



**Arbiter Testimony: An Analysis in the Work *I Was a Child of Holocaust Survivors* by Bernice Eisenstein**

Testemunho arbiter: uma análise de *I was a child of Holocaust survivors*, de Bernice Eisenstein

**Ana Lilia Carvalho Rocha\***

Universidade Federal do Pará (UFPA) | Belém, Brasil  
liliateacher@gmail.com

**Maria Elinária Rodrigues da Silva\*\***

Universidade Federal do Pará (UFPA) | Belém, Brasil  
mariaers2908@gmail.com

**Abstract:** This paper seeks to analyze the work *I Was a Child of Holocaust Survivors* by Bernice Eisenstein (2006), through the lens of Arbiter Testimony. The work deals with the author's relationship with her parents, in which she tries to understand her own life and the ghost of the Holocaust that is ever-present in her daily life. This research aims to investigate how the Arbiter Testimony is presented in the work, a concept addressed by Sarmiento-Pantoja (2019), given that the arbiter of testimony is given by the one who has heard and arbitrates on what and how to narrate, and may or may not have experienced the boundary event. We will benefit from the critical fortune of Vilela (2012), who discusses the importance of memory, Gagnebin (2009), who discusses the importance of keeping memory alive through narrations, and Sarmiento-Pantoja (2019), who argues about the three types of testimonies, the Testis, the Superstes, and the Arbiter. This study is the result of the actions taken in the scientific initiation project Configurações de Resistência em Narrativas Anglófonas Contemporâneas - CRENAC, in which the authors acted as a FAPESPA (Fundação Amazônia de Amparo a Estudos e Pesquisas) fellow and coordinator.

**Keywords:** Resistance Literature. Memory. Arbiter Testimony.

**Resumo:** Este artigo busca analisar a obra *I Was a child of Holocaust survivors* de Bernice Eisenstein (2006), através da ótica do Testemunho Arbiter. A obra trata da relação da autora com os seus pais, na qual procura entender sua própria vida e o fantasma do holocausto que está sempre presente no seu cotidiano. Esta pesquisa tem como objetivo investigar de que forma o Testemunho Arbiter é apresentado na obra, conceito abordado por Sarmiento-Pantoja (2019), tendo em vista que o testemunho arbiter é dado por aquele que ouviu e arbitra sobre o que e como narrar, podendo ter vivenciado ou não o evento limite. Nos beneficiaremos da fortuna crítica de Vilela (2012), que aborda a importância da memória, Gagnebin (2009), que discute

---

\* Professora da Universidade Federal do Pará

\*\* Mestranda em Letras - Língua Inglesa na Universidade Federal do Pará.



sobre a importância de manter as memórias vivas através das narrações e Sarmiento-Pantoja (2019) que argumenta sobre os três tipos de testemunho, o Testis, Superstes e a Arbiter. Este estudo é fruto das ações realizadas no projeto de Iniciação Científica Configurações de Resistência em Narrativas Anglófonas Contemporâneas - CRENAC, no qual as autoras atuavam como bolsista FAPESPA (Fundação Amazônia de Amparo a Estudos e Pesquisas) e coordenadora.

**Palavras-chave:** Literatura de Resistência. Memória. Testemunho Arbiter.

## Introduction

According to Lewgoy (2010), the Holocaust was a genocide initiated by the Nazis during World War II that affected thousands of Jews, a large majority lived in a state of animalization until they were killed. From this period there still remain the memories, the testimonies of the survivors or those who have some connection with them, such as children and friends. Witnessing from that period is an act of resistance.

Thus, it is also worth mentioning the existence of three types of testimonies: the witness who saw and witnessed the painful scene, Testis (third person). In addition, we have the witness who lived and narrates his own experience, Superst (first person). However, according to Carlos Augusto Sarmiento Pantoja(2019), there is a third category of testimonies, the Arbiter who is the one who heard, and may or may not have lived the limiting event. Consequently, the category that will be worked on in this research is Arbiter Testimony.

