórica desta análise, recorreremos a autores como Seligmann Silva (2002) que aborda o testemunho, memória e o teor testemunhal, Vilela (2012) que analisa as articulações do testemunho como forma de significação e sentido, Salgueiro (2012) que analisa as vertentes e tipos de testemunho. Esta análise se beneficiará dos estudos de Don Latham (2002) com artigo intitulado Childhood under siege: Lois Lowry 's Number the stars and The Giver, o qual evidencia os diferentes tipos de infância de acordo com cada sociedade ou contexto histórico. A proposta deste trabalho é mostrar a importância do teor testemunhal como uma forma literária como resistência, além de analisar a presença da infância na obra de acordo com a perspectiva da autora. Este trabalho é fruto das orientações recebidas no projeto de pesquisa de iniciação científica CRENAC – Configurações de Resistência em Narrativas Anglófonas Contemporâneas – coordenado pela Professora Dra. Ana Lilia Carvalho Rocha, do qual fiz parte como bolsista pela FAPESP

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Palavras-chave: Teor testemunhal, Memória, Resistência, Infância.

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ABSTRACT: This paper seeks to analyze the work "Number the Stars" through the lens of memory and testimonial content. The work presents the experience of a girl who survived the

Second World War with facts witnessed by a German family who lived in Denmark and began to deal with the presence of the Nazis. As a theoretical basis for this analysis, we resort to authors such as Seligmann Silva (2002) who discusses testimony, memory and testimonial content, Vilela (2012) who analyzes the articulations of testimony as a form of meaning and sense, Salgueiro (2012) who analyzes the strands and types of testimony. This analysis will benefit from the studies of Don Latham with an article entitled Childhood under Siege: Lois Lowry's Number the Stars and The Giver, which highlights the different types of childhood according to each society or historical context. The purpose of this analysis is to show the importance of testimonial content as a literary form of resistance, as well as to analyze the presence of childhood in the work according to the author's perspective. This work is the result of the orientations received in the research project for scientific initiation CRENAC – Configurations of Resistance in Contemporary Anglophone Narratives – coordinated by professor Dr. Ana Lilia Carvalho Rocha of which I was part as a scholarship holder by FAPESP

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Keywords Testimonial content. Memory. Resistance. Childhood.

INTRODUCTION

This research is the result of studies carried out in the project CRENAC - Configurations of Resistance in Contemporary Anglophone Narratives, coordinated and oriented by Prof. Ana Lilia Carvalho Rocha. The book Number the stars by Lois Lowry (1989) was written for a young audience and presents the narrative of a World War II and Holocaust survivor, a narrative that is told through the eyes of a Danish child who helps not only a Jewish friend, but also other families to survive and escape the concentration camps, Throughout the plot, the narrator Anne Marie is presented as the main character, besides being a child she becomes the innocent eye of the work, therefore, this product will analyze the work by the presence of the innocent eye and also by the presence of the real in Lois Lowry's testimonial story.

The literary analysis is motivated by the studies carried out in the scientific initiation project CRENAC, by the discussions already held and by the communication events that have

already been included in the discussion. With this, for the literature review, authors who work not only the historical context, but the childhood and testimonial content of the literary work *Number The Stars*, such as Márcio Seligmann Silva with the article entitled *Between Fiction and Real* (1999) presenting that in the testimonial literature it is no longer about the imitation of reality but about the manifestation of the real, then Sarmiento-Pantoja with the article entitled *Between cracks: on the fictional content, the truth content and the testimonial content* (2021), Eugénia Vilela is used with the article *On testimony in uninhabitable bodies , wandering, philosophy and memory* (2012) addressing different approaches to testimony, will use the article *What is testimony literature* by Wilberth Salgueiro (2012) that addresses the differences of testimony in addition to the author Don Latham (2002) with an article entitled *Childhood under Siege: Lois Lowry 's Number the Stars and The Giver* that distinguishes the different phases of childhood with the passage of time, societies and the context in which childhood is inserted, as in the book *Number The Stars* that Anne Marie is in a situation of human catastrophe.

