

Annemarie Johansen's Stages of Growing up: Lois Lowry's *Number the stars* as a *Bildungsroman*

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A B S T R A C T

This research examines Lois Lowry's *Number the stars*, focusing on the development of Annemarie Johansen's self-awareness and personality trait from the stage of immaturity into maturity. In line with the topic of research, the formalist approach was used as the main theoretical approach. The library research was used in collecting the data. To point out every crucial stage of Annemarie Johansen's growing up process, the definition of *Bildungsroman* proposed by Dilthey (1985) was applied. The results reveal that Annemarie Johansen goes through stages of growing up processes from her immaturity into maturity throughout violent and dangerous times. The results also show that during her self-growth, Annemarie Johansen gradually develops her self-awareness and personal trait of being a courageous girl in order to survive in the harsh reality and she manages to save her good friend, Ellen, from the plan of Nazi persecution of Jews during the German occupation. Finally, she transforms herself from an innocent and frightened girl into a brave girl in a brief period.

Keywords: *bildungsroman*, *growing up*, *formalist approach*, *Number the stars*.

INTRODUCTION

Because of its aim to educate its readers, *bildungsroman* qualities have become popularized in other book genres that target youths and adolescents. In western countries, a *bildungsroman* or a "novel of formation" (Boes, 2006, p. 230) is important to be adapted for novels or others literary works as an education aid to help children's growing up process. Some people believe that J.K. Rowling's *Harry Potter* and C. S. Lewis's *The Chronicles of Narnia* can be considered as *bildungsroman* novels as well. Because both novels have obtained much attention and popularity around the world. As a result, they have been adapted into films and have placed themselves as prominent literary works for young people.

On the other hand, the idea of *Bildungsroman* does not receive much attention in our country. Indonesian authors and film

producers basically ignores the idea of *Bildungsroman* and rarely adapt it into their work. For instance, *Adit & Sopo Jarwo*, a popular Indonesian animated children's series of shorts films, does not represent *Bildungsroman* qualities at all. Ironically, this children's series tend to put aside the idea of *Bildungsroman* proposed by Buckley (1974), who states that *Bildungsroman* is a novel focusing on the moral, psychological, and intellectual development of a main character. According to Buckley (1974), the main character of *Bildungsroman* novel is a child protagonist who has to experience some form of moral development required by the society. This idea of moral, psychological, and intellectual growing up process in children character is not represented on the main character of *Adit & Sopo Jarwo*. On the contrary, Adit, as the main child character, has already been depicted as a mature boy, who teaches an adult, Sopo Jarwo, to learn about the values required by society. Other times, it

prevents children to get educated by this series because children, as the audience, are unable to follow the protagonist from child-like thoughts/feelings to more mature understandings of the world around him/her.

Unlike the story of *Adit & Sopo Jarwo*, which employs so much violence, the *Bildungsroman* traditionally allows the readers to clearly understand how children characters may depart from their period of youth to enter that of adulthood. If the reader does not see or comprehend what the purpose of a literary work, s/he will not be able to get educated by its values. As a result, reading about the protagonist's self-reflection and personal recognition in a *Bildungsroman* permits the reader, especially children, to analyze more about the protagonist dealing with similar situations like in real life, and their own self-reflection and consciousness.

Some well-known novels have already been listed as the best *bildungsroman* books. *Number the stars* by Lois Lowry is considered as one of the best examples of *Bildungsroman* novels among classic and popular *Bildungsroman* novels (*bildungsroman*, n.d.) Thus, it is interesting to examine this novel to get a better understanding about *Bildungsroman* and about how the author, Lois Lowry, educates the reader through the stages of growing up of the main child character.

Number the stars won some prestigious prizes for young adult literature, including the *John Newbery Medal* in 1990, the *National Jewish Book Awards in 1990*, and also the *Dorothy Canfield Fisher Children's Book Award* in 1991. Following its success in winning some prestigious awards for children literature, *Publishers Weekly* (2001), an American weekly trade news magazine, places this novel as the 82nd best-selling children's book of all time in the United States with sales above 2 million as of 2001. Because of these achievements, this novel has been considered as one of the most successful children books of all time and thus, has become an attractive topic for literary research.

Some studies have been conducted to investigate Lois Lowry's work, *Number the stars*. For example, Latham (2002) argues that *Number the stars* and *The giver* invoke the Romantic

notion of the innocent child in need of adult protection in order to expose it as a limiting, simplistic, and, in the final analysis, inaccurate view of childhood. Both works portray children as complex, multifaceted individuals who display courage, compassion, and resilience in the face of adversity.