For a long time the testimony of the referee was set aside because it did not convey veracity, since this testimony, unlike the others, is constituted through overheard narrations. However, the testimony of the referee, as well as other types of testimony, plays an important role because it implies the need to construct the continuity of a narrative.

Therefore, this research will be of great importance to the academic community, because this topic is still today insufficiently discussed in undergraduate courses. However, it is a subject that must be presented and worked on with the students, so that the memories of the survivors are not forgotten, and so that such a terrifying period as the limit event does not happen again in the world.

Thus, this research seeks to analyze the work *I Was a Child of Holocaust Survivors* by Bernice Eisenstein (2006), through the lens of Arbiter's Testimony, and is consequently classified as a qualitative and bibliographic research, furthermore, according to Carvalhal (2007) in her work named *Literatura comparada*, this research can be considered as comparative one. The work is a graphic novel about the author's relationship with her parents, in which she tries to understand her own life and the ghost of the Holocaust that is always present in her daily life.



This study aims to investigate how the Arbiter's testimony is presented in the work, a concept addressed by Sarmiento-Pantoja (2019), given that the arbiter of testimony is given by the one who has heard and arbitrates on what and how to narrate, and may or may not have lived through the boundary event.

For this study we will benefit from the critical fortune of Vilela(2012), who addresses the importance of memory, Gagnebin(2009), who discusses about the importance of keeping memories alive through narrations and Sarmiento-Pantoja (2019) who argues about the three types of testimony, the Testis, Superstes and the Arbiter and other authors.

This work is the result of the orientations received in the scientific initiation project *Configurações de Resistência em Narrativas Anglófonas Contemporâneas - CRENAC*, in which I was acting as a FAPESPA - (*Fundação Amazônia de Amparo a Estudos e Pesquisas*) scholar - the project is coordinated by Profa. Dra. Ana Lilia Carvalho Rocha.

This work was organized as follows: In the first section we present the difference between testimony and witness, talk about the issue of resistance present in the act of witnessing, deal with the category of witness, including the Arbiter Testimony, which is the one we are analyzing in this paper; In the second section, we will discuss the methodology of this research, then the results and finally, in the last section, we will analyze the work *I Was a Child of Holocaust Survivors*, through the perspective of how the Arbiter Testimony is represented in the work.

## Literature review

To begin discussing the category of Arbiter Testimony, it is of utmost importance to understand the difference between testimony and witness, to approach this difference we will use notes from the author's critical fortune Wilberth Salgueiro (2012) who mentions that "Testemunha é a pessoa. Testemunho é o relato, depoimento, o documento, o registro (escrito, oral, pictórico, fílmico, em quadrinhos etc).<sup>1</sup>

Therefore we understand that the Witness is the one who relates his memories, the one who witnessed the facts or heard about them and will narrate what he was told, so that these memories can be passed on from generation to generation. Furthermore, to reaffirm the concept of witness, Jeanne Marie Gagnebin explains that:

Testemunha não seria somente aquele que viu com seus próprios olhos, o bistor de Heródoto, a testemunha direta. Testemunha também seria aquele que não vai embora, que consegue ouvir a narração insuportável do outro e que aceita que suas palavras levem adiante, como num revezamento, a

---

<sup>1</sup> SALGUEIRO, 2012, p. 284.



história do outro: não por culpabilidade ou por compaixão, mas porque somente a transmissão simbólica, assumida apesar e por causa do sofrimento indizível, somente essa retomada reflexiva do passado pode nos ajudar a não repeti-lo infinitamente, mas a ousar esboçar uma outra história, a inventar o presente.<sup>2</sup>

Therefore we understand how the witness assumes an important role when he/she provides his/her testimony, being the one who experienced or heard the victim's testimony, so that these memories are not forgotten. Furthermore, it is worth noting that the testimony is an act of resistance, a concept that falls under the category of resistance literature. The author Alfredo Bosi (1996) in his work named as *Narrativas e resistência*, defines resistance literature as:

Resistência é um conceito originariamente ético, e não estético. O seu sentido mais profundo apela para a força da vontade que resiste a outra força, exterior ao sujeito. Resistir é opor a força própria à força alheia. O cognato próximo é in/sistir; o antônimo familiar é de/sistir.<sup>3</sup>