The study of childhood and testimonial content in Lois Lowry's work impacts society and not only the academic environment, the importance, according to Eugenia Vilela (2012), of education against forgetting, an education that should keep the memory of the victims. and survivors alive so that catastrophic events like the one presented in Lowry's book do not happen again, in addition to showing the importance of testimonies being fictional, real, or testimonial in content.

LITERATURE REVIEW

In order to analyze childhood in the testimonial work *Number the stars*, it is important to emphasize the importance of representation in different ways in testimonial literature; each author/author chooses the best way to represent children and childhood in their books. In Lois' narrative, the innocent eye narrator is the protagonist Annemarie, so we have Don Latham (2002), with an article entitled *Childhood under Siege: Lois Lowry 's Number the Stars and The Giver* which lists and exemplifies various aspects of childhood and how children are portrayed in readings and records over time, as in John Locke's theory, mentioned by Don Latham, which says that the human being is born as a blank sheet of paper and on it are formed/written personalities, characteristics, etc.

For this research we have, Eugénia Vilela (2012) with the article entitled *Do Testimony* addressing various types of testimonies, who can be a witness and how violence can be in code, modes of expression: direct testimony, from of the look, as the experience from within the narration of a singular story through an agreement within the event", for the

author Eugénia Vilela, the testimony according to the witness's point of view, that is, it is witnessed through how the look of experience stands out in the survivor.

In the testimonial content, conceptualized as the testimony that does not have total veracity, but that is very important to keep the memory of the survivors alive, we highlight the violence that according to Márcio Seligmann-Silva (2019), “emphasizes that Written or spoken, a violent testimony is never it should be like a realistic description of the event, a literal translation of the violent or traumatic scene what the violent or traumatic scene is”³ Because of this, bringing into the code the condition to which the survivor was subjected should not be considered completely true, due to the trauma suffered by the survivor. Added to this, there is Salgueiro, 2012, with the study of testimonial content in works of literature:

"The presence of fiction in confession and testimony does not, under any circumstances, invalidate the general features of the “testimony genre” (hybrid, by the way, as other genres, subgenres and other forms can be). question. Each text, each case must propose protocols and pacts, which will certainly vary based on the reader's repertoire and reception." (SALGUEIRO, 2012, p.11)⁴

Based on studies already conducted, testimonial content is conceptualized as testimony that contains fiction, that is, it is witnessed but not with total veracity, this testimony may arise from the person who lived the violence/condition to which he was subjected or from someone who heard and brought the code. With this Wilberth Salgueiro (2012), deals with the noninvalidation of testimony with the presence of fiction and that it becomes just another hybrid genre of English language literature, as in the work of American writer Lois Lowry who wrote children Number the Stars after hearing testimony from the family on which the work was inspired.

Finally, Sarmiento-Pantoja develops considerations about fictional content, truth content and testimonial content, showing the differences between them, as they are presented in the arts and the concepts inherent to the testimony, in addition to presenting analyzes of testimony narratives called fictional content, as part of the construction of the testimony.

In the same way, the testimony works as a possibility of mulling over the tomb images of the factual, which need to emerge. If we find the testimonial content in

³ "salienta que um testemunho violento, escrito ou falado, nunca deve ser como uma descrição realista do evento, uma tradução literal da cena violenta ou traumática do que é a cena violenta ou traumática"

⁴ "A presença da ficção na confissão e no testemunho não invalida, em hipótese alguma, os traços gerais do “gênero testemunho” (híbrido, aliás, como os demais gêneros, subgêneros e outras formas podem ser). Ao contrário, este cruzamento amplifica a questão. Cada texto, cada caso há de propor protocolos e pactos, que hão de variar, certamente, a partir mesmo do repertório e do acolhimento do leitor." (SALGUEIRO, 2012, p.11)

culture, we could say that literature, when it is built on the basis of the relations between the

content of truth and the factual content, is full of references to culture and, therefore, of the testimonial content (SARMENTO-PANTOJA, 2021, p. 117).⁵

Testimonial content, in turn, according to Sarmento-Pantoja, is the category that gives literature the condition of appropriating the form of testimony by assuming fictional strategies, that is, not questioning the border between fiction and reality. Given all the critical fortune presented, it is clear that the topic is not new and that the entire investigation is based on the theoretical basis of work already done previously. To this end, this paper will be divided into stages.