Another study by Klavž (2013) focuses on the historical setting of the novels, *The Boy in the Striped Pajamas* and *Number the stars*, that is, during the Holocaust. Furthermore, she explains how the authors, Boyne and Lowry, use a special type of innocence in their works to highlight the horrors of Holocaust. An in-depth study of both works revealed that innocence in their works is embodied in the child protagonists and their naïve, innocent, brave and sometimes ignorant views on the given situations.

Number the stars was also investigated by Nugraha & Saraswati (2016), focusing on the concept of courage. He argued that the setting and the characterization of the novel as the formal elements work to define the concept of courage. Then, he related the concept of courage shown in the novel with the meaning of courage in general.

Despite all these studies, the present research is slightly different in the sense that it deals with the protagonist's character development or self-growth in *Number the stars*. In other word, this study focus primarily on the intrinsic elements of the novel, including the plot, setting, characters, and symbol, which support the analysis of the protagonist's character development.

THEORETICAL FRAMEWORK

This study adopts the formalist approach. This theoretical approach emphasizes on the formal elements of a literary work and focuses on the text itself and pays less attention to other external input including authorship, notion of culture or societal influences. This understanding of formalist approach is also in line with Meyer (2008, p. 70), who argues:

Formalist Criticism believes in literature as a form of knowledge with intrinsic elements—style, structure, imagery, tone, genre. What gives a

literary work status as art, or as a great work of art, is how all of its elements work together to create the reader's total experience (thought, feeling, gut reactions, etc.) The appreciation of literature as an art requires close reading—a careful, step-by-step analysis and explication of the text (the language of the work).

Thus, the formalist approach examines the individual part of the text including the characters, the settings, the tone, the point of view and other intrinsic elements of the text which come together to make it become a single text. On the other hand, biographical information about the author, historical events outside of the story, or literary allusions, mythological patterns are excluded from the main focus of this approach.

METHODS

The method used in this paper is library research. Two types of data were used: primary and secondary data. The primary data source was the novel itself, *Number the stars* written by Lois Lowry. Other supportive materials were taken from the definition of Bildungsroman genre in order to get better analysis of the story. The only approach will be used in this research is formalist approach which primarily concerns about the text itself.

The first step of processing data was reading the novel closely. Then, the novel was analyzed in terms of the stages of Annemarie Johansen's growing up process from the narrations provided in the novels based on the definition of Bildungsroman proposed by Dilthey (1985). Afterwards, the stages of Annemarie Johansen's growing up were presented and discussed by providing narrations and/or dialogues from the novel. In order to provide a deeper analysis about Annemarie's character development toward maturity, some supporting psychoanalysis theories were employed such as Erikson (1958, 1963) and Frankl (1992).

RESULTS AND DISCUSSION

Annemarie Johansen as an Innocent Girl

Even though Annemarie Johansen has been living in a society surrounded by conflicts of war, she is still a 10 year old girl who traditionally acts as other ordinary children her age. The current tension and situation of terror is hardly seen by her as a little girl. In the first chapter of the novel, Annemarie is depicted as a girl who has a bright character like cheerful, full-spirit and a dreamer. Nevertheless, the feeling of fear is clearly shown while for the first time she encounters the soldier in the middle of the street. Because Annemarie has not interacted directly with the German soldiers before, through this first sudden encounter, Annemarie obviously feels nervous and scared, as shown in the excerpt below.

“Halte!” the soldier ordered in a stern voice.

The German word was as familiar as it was frightening. Annemarie had heard it often enough before, but it had never been directed at her until now.

Annemarie stared up. There are two of them. That meant two helmets, two sets of cold eyes glaring at her, and four tall shiny boots planted firmly on the side walk, 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 soldiers who had ordered to halt (Lowry, 1989, p. 2).

Annemarie cannot hide her feeling of fear. Likewise, she merely captures the image of the soldiers as a scary and unfriendly person through a glimpse of their uniform. As children, it is considered normal to judge a person by their appearance and thus, Annemarie is easily scared only by looking at the soldiers' attires. Their attributes and the way they interrogate Annemarie evokes the atmosphere of tension and threats around her. They also have an unfriendly look and gesture which makes Annemarie more uneasy to talk to them casually. Thus, this first negative impression of the soldiers that is seen through their appearance becomes the primary reason Annemarie grows her fear toward them. For children like Annemarie, she is rather shocked and surprised being questioned by the

soldiers simply because she runs along the street like she always does at school. She does not expect that running is prohibited now and become an act that attracts a lot of soldiers' attention.