Consequently it is also understood that resistance literature gives voice to oppressed people, shows cultures that are not the dominant ones, so that they can have their place to speak. Barbara Harlow (1987), in the work called *Resistance literature*, explains also about this concept, she points out that:

Resistance literature calls attention to itself, and to literature in general, as a political and politicized activity. The literature of resistance sees itself furthermore as immediately and directly involved in a struggle against ascendant or dominant forms of ideological and cultural production.<sup>4</sup>

Likewise Bosi (1996), Harlow (1987) comes to defend the idea that resistance literature gives voice to those people who are not visible to society, who are oppressed before others, such as Jews, blacks, and others.

Eventually the category of arbiter testimony as well as the testimonies of Testis and Superstes, fall into the category of resistance literature. Since all these types of testimonies are given by witnesses who have experienced the catastrophic state in some way, having lived through, observed or heard about that traumatic period for the victims.

---

<sup>2</sup> GAGNEBIN, 2006, p. 57.

<sup>3</sup> BOSI, 1996, p. 11.

<sup>4</sup> HARLOW, 1987, p. 28-29.



## Witness category

Testis and Superstes were the first categories of testimonies to be presented to us, Testis being the third, the one who observes and tells what she/he has seen. However, the other form that Superstes would be the first, the one who lived the painful scene and who will narrate his/her own experiences. When speaking about Testis and Superstes Pipini and Fonseca (2021) in their renowned work “The readers’ turn: the return from the disaster” claim that “Testis refers to the person who witnessed an event and can, therefore, give his testimony of what happened; on the other hand, Superstes concerns the one who went through the event, that is, who was directly implicated in what is narrated”.<sup>5</sup>

Thus an example we can cite about these two forms of testimony is Primo Levi, who is a holocaust survivor. Levi was a chemist, but when he was released from the concentration camp, he felt the need to write a book telling his traumatic memories that he saw and experienced in the concentration camp. In this way assuming both types of testimony, Testis and Superstes as we can see in the quotation taken from the work “*If this is a man*” by Primo Levi (1959):

We suffered from thirst and cold; at every stop we clamored for water, or even a handful of snow, but we were rarely heard; the soldiers of the escort drove off anybody who tried to approach the convoy. Two young mothers, nursing their children, groaned night and day, begging for water. Our state of nervous tension made the hunger, exhaustion and lack of sleep seem less of a torment. But the hours of darkness were nightmares without end. There are few men who know how to go to their deaths with dignity, and often they are not those whom one would expect. Few know how to remain silent and respect the silence of others. Our restless sleep was often interrupted by noisy and futile disputes, by curses, by kicks and blows blindly delivered to ward off some encroaching and inevitable contact. Then someone would light a candle, and its mournful flicker would reveal an obscure agitation, a human mass, extended across the floor, confused and continuous, sluggish and aching, rising here and there in sudden convulsions and immediately collapsing again in exhaustion.<sup>6</sup>

In this way, it can be seen that Primo Levi is narrating like Testis and Superstes, talking about his own experience and that of the other prisoners who were there with

---

<sup>5</sup> PIPINI; FONSECA, 2021, p. 2.

<sup>6</sup> LEVI, 1959, p. 9.



him. In this way he oscillates between the two forms of testimony, as states Sarmiento-Pantoja (2019). This oscillation occurs in various parts of the work, where he narrates his own experiences and those of others.

In addition to Testis and Superstes, there is a third category of testimony which is the Arbiter, which we will address below. This is the category that we will analyze later in *I was a child of holocaust survivors*.

## **Arbiter Testimony**

The Arbiter Testimony would be the second, the one who has heard, who may or may not have lived through the borderline event. This witness will hear the victim's memories and from then on will narrate what he or she has heard, performing a selection process so that the memory can be passed on to other people. According to Carlos Augusto Sarmiento-Pantoja (2019), in the work entitled as *O testemunho em três vozes: testis, superstes e arbiter*, arbiter testimony is like:

Testemunho arbiter como parte das perlações de um indivíduo que diante dos fatos a ele relatados, deve tomar decisões sobre a matéria recordativa e nesse percurso se faz necessário que ele ateste o testemunho a ele relatado e avalie se acata ou não os conteúdos narrados ou se acata parcialmente.<sup>7</sup>

Thereby, this listener will make a selection of what was reported to him and, from there, transform these apprehensions into language, into testimony so that other people can know the experiences of that narrator, who lived the limit event. This way, there is no concern about whether what is being said is true or not, that is, the arbiter does not judge as in the legal field.