METHODOLOGY

The methodology of this research will benefit from the analysis performed in Digital Source magazine with Tânia Franco Carvalhal, comparative literature, (2007) which addresses the explanation of comparative literature. According to the author Tânia Franco, in Comparative Literature the methods do not precede the analysis but derive from it:

In more recent studies, we see that the method (or methods) does not precede the analysis, as something previously manufactured, but derives from it. Gradually it becomes clearer that comparative literature cannot be understood only as a synonym for "comparison".⁶

(TÂNIA FRANCO CARVALHAL, 2007, p. 07)

For the author Tânia Franco, comparing is a procedure that is part of the structure of thought of man and of the organization of culture, since comparison also arises from other areas of human knowledge, comparing not only the objects to conclude about the nature of the elements confronted but mainly to differentiate/identify if they are the same or similar. Paul Van Tieghem, in 1931, defined the object of literature as the study of different literatures and their reciprocal relationships, dividing into general literature with a more synthetic look to "embrace" various literatures and comparative literature being a preparatory analysis and for

⁵ Da mesma forma, o testemunho funciona como uma possibilidade de remoer as imagens tumulares do factual, que precisam emergir. Se encontramos o teor testemunhal na cultura, poderíamos dizer que a literatura, quando se constrói com base nas relações entre o teor de verdade e o teor factual, está repleta de referências da cultura e, por conseguinte, do teor testemunhal (SARMENTO-PANTOJA, 2021, p. 117)

⁶ Em estudos mais recentes, vemos que o método (ou métodos) não precede a análise, como algo previamente fabricado, mas deriva dela. Gradualmente, torna-se mais claro que a literatura comparativa não pode ser entendida apenas como sinónimo de "comparação" (TÂNIA FRANCO CARVALHAL, 2007, p. 07)

investigation of affinity. , therefore, this analysis will have comparative literature as its initial methodology, so that it can compare with existing affinities, because according to the author,

comparative literature is used as a means of analyzing literary families, that is, one corrects the other

This research will take place in a qualitative way of the work *Number the stars* by Lois Lowry and will take place as a literary analysis in two stages, so that the research presents better results. In the first part, literary analysis will be carried out, whether made by Lois Lowry's book or by the authors that this work will have as a theoretical reference, being carried out through books, articles and even philosophical theories that can be related to the book *Number the stars*.

After the literary analysis and the analysis of the theoretical reference, the researcher should understand the ethical and documentary aspects in addition to following for the clarification and understanding of the main objective of this work: analyze the work from the presence of the testimonial content and children present in the narrative.

RESULTS

There are countless literary works with a testimonial, testimonial content, or narratives written for a children's audience, such as *Number the stars* by Lois Lowry written in 1989, involving sensitive subjects like the Holocaust, and which bring "fiction" into the narrative.

The Boy in the striped pajamas, written by John Boyne in 2006, also deals with themes such as the holocaust, concentration camps, and testimonial content, besides being a children's book. *The Diary of Anne Frank* in 2010 is also testimonial in content, with the presence of the innocent eye and is in the same problematic line.

In light of this, this research has as its main result to show the importance of testimonial literature for youth and adolescent education, to expose the importance of witnessing facts of violence and subjection being true or fictional, as well as keeping the memory of survivors alive. However, in view of the works listed above, the research will focus on the book by Lois Lowry *Number the stars*, which presents childhood, the testimonial content and the innocent eye as narrator of the whole plot, in addition to clearly approaching the Holocaust as the experience of a little girl survivor. With this, it is hoped to achieve the objectives set for this analysis and show the importance of education against forgetfulness.