Moreover, her innocence obviously appears when she does not want to tell her mother about the accident when they encounter the soldiers before. She does not want to get scolded by her mother because she carelessly runs along the street and get interrogated by the soldiers. Traditionally, as children, Annemarie is rather afraid of being scolded by her mother because of running on the street.

When they were almost home, Ellen whispered suddenly, "I was so scared."

"Me too," Annemarie whispered back.

As they turned to enter the building, both girls looked straight ahead, toward the door. They did it purposely so they would not catch the eyes or the attention of two more soldiers, who stood with their guns on the corner as well....

"Are you going to tell your mother?" Ellen asked Annemarie as they trudged together up the stairs. I'm not my mother would be upset.

"No, I won't either. Mama would probably scold me for running on the street" (Lowry, 1989, pp. 5-6).

Innocently she thinks that the accident is all her fault and she tries to keep this accident as a secret in case to save her from her mother's scolding. As her excuse, Annemarie ensures her mother if it was just an unimportant short encounter and she should not be worried about it. She does not think that the soldiers might harm her and Ellen. To keep her from her mother's scolding, she humorously says that she considers the soldiers merely as a common soldier they usually watch on the street. Through her response toward the encounter with the soldiers, Annemarie clearly can be seen as an innocent girl who has not acknowledged anything about the harsh reality of the Nazi plan to persecute all Danish Jews, and merely perceives the presence of the soldiers as a scary stranger based on their looks.

Additionally, the warning coming from people around her also influences Annemarie to immediately develop her self-awareness in perceiving the existence of the soldiers as 'a bad guy'. Although she has not yet acknowledged the real motif of their presence, she already feels that the soldiers are related to some bad aspects.

"I must go and speak to Ellen," Mrs. Rosen said, moving toward the door. "You girls walk a different way to school tomorrow. Promise me, Annemarie. And Ellen will promise too."

"We will, Mrs. Rosen, but what does it matter? There are German soldiers on every corner."

"They will remember your faces," Mrs. Rosen said, turning in the doorway to the hall. "It is important to be one of the crowd, always. Be one of many. Be sure that they never have reason to remember your face." She disappeared into the hall and closed the door behind her (Lowry, 1989, p. 9).

Mrs. Rosens' warning strengthens Annemarie's perspective that the soldiers represent a scary stranger who might give troubles for people who has any relations with them. Accordingly, Annemarie learns from Mrs. Rosen's warning that she has to act and behave properly in order to attract less attention from the soldiers. She is gradually aware that she currently lives in a new situation which urges her to be more careful and cautious. As the result, she begins to feel insecure wherever she meets the soldiers and tries to avoid meeting them directly.

Annemarie Johansen's Adolescence

Throughout the story of *Number the stars*, the reader may see the topic of courage as a dominant theme mainly in all characters. In order to save her life and other people from various threats resulting from the tension of war, all characters are encouraged to expose their hidden courage. Therefore, Annemarie as the main protagonist is also greatly stimulated by the idea of courage she receives through self-education/self-cultivation from her surroundings.

Annemarie's adolescence is actually the result of her first recognition of courage she

obtains from her father through a short story of a courageous boy who willingly declares himself to protect the King. In her opinion, she considers the boy's action as a very courageous answer because she has never met people who would die for the sake of others. Even though she has not completely acknowledged about the meaning of bravery and courage, she confidently embodies her first idea that she has a responsibility to protect her country and the king. Afterwards, this basic ideology of courage continually promotes her understanding that someone might sacrifice her/his life due to protect and help each other's especially people they love. Therefore, her initial courage on protecting the king will be her basic ideology which leads her to find out her real courage and conduct other bravery actions in the future.

Similarly, this stage of Annemarie's growing up process is accordingly represented through psychosocial theory of development proposed by Erikson (1958), who argues that children in the age of five until twelve must "tame the imagination" and dedicate themselves to education and to learning the social skills their society requires of them (see also Boeree, 2009). Equally importantly, Annemarie's response toward the story told by her father shows that Annemarie is able to distinguish that she lives in a real world which sometimes encourage her to be more aware of the society. For instance, being on her age enables Annemarie to easily receive some additional knowledge from people around her particularly about the current situation of Germany occupation. She has an ability to immediately learn others social skills and knowledge required by the society in order to foster and develop her basic ideology of courage. The more knowledge she receives from the surroundings, the more understanding she obtains which eventually help her to survive in the society she lives in.

According to Erikson (1958), community members play a significant role in children's development. Explaining Erikson's theory, Boeree says about the fourth stage, the school-age child from about six to twelve, that

there is a much broader social sphere at work now: the parents and other family members are joined by teachers and peers and other members of the community at large. They all contribute: Parents must encourage, teachers must care, peers must accept (Boeree, 2009).