Thusly, most of the time when the victim of the border event decides to tell his traumatic experiences, the listener has to be able to elaborate what he has been told, thus making a selection. Since this testimony is constructed according to what was heard, it is considered almost impossible that the referee can review everything exactly according to what was said. Conforming to Eugénia Vilella (2012), in the work called as *Do testemunho*, affirms:

Quando a testemunha considera que as suas recordações merecem entrar no espaço público, podendo servir como um modo de formação de um grupo alargado, essa abertura do espaço íntimo a um espaço não privado produz um testemunho, isto é, um tipo de discurso sobre a presença dos

---

<sup>7</sup> SARMENTO - PANTOJA, 2019, p. 14.



traços do passado no presente que concorre com o discurso histórico.<sup>8</sup>

Thus, it is understood that because the border event was such a painful time for the victims who somehow lived through this time, some of them preferred not to talk about their experiences. However, we understand the importance of these victims bringing their memories to the public, so that these narratives can be told and transmitted, so that other people can learn about this period that was so traumatic for them.

In Jeanne Marie Gagnebin's (2009) book, *Histories and Narrations in Walter Benjamin*, which addresses the magnitude of keeping memories alive through narrations, she certifies the following narration would be relevant for the constitution of society, it is the remembrance of the past through narrations.

### Methodology

The research proposal presented is a qualitative and bibliographic study; furthermore, according to Carvalhal (2007), this research can be considered as comparative. Comparative Literature is not only about making comparisons, it goes beyond. As the author cites in her paper named *Literatura comparada*, "comparison is not a specific method, but a mental procedure that favors generalization or differentiation."<sup>9</sup> For this reason, the studies conducted for this research are based on this category of comparative literature.

Thus, it will be conducted through an analysis of the work *I Was A Child Of Holocaust Survivors* by Bernice Eisenstein (2006). This is a literary analysis research, the work selected for this study falls into the category of Anglophone literature, and is a work that has already been worked on within the framework of the scientific initiation project *Configurations of Resistance in Contemporary Anglophone Narratives - CRENAC*.

The data collection was conducted in three phases. First, the work was read and discussed together between the authors of this paper, then some points were identified, first how the referee's testimony is represented in the literary work *I Was a Child of Holocaust Survivors*, according to Bernice Eisenstein's point of view, after that quotes were collected from the book in which this testimony is identified. Finally, an analysis of this material was performed.

### Results

Thus, from the studies carried out in the CRENAC scientific initiation research group, having received guidance from Profa. Dra. Ana Lilia Carvalho Rocha I had

---

<sup>8</sup> VILELA, 2012, p. 153.

<sup>9</sup> CARVALHAL, 2007, p. 7.



my first contact with the category of arbiter testimony, this category was found in the work *I Was a Child of Holocaust Survivors* by Bernice Eisenstein (2006).

However, the same category is also noticeable in other works such as *"Maus"* by Art Spiegelman (1996), and *"Second Generation: The things I didn't tell my father"* by Michel Kichka (2016), in which both reconstruct the stories, the narrations according to what they heard from their fathers, thus narrating about memories that are not their own.

As occurs in the work *I Was a Child of Holocaust Survivors*, the work deals with the author's relationship with her parents, in which she tries to understand her own life and the ghost of the holocaust always present in her daily life. In this way, during all her life she has known that she was the daughter of holocaust survivors and through this book she tells about the stories she heard from her parents about the period they spent in the concentration camp in Auschwitz.