DISCUSSION Childhood and Content



(Figure 1) Source: Google imagens

The title of the book *Number the stars* was inspired by the writer from reading salm 147:4 - He fixes the number of the stars, to each one he gives a name, making reference to the Star of David and the Jewish lives lost in the Holocaust. American writer Lois Lowry, wrote the book *Number the stars* for a children's audience after hearing the testimony, thus creating the work of the stars containing real facts and characters that were present in the life of the Jewish survivor who was a friend of the writer.

Annemarie narrates the story through the Innocent Eye according to Meyer 2002 - when the narrator is a child - showing moments of courage, bravery and intelligence. In the narrative, one has the main characters which are: Mrs. Johansen, Kirsten Johansen, Ellen Rosen and the narrator Annemarie Johansen. *Number the stars* tells the story of the Johansen's family who lived in Denmark and who had Jewish friends and neighbors who were at risk of being taken to the concentration camps. The Johansen's sisters' lives were tranquil within what the moment in which they lived allowed, until their neighbors, the Rosen's, needed to flee for protection and Anne's family helped by staying with the couple's daughter, Ellen Rosen. In the face of this, the protagonist witnessed moments of great bravery and courage marked in her childhood and in Lowry's work.

In the face of the narrator innocent eye emphasizes the choice of the representation of childhood established by the writer, would it be the same childhood portrayed in romantic literary works? Or literary works from the Middle Ages? According to Don Latham (2002), in the Middle Ages children were portrayed as "mini adults" because they had responsibilities established from a younger age or were aware of events that should be treated with caution and care, as in the protagonist Annemarie's encounters with the soldiers or even in the acts of

courage to help the Jews, all of Ane Marie's encounters with the ss's⁷ were moments told by the real witness that are reported in a very engaging and realistic way by the writer:

"Halte!"the soldier ordered in a stern voice. The German Word was as familiar as it was frightening [...] There were two of them. That meant two helmets, two sets of cold eyes glaring at her, and four tall shiny boots planted firmly on the sidewalk, blocking her path to home. And it meant two rifles, gripped in the hands of the soldiers. She stared at the rifles first. Then, finally, she looked into the face of the soldier who had ordered her to halt." (NUMBER THE STARS, 1989, p. 15)

The brave little Annemarie showed that there were moments when she had to be an innocent child who did not know what was happening and others when she had to be smarter than the soldiers to get around them. In other words, what will childhood be like within the event and after the event? The maturation presented by Annemarie was visible during the plot, since the story begins with the innocent child not knowing exactly how to react/ behave in front of the soldier and ends with full awareness that she is going against what the soldiers preached and saving Jewish lives. However, the representation of childhood in the literary works about the holocaust brings with it many questions about how reading is being presented and received by children, adolescents, and youth:

Holocaust literature for children can be conceived as having a greater moral obligation to be historically accurate than historical fiction dealing with less catastrophic events. Although the basic issues and techniques involved are not different from any other kind of historical fiction, when the Holocaust is represented in literature for young readers, they are accorded a greater enormity. This moral obligation, combined with the more general problems of combining historical fact with fictional. (KOKKOLA, L, 2002, p. 03)

Covering the testimony, or the historical context itself that discusses the theme of the Holocaust containing real facts or fictional facts should be brought to the children's audience because according to Lydia Kokkola the main obligation of the work is to expose the limit situation in which people were submitted. Added to this, it establishes Lois Lowry's work as testimonial literature. During the course of the narrative, Annemarie is very dedicated to getting the reader as close to reality as possible; these moments happen during encounters with soldiers:

The officer stared at them grimly. "Now," Mama said in a strong voice, "you have seen that we are not hiding anything. May my children go back to bed?" The officer ignored her. Suddenly he grabbed a handful of Ellen's hair. Ellen winced. He laughed scornfully. "You have a blond child sleeping in the other room. And you have this blond daughter—

" He gestured toward Annemarie with his head. "Where did you get the dark haired one?"