As it is presented in *Number the stars*, people around Annemarie also hold a significant role in her growing up process. They encourage and support Annemarie to foster her basic ideology of courage by providing some information and knowledge which is significantly important for Annemarie's self-awareness toward the violent and dangerous situation in the society. Annemarie gradually obtains various information regarding to the harsh realities and develops her self-awareness as well. She immediately learns the meaning of courage through the influence of her surroundings such as Peter Neilsen and her parents.

Before Annemarie obtains a series of information about the Nazi Germany's plan to persecute all Danish Jews from her parents, she firstly receives this important information from Peter Neilsen. For Annemarie, this information is necessary to reinforce her self-awareness about the dangerous situation currently happens. By knowing the truth, she will be aware of her surroundings and able to comprehend the harsh reality she has to deal with. In the age of ten, through the information brought by Peter, Annemarie gradually realizes that there is a danger coming to all Danish Jews including Ellen's family, the Rosens.

"Annemarie," he said, "Peter tells us that Germans have issued orders closing many stores run by Jews."

"Jews?" Annemarie repeated, "Is Mrs. Hirsch Jewish? Is that why the button shop is closed? Why have they done that?"

Peter leaned forward. "It is their way of tormenting. For some reasons, they want to torment Jewish people. It has happened in the other countries. They have taken their time here-have let us relax a little. But now it seems to be starting."

“But why the button shop? What harm is a button shop? Mrs. Hirsch is such a nice lady. Even Samuel-he’s dope, but he would never harm anyone. How could he-he can’t even see with his thick glasses!” (Lowry, 1989, pp. 24-25)

Annemarie thought and understood. She relaxed. “Mr. Rosen doesn’t have a shop. He’s a teacher. They can’t close a whole school!” She looked at Peter with the question in her eyes. “Can they?”

“I think the Rosens will be alright,” he said. “But you keep an eye on your friend Ellen. And stay away from the soldiers. Your mother told me about what happened on Østerbrogade” (Lowry, 1989, p. 26).

This information is actually Annemarie’s first introduction of the threatening situation that soon she has to encounter. But the limited information about the Nazi persecution of Jews received by Annemarie at that time restrains her to fully comprehend the mortal danger threatening her good friend, Ellen. Otherwise, her state of innocence still shows up all the way she responds toward the given information. She barely knows that the Germany’s plan for closing all Jewish shop is actually a sign of tremendous disaster for Jewish people including for Ellen’s family. Even though Annemarie has not fully acknowledged about all details regarding Nazi persecution of Jews, from her perspective, she considers Nazi Germany’s action for closing all shops run by Jewish people is something unreasonable and should not be done to them. For her, there is nothing dangerous with the presence of the Jews in her country.

Moreover, because of the limited information given by Peter about the plan of Nazi Germany to persecute all Jewish people in Denmark, Annemarie’s self-awareness toward the current situation is gradually developed. For instance, she understands that the Germany soldiers’ presence is truly not to cope with the society and they certainly have a bad motif that she finally knows, for tormenting all Jewish people. Her previous self-awareness considering the soldiers merely as a stranger person who might bring her in troubles is totally changed. By

elaborating each piece of information, Annemarie finds out that the soldiers’ presence in her country is to torment all Jewish people and put them in a mortal danger. Although she has not acknowledged the way Germany soldiers threatens Jewish people, Annemarie notices that Ellen’s family, who is Jewish, has a potential to receive the same treatment as it happens with others Jewish residents in her neighborhood.

She turned to her father. “Papa, do you remember what you heard the boy say to the soldier? That all Denmark would be king’s bodyguard?”

Her father smile, “I have never forgotten it,” he said.

“Well,” Annemarie said slowly, “now I think that all of Denmark must be bodyguard for Jews, as well.”

“So we shall be,” Papa replied (Lowry, 1989, p. 26).

What Annemarie says previously proves that at this time, she slowly acknowledges the reality if she has to contribute to protect Ellen from the threats and takes part in helping all Jewish as well. It fosters Annemarie’s ideas that she has to be courageous because soon she will be confronted with the real level of danger. Surprisingly, for a ten years-old girl, she already understands that she has been given a new responsibility to protect others people. So, she considers helping all Danish Jewish as a new responsibility for all Danish people as well.

Importantly, her parents contribute to take a big part in providing Annemarie some information related to the Nazi persecution of Jews in their country. They become a bridge for Annemarie to access all information regarding the current condition.