## Discussion

When one talks about Holocaust, we have the impression that everything has already been said. However, it is in the short narratives of the survivors that we realize that we still have a lot to know about this period that was so painful for the people who experienced in some way the limit event. This is what happens in the work *I was a child of holocaust survivors* by Bernice Eisenstein, the author is the daughter of Holocaust survivors. It is also worth mentioning that besides being a writer she is also an illustrator, the illustrations found in the book were all made by Bernice herself. The author is Canadian, was born in Toronto and daughter of survivors Berek Eisenstein and Regina Oksenhender who rebuilt their lives as immigrants in Canada.

## Analysis

Thus to begin the analysis in the work *I Was a Child of Holocaust Survivors*, it is worth mentioning that according to Sarmiento-Pantoja (2019) "narração testemunhal é sem dúvida uma alternativa de sobrevivência para quem viveu uma experiência limite, seja ligada à guerra ou aos conflitos políticos, étnicos ou de posse da terra."<sup>10</sup> With this is understood the importance of witnesses providing their testimonies, so that their memories are not forgotten and so that they are passed on from generation to generation.

Therefore the Arbiter Testimony of the referee which is the testimony we are analyzing in this paper, has an important relevance because it is a continuity of a narrative, conforming to Sarmiento-Pantoja (2019):

o arbiter, o árbitro, o juiz, na condição de testemunha (auricular) conhece o fato somente graças aos testemunhos

---

10 SARMENTO-PANTOJA, 2019, p. 6.





primários do que vê ou vive[...] Por se encontrar distante dos fatos, esse narrador tem o poder de discernir – e decidir – o que deve ou não ser considerado na cena testemunhal, realizando um trabalho de seleção mais evidente.<sup>11</sup>

Then, according to Sarmiento-Pantoja (2019) this narrator needs to make a selection of what was heard, so that he can transform these apprehensions into language, into testimony. It is then understood that the Arbiter Testimony is different from the legal field, he does not judge whether what is being told is true or not, he does not have this concern.

However he does this selection work, to verify what should be narrated by him, because by placing himself as a listener it is almost impossible that he remembers every detail and tells exactly as the victim narrated, so this selection work is necessary. In the work we are looking at, the author's parents do not like to talk about the period in which they experienced the limiting event. However, the author always knew that she was the daughter of survivors, as Eisenstein quotes:

I had always know that my parents were survivors of the Holocaust, but there is nowhere for me to locate when or how I first became of it [...] at the time, I had forgotten that when my parents did go to see a Holocaust film, their primary goals was to search the screen for the authenticity, to make sure the enactment of events was correctly portrayed.<sup>12</sup>

In this way, it is noted in this quote that Eisenstein did not live directly the limit event together with his parents, but she grew up knowing that she was the daughter of survivors, she noticed small details, because when her parents went to see a movie related to this theme, they watched very carefully to check if it was being transmitted with the veracity of everything that really happened, even if all this brought them tortuous memories.

Nevertheless, the author mentions that she avoided talking about this subject with her father, because whenever she brought the subject he would change the subject or started crying, as she mentions below:

I knew that the past was something not to be ventured into. I had learned from the handful of times I had asked. My father could only begin to answer with a few willing words and then stop. He would cry. Sitting in silence beside him, I did not want

---

<sup>11</sup> SARMENTO-PANTOJA, 2019, p. 13-14.

<sup>12</sup> EISENSTEIN, 2006, p. 20-21.



to make him go further. I was left to find the pieces of this past, led by the wish to have more.<sup>13</sup>

Therefore based on Gagnebin (2006), the victims who went through the limiting event experienced torturous moments, some managed to get out alive and had a certain resistance in talking about their experiences, often for fearing that other people would not believe in what they were saying.

Authors such as Gagnebin (2006), also cites in the text the example of Primo Levi, who, while in the concentration camp, had a dream in which he managed to get out of that place alive, and when he went to tell other people about his experiences there no one believed that it had really happened.

Nonetheless, this was not the case for Eisenstein's father, because although he did not talk about his experiences, she knew that she was the daughter of survivors. Sometimes silence speaks more than one's own voice, as in the quote above, in which the father, although he was resistant to talking about the topic, Eisenstein noticed the little things that this topic brought suffering to her father, and thus avoided talking about it is, even though she had an incessant desire to know the details of everything.