⁷ Was the organization most responsible for the genocidal slaughter of Holocaust victims - soldiers

He Twisted the lock of Ellen's hair. "From a different father? From the milkman? [...]
For a moment no one spoke. Then Annemarie, watching in panic, saw her father move
swiftly to the small bookcase case and take out a book. She's a what he was holding the
family photograph album. Very quickly he searched through its pages, found what he
was looking for, and tore out three pictures from three separate pages. [...] "Kirsten
Elisabeth," the officer read, looking at Kirsti's baby picture. Helmet the photograph fall
to the floor. (NUMBER THE STARS, 1989, p. 62, 63)

Whenever Annemarie describes the scene of violence or the scenes of contact with the soldiers, as in the quote above, there is an approximation of fiction with reality that for Seligmann (1999, p. 375), "The relationship between texts and facts depends on the reading, and, incidentally, arguments also exist in literature, and the image it embraces is by no means indifferent to the truth"⁸ in literature, and the image it encompasses is by no means indifferent to the truth" making the testimonial literature not invalidated, as it should not be considered total truth in post traumatic testimonies, due to this, still following the line between fact and fiction, Seligmann (1999, p. 375) states that "The truth is that this limit between fiction and "reality" cannot be delimited. And the testimony precisely wants to rescue what is most terrible in the "real" in order to present it. Even if for that he needs literature."⁹ Thus leaving for the next encounter with the dreaded soldiers in the tall, shiny black boots.

To try and help some more Jewish people, Annemarie and her family went to the family farm where her uncle lived to "wake" a beloved aunt who had passed away, but who was totally unknown to Anne, because her mother had never told her about her existence. When she got there, the protagonist insisted on questioning the relatives about the reason why they had never told her that her aunt lived there, until with much conversation, Uncle Henrik convinced her that people can't and shouldn't know everything and that many times this could be harmful and could lead people to many problems. It was time for the wake, people were gathered in the living room, people Anne didn't know either, the coffin was also there and as usual, the little girl observed and described each one of them, even the baby who was curled up on her mother's lap and couldn't stop crying. Then there was another grim contact with the expected but unwelcome visitors.

The car doors slammed. Everyone in the room tensed, but no one spoke. She heard—
as if in a curren nightmare—the pounding on the door, and then the heavy,

⁸ Seligmann (1999, p. 375), "A relação entre os textos e os fatos depende da leitura e, de resto, também existem argumentos na literatura, e a imagem que ela abarca não é de modo algum indiferente à verdade"

⁹ Seligmann (1999, p. 375), "A verdade é que esse limite entre a ficção e a "realidade" não pode ser delimitado. E o testemunho justamente quer resgatar o que existe de mais terrível no "real" para apresentá-lo. Mesmo que para isso ele precise da literatura."

frighteningly familiar stacca to of boots on the kitchen floor. The woman with the baby gasped and began, suddenly, to weep. The male, accented voice from the kitchen was loud. "We have observed," he said, "that an unusual number of people have gathered at this house tonight. What is the explanation?" "There has been a death," Mama's voice replied calmly. "It is always our custom to gather and pay our respects when a family member dies. I am sure you are familiar with our customs." (NUMBER THE STARS, 1989, p. 99)

Agglomeration at the residence was the most important, questioning the customs of others regardless of any respect or disrespect, even asking to open the coffin and see who was being mourned.

"Who died?" he asked harshly. No one answered. [...] "My Great-aunt Birte," she lied, in a firm voice. The officer moved forward suddenly, across the room, to the casket. He placed one gloved hand on its lid. "Poor Great-aunt Birte," he said, in a condescending voice. "I do know your customs," he said, turning his gaze toward Mama, who stills todd in the doorway. [...] "Why is it not open?" he demanded. "Let us open it up and take one last look at Great-aunt Birte!" Annemarie saw Peter, across the room, stiffen in his chair, lift his chin, and reach slowly with one hand toward his side. Mama walked quickly across the room, directly to the casket, directly to the officer. "You're right," she said. "The doctor said it should be closed, because Aunt Birte died of typhus, and he said that there was a chance the germs would still be there, and would still be dangerous. But what does he know—only a country doctor, and an old man at that? Surely typhus germs wouldn't linger in a dead person! And dear Aunt Birte; I have been longing to see her face, to kiss her goodbye. Of course we will open the casket! I am glad you suggested—" With a swift motion the Nazi officer slapped Mama across her face. She staggered backward, and a white mark on her cheek darkened. "You foolish woman," he patted. "To think that we have any interest in seeing the body of your deceased aunt! Open it after we leave," he said. (NUMBER THE STARS, 1989, p.101)