Although she pretended to be absorbed in unpacking her schoolbooks, Annemarie listened and she knew what her mother was referring to. *De Fries Danske-The Free Danes*-was an illegal paper newspaper, Peter Nielsen brought it to them occasionally, carefully folded and hidden among ordinary books and paper, and Mama always burned it after she and Papa had read it. But

Annemarie heard Mama and Papa talk, sometimes at night, about the news they received that way; news of sabotage against Nazis, bombs hidden and exploded in the factories that produce war materials, and industrial railroad lines damaged so that the goods couldn't be transported.

And she knew what Resistance meant. Papa had explained when she overheard the word and asked. The Resistance fighters were Danish people-no one knew who, because they were very secret-who were determined to bring harm to the Nazis however they could. They damaged the German trucks and cars, and bombed their factories. They were very brave. Sometimes they were caught and killed (Lowry, 1989, p. 8).

By obtaining the information about the Resistance, she gradually understands and learns that there is actually a group of courageous Danish people named The Resistance whose aim is to retrieve the independence of Denmark by fighting the Nazi Germany. Without any fear, they bravely arrange strategy to destroy and defeat their enemy and somehow, they lost their life in the middle of the battle. By knowing the fact about the Resistance, it fosters Annemarie's self-awareness about the level of tension in her society. She is aware of the definite conflicts and threats happened in her city and she knows if she is currently surrounded by people who willingly sacrifice their life in battle ground. For Annemarie, the fact represents that courageous people actually exist around her and they truly possess a real courage to stand for anything they consider right. As the result, it unconsciously inspires herself and evokes her personality trait of bravery. She continually learns that a great courage is needed to survive in this harsh reality she has to encounter.

Papa's face was troubled. "I wish that I could protect you children from this knowledge, "he said quietly." Ellen, you already know. Now we must tell Annemarie."

He turned to her and stroked her hair with his gentle hand. "This morning, at the

synagogue, the rabbi told his congregation that the Nazis has taken the synagogue list of all the Jews. Where they live, what their name are. Of course, the Rosens were on the list, along with many others."

"Why? Why did they want those names?"

"They plan to arrest all the Danish Jews. They plan to take them away. And we have been told that they come tonight."

"I don't understand! Take them where?"

Her father shook his head. "we don't know where, and we don't know why. They call it 'relocation'. We don't even know what that means. We only know that it is wrong, and it's dangerous, and we must help."

Annemarie was stunned. She looked at Ellen and saw that her best friend was crying silently.

Where are Ellen's parents? We must help them, too!" (Lowry, 1989, p. 37-38)

His father's initiative to help others who is in danger and the additional information about the courageous Resistance greatly influences Annemarie to foster her character. Her father's perception about the 'relocation' and his encouragement to help the Rosen immediately influences Annemarie to perceive the "relocation" as something dangerous that should be avoided. She considers her father's statement to rescue and help the Rosen, who is Jewish, as a brave action and it significantly inspires Annemarie to do the same thing. Through her self-awareness toward the level of threats, her courage suddenly appears when she declares they should help Ellen and also her parents.

The Turning Point of Annemarie Johansen's Maturity Process

Throughout Annemarie's series of experiences toward maturity, there are crucial situations which she has to deal with the untruth performed by people around her. As she is growing up and able to distinguish between reality and imagination, Annemarie begins to expose herself as a curious girl. Likewise, she is not easily satisfied about the information or

knowledge given by others and does not simply digest these information as it is.

It was very puzzling conversation

“So Henrik, is the weather good for fishing? Papa asked cheerfully, and listens briefly.

Then he continued, “I’m sending Inge to you today with the children, and she will be bringing you a carton of cigarettes.

“Yes, just one,” he said, after a moment. Annemarie could not hear Uncle Henrik’s words. “But there are a lot of cigarettes available in Copenhagen now, if you know where to look,” he went on, “and so there will be others coming to you as well, I’m sure.”

But it wasn’t true. Annemarie quite certain it wasn’t true. Cigarette were thing that Papa missed, the way Mama missed coffee. He complained often often-he has complained only yesterday-that there were no cigarettes in the stores.

Why was Papa speaking that way, almost as if he were speaking in code? What was Mama really talking to Uncle Henrik?

Then she knew. It was Ellen (Lowry, 1989, p. 55).