During the narrative, we can also see that Eisenstein's mother, as well as his father, has a resistance to talk about the period in which she experienced the limit event, however, on a certain day she, Mrs. Regina Oksenhender, decides to grant an interview to the Shoah Foundation, as quoted by the author:

In 1995, my mother agreed to be taped while answering questions posed by an interviewer, for the Archives of the Holocaust Project, which had been initiated by Steven Spielberg's Shoah Foundation. Later, she gave me a copy of the video, a tape that I watched again in order to be able to write my mother's story as she told it.<sup>14</sup>

Considering this it should be noted in the quote above that Eisenstein makes use of this evocative material to tell her mother's memories, so that everything was retold according to what she said on the recording. Hence, once Eisenstein kept this material that her mother left her, she had a way of telling her mother's story according to how she herself narrated it, because she could listen to that narration as many times as she wanted, unlike when the witness just speaks, where the person who heard it, cannot always access that narrative again.

Therefore, according to Vilela (2012), which states that when the witness believes that his memories deserve to be made public, she provides her testimony, just as

---

<sup>13</sup> EISENSTEIN, 2006, p. 36.

<sup>14</sup> EISENSTEIN, 2006, p. 100.



Eisenstein's mother decided to make her memories public when she decided to record the interview.

In this way, we understand the presence of the arbiter's testimony explicitly at this moment, because when reading what was said, we realize that the memories being told in the work are not exactly from the author, but from her parents and people close to her. It is worth mentioning that whenever the author narrates a memory of her parents or other family members, her speech is marked by "He or she told me", this way we can notice the presence of the arbiter, it makes clear that the memory belongs to others.

Thus, another moment in which we can identify Arbiter Testimony in the work is when Eisenstein's aunt tells her memories of the period she spent in the limit event, reports on the difficulties she and the rest of the prisoners had to face:

My aunt once described to me the cold and the difficulty of walking on hard ground. Prisoners had torn pieces from what little they still had in the way of clothing and tried to cover their shoes. She saw people along the sides of the road, some already dead, others left to die there.<sup>15</sup>

In such a way as we can see in this account provided by Eisenstein's aunt, the victims who went through the border event were animalized, they were not even considered as human beings, because for the Nazis these people did not deserve to live. So the aunt continues to narrate details of what happened at that time, telling about traveling on the overcrowded trains "My aunt went on to tell me how they traveled in railroad cars, without food or water, and that the walls were frozen with ice."<sup>16</sup>

Thus, it is understood that the suffering of these victims already began on the journey to the concentration camps, as Primo Levi says in his book *Is This a Man?*

There were twelve goods wagons for six hundred and fifty men; in mine we were only forty-five, but it was a small wagon. [...] Exactly like this, detail for detail: goods wagons closed from the outside, with men, women and children pressed together without pity, like cheap merchandise, for a journey towards nothingness, a journey down there, towards the bottom.<sup>17</sup>

As such it is understood that, just like Eisenstein's aunt, Levi also reports on the precarious conditions that the victims were subjected to during the "trip", in some cases these people did not make it to the concentration camp alive. Throughout the

---

<sup>15</sup> EISENSTEIN, 2006, p. 134.

<sup>16</sup> EISENSTEIN, 2007, p. 135.

<sup>17</sup> LEVI, 1959, p. 8.



narrative, we notice that Eisenstein always had the desire to know more about this theme, because it was a subject that always haunted her life.

Thus she noticed in the small details that there was something more about this theme that caused so much pain to her family. Hence she searched for more information, so much so that when she was sure she was the daughter of Holocaust survivors, she quotes that “I have inherited the unbearable lightness of being a child of Holocaust survivors. Cursed and blessed. Black, white, and shadowed.”<sup>18</sup>

Consequently, we can see that at the same time she felt cursed, she also felt blessed for being able to narrate the memories of her parents, so that society can learn about this issue that caused so much pain to these relatives, not only to Eisenstein's family, but to thousands of others who were affected by this genocide.