Analyzing of bringing to code the trauma experienced, the state in which survivors were submitted, the testimony, we will bring together the culture established in each individual's reality, as happens in the fake wake of Annemarie's aunt, using culture to fake a wake and go unnoticed by the soldiers, after all, what was inside the coffin were clothes, sheets, coats, and supplements that would help the Jews who were in the room to escape and protect themselves against the cold because they would leave in the night right after the wake. However, SarmientoPantoja (2021) in his article *Between cracks: considerations about the fictional content, the truth content and the testimonial content*, stipulates the presence of cultural aspects in testimonial literature.

If we find the testimonial content in culture, we could say that literature, when it is built on the basis of relations between truth content and factual content, is full of references from culture and, therefore, of testimonial content. (SARMENTO-PANTOJA, 2021, p.6)¹⁰

¹⁰ Se encontramos o teor testemunhal na cultura, poderíamos dizer que a literatura, quando se constrói com base nas relações entre o teor de verdade e o teor factual, está repleta de referências da cultura e, por conseguinte, do teor testemunhal. (SARMENTO-PANTOJA, 2021, p.6)

The researcher Sarmiento-Pantoja determines the testimonial tenor as part of the cultural premise, the testimonial tenor is "born" culturally and factually - thus being able to limit the actions present in the testimonial tenor as close as possible to the real/true - an approximation presented once again in Annemarie's narrative, that historically some people used drugs in order to evade the soldiers' watchdogs and manage to escape or save and hide Jews, this strategy was also used by Annemarie's mother, Uncle Henrik was going to transport the Jews in the boat and ended up forgetting the handkerchief inside the picnic basket that Annemarie coincidentally went to deliver.

Then his eyes locked on the basket. He handed the cheese and napkin to the soldier beside him. "What's that? There, in the bottom?" he asked in a different, tenser voice. What would Kirsti do? Annemarie stamped her foot. Suddenly, to her own surprise, she began to cry. "I don't know!" she said, her voice choked. "My mother's going to be angry that you stopped me and made melate. And you've completely ruined Uncle Henrik's lunch, so now he'll be mad at me, too!" The dogs whine and struggled against the leashes, nosing forward to the basket. [...] "Why was this so carefully hidden?" he napped. Annemarie wiped her eyes on these leeve of her sweater. "It wasn't hidden, any more than the napkin was. I don't know what it is." That, she realized, was true. She had no idea what was in the packet. The soldier tore the paper open while below him, on the ground, the dogs strained and snarled, pulling against their leashes. [...] "Stop crying, you idiot girl," he said harshly. "Your stupid mother has sent your uncle a handkerchief. In Germany the women have better things to do. They don't stay at home hemming handkerchiefs for their men." [...] At least she didn't stitch flowers on it. "He flung it to the ground, still half wrapped in the paper, beside the apple. The dogs lunged, sniffed at it eagerly, then subsided, disappointed again. "Go on," the soldier said. He dropped the cheese and the napkin back into her basket. "Go on to your uncle and tell him the German dogs enjoyed his bread." All of the soldiers pushed past her. (NUMBER THE STARS, 1989, p.134).

Annemarie stays in the narrative from the beginning to the end with the same purpose, to understand what is really happening around her, to understand the risk she, her family, her friends and other people are submitted to, as in the encounter with the soldiers and dogs in the forest, however, However, the intelligent little protagonist is always attentive to the way she wants and should behave in unwanted encounters, and also always attentive to protect and care for her sister, parents, friends, and neighbors that she loved so much, showing once again that her childhood was not and was not the same as that of ordinary children, and that she was a little adult. Annemarie's parents almost never talked about her older sister who had died, Annemarie always wanted to talk about her sister and ask them about their daughter, but had never received positive answers to her questions, so Anne's surprise when her father showed the picture to the soldiers when they had entered the house at dawn. "They simply buried them there where they were killed, and marked the graves only with numbers." (NUMBER THE STARS, 1989, p.146), When the war was over and everyone was home, the narrator's parents together with her older sister's boyfriend went to visit the place where the bodies were buried, the character describes the place, the barbaric way in which people were left and identified there, and then the parents tell what really happened to their daughter and older sister.