Through Annemarie’s ability to interpret the puzzling conversation previously, it can be seen that she starts to depart of her state of innocence and yet improves her self-awareness about the tension of current condition. As Annemarie briefly exposes her self-awareness of the harsh reality she has to face, she grows up quickly by being able to draw a conclusion if the cartoon of cigarette symbolizes her Jewish friend, Ellen. Annemarie learns that this act is such an important mission to be conducted, although she has not discovered about their motive of speaking in code and the reason they transfer Ellen to Uncle Henrik. Therefore, she does not argue with her father about concealing the truth from her because she knows that it is for a greater good. Otherwise, she contributes to keep the secret as well and help to transfer Ellen to Uncle Henrik’s house which is close to Sweden.

One of her series of experiences developing her self-awareness is when Uncle Henrik suddenly tells Annemarie about the Death of Great-aunt Birte. For the funeral, it will be held tonight and she will be resting in the living room, in her casket, before she is buried tomorrow. After hearing the news, Annemarie is confused and strangely feels disappointed because Uncle Henrik does not tell the truth. Among the names of all her cousins, the great-aunt, and uncles, she has not known if she had a relative by that name. Annemarie is quite certain if there is no Great-aunt Birte and she does not exist. Meanwhile, Uncle Henrik consoles Annemarie, who is upset about the untruth, by telling her that there is a time she would be very brave. Thus, it is much easier to be brave if she does not know everything

“How brave are you, little Annemarie?” he asked suddenly.

She was startled. And dismayed. It was question she did not want to be asked. When she asked it of herself, she didn’t like her own answer.

“Not very,” she confessed, looking at the floor of the barn.

“I think it’s not true,” Uncle Henrik said. “I think you are like your mama, and like your papa, and like me. Frightened, but determined, and if the time came to be brave, I am quite sure you would be very, very brave.

“But,” he added, “it is much easier to be brave if you do not know everything. And so your mama does not know everything. Neither do I. We know only what we need to know.

“Do you understand what I am saying?” he asked, looking into her eyes.

She begins to understand just a little. “Yes,” she said to Uncle Henrik, “I think I understand” (Lowry, 1989, p. 78).

“You guess correctly,” he told her. There is no Great-aunt Birte, and never has been. Your mama lied to you and so did I.

"We did so," he explained, "to help you to be brave, because we love you. Will you forgive us for that?"

Annemarie nodded. *She felt older*, suddenly (Lowry, 1989, p. 79).

Furthermore, Annemarie realizes about the reason of the lies that has been done by the adults. Apparently, she learns that telling a lie is not entirely bad and unacceptable. Behind every lie told by adults, Annemarie learns that this white lie actually has a definite reason to protect someone from the truth he is unable to hold. By being protected by the truth, someone will be courageous to conduct a brave deed and survive in the harsh reality. When Annemarie reflects it to herself, she finally acknowledges that she would be very brave if she does not know the whole truth behind every event she meets. If she knows the whole truth, she would not be able to perform a good deed she needs to do because it is harder to keep the truth when she is confronted to a dangerous situation that forces her to tell the truth. In its simple form, Annemarie thinks back to the day that she and Ellen were stopped by the German soldier on their way home from school. It would have been harder for Annemarie to answer the soldier's questions if she had known at the time that the Germans wanted to take the Jews away. After thinking about this, she realizes that Uncle Henrik and her parents are just trying to protect her and do not want to take a risk and put her in any bigger troubles.

In addition, when she has not known everything about the truth as what she undergoes now, Annemarie does not have to be afraid because she mainly has to act naturally without being burdened to tell a lie. The only thing that Annemarie should know is she has conducted a good deed although she does not know the whole reality. In this circumstance, Annemarie strongly believes that this white lie is intended to protect the Danish Jews including Ellen's family. In spite of being precluded knowing the truth, Annemarie will be determined to perform many brave deeds as if for the sake of Ellen's safety. Therefore, her determination to save and protect her good friend from the violent and harsh time continually becomes the primary aspiration of Annemarie.

After realizing her primary aspiration, Annemarie finally acknowledges that the main goal and the meaning of her life she has carried so far that is to help Ellen and rescue her from the Nazi persecution of Jews during the German occupation.

Annemarie's determination and aspiration to protect her friend from the threats and mortal danger is in accordance with a theory suggested by Frankle (1992) focusing on the meaning of human existence as well as on man's search for such a meaning. Frankle (1992) states that:

man's search for meaning is the primary motivation in his life and not a "secondary rationalization" of instinctual drives. This meaning is unique and specific in that it must and can be fulfilled by him alone; only then does it achieve a significance which will satisfy his own will to meaning (p. 105).

there is nothing in the world, I venture to say, that would so effectively help one to survive even the worst conditions as the knowledge that there is a meaning in one's life. There is much wisdom in the words of Nietzsche: "He who has a *why* to live for can bear almost any *how*." (p. 109)