### **Final considerations**

In the context in which we live, in which resistance literature is little discussed in the social environment, it is necessary to have more debates about this theme, because it gives voice and notoriety to people who have no place in society, who are seen as inferior.

Thus, it is worth noting that the victims who went through the borderline event and survived made use of this literature to narrate their experiences that were so harrowing, providing their testimonies. In this way, once again it is worth emphasizing the importance of testimony, whether it is Testis, Superstes or Arbiter, because to testify is an act of resistance is to do justice to those who somehow experienced the limit event or those who will disappear, not having the opportunity to narrate their experiences.

Therefore, the importance of the work *I was a child of Holocaust survivors* is understood, as it comes to narrate the memories of Eisenstein's parents who are Holocaust survivors, showing that even though she did not experience the limiting event, she was tormented by being the daughter of survivors.

As a result, analyzing the work *I was a child of Holocaust survivors* with the objective of identifying how the arbiter testimony is represented, it can be seen that the author lived in conflict with herself, for being the daughter of survivors, always seeking to know about the experiences of her parents in the limit event.

Then, it is worth stressing that according to Sarmiento Pantoja (2019), the arbiter testimony may or may not have experienced the boundary event, he explains that there are cases in which the witness experienced it, however she was very young, a child, so she will have no memories about that period, with this she will need to resort to a third party to reconstruct her memories. However, this is not the case in

---

<sup>18</sup> EISENSTEIN, 2006, p. 167.



Eisenstein's narrative, because the person who experienced it was her parents; she comes to narrate only the memories she heard from her parents and from people close to her.

Hence the importance of discussing once again this issue about the limit event, so that this period does not happen again, as Vilela (2000) says about the importance of conducting this education against forgetfulness “É urgente sustentar a memória das vítimas, de todas as vítimas. Assim, é necessária uma linguagem que parta da sintaxe do sangue da realidade contemporânea.”<sup>19</sup> Finally, Vilela confirms the importance of narrating the memories of the victims, so that they are passed on from generation to generation, so that they do not fall into oblivion.

## References

CARVALHAL, Tania Franco. *Literatura comparada: a estratégia interdisciplinar*. Revista brasileira de literatura comparada, v. 1, n. 1, p. 09-21, 2017.

EISENSTEIN, Bernice. *I was a child of Holocaust survivors*. Toronto.Ont: McClelland & Stewart, 2006.

GAGNEBIN, Jeanne Marie. *História e narração em Walter Benjamin*. revisada. 2009

GAGNEBIN, Jeanne Marie. *Lembrar escrever esquecer*. São Paulo: Editora 34, 2006.

KICHKA, Michel. *Second Generation: The things I didn't tell my father*. Europe Comics, 2016.

PAPINI, Pedro Augusto; FONSECA, Tania Mara Galli. *The readers' turn: the return from the disaster*. Psicologia USP, v. 32, 2021.

LEVI, Primo. *If this is a man/the truce*. Hachette UK, 2014.

LEWGOY, Bernardo. *Holocausto, trauma e memória*. WebMosaica, v. 2, n. 1, 2010.

SARMENTO-PANTOJA, Carlos Augusto. *O testemunho em três vozes: testis, superstes e arbiter*. Literatura e Autoritarismo, [S. l.], n. 33, 2019. DOI: 10.5902/1679849X35461. Disponível em: <https://periodicos.ufsm.br/LA/article/view/35461>. Acesso em: 17 ago. 2022.

SPIEGELMAN, Art. *The complete maus: A survivor's tale*. Pantheon, 1996.

VILELA, Eugénia. *Cossos inhabitables. Errant, Filosofia i memòria*. Enrahonar: an international journal of theoretical and practical reason, p. 35-52, 2000.

VILELA, Eugenia. *Do testemunho*. Princípios: revista de Filosofia, v. 19, n. 31, p. 141-179, 2012.

---

<sup>19</sup> VILELA, 2000, p. 52.



# *Arquivo Maaravi*

*Revista Digital de Estudos Judaicos da UFMG*  
ISSN: 1982-3053

-----

Recebido em: 22/08/2023.

Aprovado em: 12/09/2023.