Later, Annemarie had gone to the place with her parents and said they had laid flowers there, on the bleak, numbered ground. That night, Annemarie's parents told her the truth about Lise's death at the beginning of the war. "She was part of the Resistance, too, [...]. "Part of the group that fought for our country in whatever ways they could." "We didn't know," Mama added. "She didn't tell us. Peter told us after she died." "Oh, Papa!" Annemarie cried. "Mama! They didn't shoot Lise, did they? The way they did Peter, in the public's square, with people watching?" She [...] But Papa shook his head. "She was with Peter and others in a cellar where they held secret meetings to make plans. Some how the Nazis found out, and they raided the placet hat evening. [...]. "Peter was shot in the arm. Do you remember that Peter's arm was bandaged, and in a ring, at Lise's funeral? He wore a coat over it so that no one would notice. And a hat, to hide his red hair. The Nazis were looking for him." (NUMBER THE STARS, 1989, p.147)

Annemarie's plot ends with many questions, mainly referring to her older sister who died in the resistance, who only after it was all over did her parents tell Anne the truth, a testimony report that is the reality of many survivors, even dead there was no dignity and once again fiction "imitates" real life by bringing a true fact to the narrative. This approximation to the real is verified by Márcio Seligmann-Silva in his article entitled The testimony: between fiction and the real.

In testimony literature, it is no longer a matter of imitation of reality, but a kind of "manifestation" of the "real". It is clear that there is no immediate transposition of the "real" to literature: but the passage to the literary, the work of style and with the delicate weave of sound and meaning of words that constitutes literature is marked by the "real" that resists symbolization (SELIGMANN-SILVA, 1999, p.383)¹¹

It is then established the testimonial literature as another type of testimony, also present in the literary work of Lois Lowry in Number the stars, after all, for Seligmann it is not about imagination or imitation of the real in the narratives, but about manifestation and approximation when art gets as close as possible to the reality of real life.

FINAL CONSIDERATIONS

The content of testimony and the presence of childhood in Lowry's book is of extreme importance for the education of children and adolescents, since it clearly and simply addresses

contents that should be treated with caution and respect, such as the testimony of a survivor that the writer brought into the code and kept alive the memory of the victim. With this, according to the studies conducted by the researchers presented in the discussion, the presence

¹¹ Na literatura de testemunho não se trata mais de imitação da realidade, mas sim de uma espécie de "manifestação" do "real". É evidente que não existe uma transposição imediata do "real" para a literatura: mas a passagem para o literário, o trabalho do estilo e com a delicada trama de som e sentido das palavras que constitui a literatura é marcada pelo "real" que resiste à simbolização (SELIGMANN-SILVA, 1999, p.383)

of the content of testimony and childhood portrayed in the social environment in which the character and protagonist of Annemarie's narrative was inserted is proven, since for Eugénia Vilela (2012) in her article entitled *Do testimony*, which discusses different types of testimonies, deals with direct and indirect testimonies and that regardless of having heard or lived the testimony should be narrated, as in the story of the writer Lois Lowry.

With Eugénia Vilela (2012), in *Uninhabitable Bodies. Errancy, Philosophy and Memory*, which brings the theme of education against forgetting, exposing the importance of keeping alive the memory of survivors, of bringing to code the violence suffered and the condition to which they were subjected, this analysis concludes by exposing - once again - that regardless of the fiction in the testimony or having lived heard or created a narrative that approximates reality, keeping the memory alive is the most important thing, because when there is education against forgetting Eugenia humanity will not reproduce again what was horrible for a certain people or a certain race, because we are all equal regardless of creed, color, or race. Thus, the objective of this research is reached, which was defined in sharing the importance of testimonial content and how children's works can help in the education of young people and adolescents, and in education against forgetfulness.

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