This happens to Annemarie Johansen's life. Even though she is merely a ten year old girl, she has a responsibility to protect her good friend, Ellen and survive in the constant level of threats and a worst condition resulting from the Nazi Germany occupation. Unlike any other children who are still arguing with their friends and submerged in their self-centered ego, Annemarie is urged to confront the harsh reality of war which people around her is under a mortal danger and being treated unfairly by the Germany soldiers, who supposed to arrest them wherever they meet a Jews. This horror and extreme situation will affect Annemarie mentally and makes her to feel uncomfortable whenever she thinks about Nazi persecution of Jews, which soon will harm Ellen. To survive in this harsh reality and the extreme condition, Annemarie comprehends that she has a great determination to

rescue and save her good friend, Ellen. This aspiration motivates Annemarie to deal with every obstacle that interferes her way to rescue her friend to Sweden and get rid of Nazi Germany's plan to persecute all Danish Jewish. Therefore, she will continually perform various bravery deeds because she has already found out that she has a primary aspiration to protect Ellen. Thus, her determination to save Ellen will last out until she makes sure that Ellen's life is safe and reach Sweden safely.

In this stage, Annemarie completely leaves her state of innocence and become mature. As she is growing up, she currently has the same understanding as older people have. Because she has recently acknowledged that it is better to conceal the truth, she implements that lesson to Ellen in order to protect her and resist any troubles. Annemarie realizes that the most important thing in her life at this time is to save Ellen's life, and therefore anything will be done by her as long as it is for the sake of Ellen's safety. Furthermore, she completely understands that the only way to protect Ellen and support the adults' plan to rescue all Jewish people is by keeping the truth.

Annemarie had listened and said nothing. So now I, too, am lying, she thought, and to my very best friend. I could tell Ellen that it isn't true, that there is no Great Aunt Birte. I could take her aside and whisper the secret to her so that she wouldn't have to feel sad.

But she didn't. She understood that she was protecting Ellen the way her mother had protected her. Although she didn't understand what was happening, or why the casket was there-or who, in truth, was in it-she knew that it was better, safer, for Ellen to believe in Great-aunt Birte. So she said nothing (Lowry, 1989, p. 80).

Annemarie understands if the fewer people know about the secret, the more successful the plan goes. As long as she prevents more people to know about the made-up funeral of Great-Aunt Birte, she knows that she has contributed to support a good deed and protect many Jews. Generally speaking, the fact that Annemarie is

able to prioritize the greater good over short-term relief shows that she is immediately growing up.

After Annemarie has completely developed her self-awareness about the harsh reality she has to deal with, she currently becomes equal to the adults. It can be shown when she possesses the same understanding about the significance of concealing the truth as others adult know. Amusingly, she already acknowledges and accepts the circumstances when her mother is telling a lie about the friends of Great-Aunt Birte that strangely come to the funeral with uneasy look. She knows that they are friends of Great-Aunt Birte who never was.

"Friends of Great-Aunt Birte," Mama said quietly in response to Annemarie's questioning look. Annemarie knew that Mama was lying again, and she could see that Mama understood that she knew. They looked at each other for a long time and said nothing. In that moment, with that look, *they became equals* (Lowry, 1989, p. 81).

Annemarie watched as the man's eyes moved around the room. He looked for a long time at the casket. Then he moved his gaze, focusing on each person in turn. When his eyes reached her, she looked back at him steadily.

"Who died?" he asked harshly.

No one answered. They watched Annemarie, and she realized that the officer was directing the question at her.

Now she knew for certain what Uncle Henrik had meant when he had talked to her in the barn. To be brave comes more easily if you knew nothing.

She swallowed. "My Great-aunt Birte," she lied, in a firm voice (Lowry, 1989, p. 86).

As she is growing up, she shows a completely different treatment to Germany soldiers. Unlike her past character which easily feels scared of German soldiers' appearance, now she is doing a brave deed when she is directly questioned by them. Annemarie bravely tells a lie about the death of Great-Aunt Birte to German soldiers because she already acknowledges that

keeping the truth is allowed as long as it is aimed for the greater good.

Another bravery deed undertaken by Annemarie is when she helps her mother, whose her ankle is broken, and she has to transfer the important secret packet to the harbor instead. She could sense that her mother is in trouble and this secret packet is really important to be transferred to Uncle Henrik. This fact shows that Annemarie has perfectly grown her-awareness of the situation around her. She easily understands that her mother is in help to transfer this important packet. Generally, young children often believe that their parents are invincible and they tend to be ignorant and self-centered. Otherwise, Annemarie's courageous decision to save her mother and delivers the package presents that she has grown out of this belief. The moment between Annemarie and her mother is also marks a development for both characters. Until this point, her mother has been trying to protect Annemarie, but after Mama hurts herself, she needs to rely on Annemarie to help her to safety.

"It's important, isn't it, Mama? It was for Uncle Henrik. I remember Peter said it was very important. I heard him tell Mr. Rosen."

Her mother tried to stand, but fell back against the steps with a groan. 'My God,' she murmured again. "it may all have been for nothing."

Annemarie took the packet from her mother's hand and stood. "I will take it," she said. "I know the way, and it's almost light now. I can run like the wind" (Lowry, 1989, p. 107).

Even though she has to experience a scary journey to reach the harbor, Annemarie is determined to continue her way and believes that all she has done is for the greater good. Finally, Annemarie is successfully delivering this important packet to Uncle Henrik before the boat which is full of Danish Jews refugees departs from the harbor to Sweden. She gets praised by Uncle Henrik for showing her courage and performing a brave deed. By delivering this packet, Annemarie has saved the life of many Danish Jews including her good friend, Ellen. After ensuring that Ellen is

going to be safe in Sweden, Annemarie's aspiration is completely fulfilled.

CONCLUSION

Based on the definition of *Bildungsroman* proposed by Dithley (1985), the stages of Annemarie Johansen's growing up process itself can be traced from the stage of the main protagonist's early characterization, the main protagonist's adolescence when she recognizes the conflict, and the turning point of her maturity through diverse life-experience. The immature Annemarie Johansen appears in her early characterization from the beginning of the story. Her state of innocence prevents her to acknowledge the level of threats and danger that exists around her. She has not fully comprehended yet that Nazi Germany have arranged plan to persecute all Danish Jewish including her good friend, Ellen. As two German soldiers are interrogating her on her way to home, she merely captures the image of the soldiers as a scary and unfriendly person through a glimpse of their uniform. Besides their uniforms, she innocently feels uncomfortable and scared because of their rifles she thinks may harm her physically.

According to Erikson's psychosocial theory (1958), Annemarie is in the range of ages who already has an ability to tame her imagination and learn about others social skills and knowledge required by the society. Thus, she will easily receive some additional knowledge from people around her particularly about the current situation of German occupation. Additionally, Erikson continually states that parent, teacher, peers and others member of community hold an important role to support and help establishing children's characters. As the result, during Annemarie Johansen's stages of growing up, people around her, such as her parents, Peter Neilsen, and Uncle Henrik help Annemarie to develop her self-awareness in order to survive in the harsh reality of war. It can be noticed, in her stage of adolescence, Annemarie begins to come into conflict with the harsh realities of the world through obtaining information and knowledge which develop both of her self-awareness and personality traits. Through the information provided by people around her, she is immediately

aware of the mortal danger threatening Ellen that comes from the Nazi Germany's plan to persecute all Danish Jews. Due to her self-cultivation for being a courageous person, Annemarie exposes her strong will to protect and stand for all Jewish people including Ellen.

The turning point of maturity underwent by Annemarie becomes the most prominent stages in her stages of growing up process. Her turning point of maturity is depicted through the main protagonist character who grows to maturity through diverse life-experiences, finds himself, and attains certainty about his purpose in the world. Throughout Annemarie's series of experiences toward maturity, there are crucial situations which she has to deal with the untruth performed by her parents and Uncle Henrik. Annemarie's ability to interpret the puzzling conversation is the turning point of her maturity. It shows that she has already departed from her state of innocence and uses her self-awareness to comprehend and interpret an unfamiliar condition. Similarly, Annemarie proves herself if she is observant and intelligent when she figures out about the truth behind the fake funeral of Great-Aunt Birte. Her adequate self-awareness of the level of threat allows her to keep the truth for herself, and then she continually learns the meaning of bravery. Through Uncle Henrik, Annemarie learns that the white lie performed by the adults actually has a definite reason to protect her from the truth she is unable to hold. By being protected by the truth, she will be courageous to conduct a further brave deed and survive in the harsh reality. Thus, she does not have to be afraid because she mainly has to focus on the good deed and her aspiration she believes.

Even though she lives in the harsh reality which she cannot escape, Annemarie comprehends that she has a great determination to protect and save her good friend, Ellen. This primary aspiration and purpose of her life motivates Annemarie to deal with every obstacle that interferes her way to rescue her friend to the safest place, Sweden. This circumstances faced by Annemarie, is in accordance with the theory suggested by Frankl (1992) who says that the knowledge that there is a meaning in one's life would so effectively help one to survive even the

worst conditions. For instance, someone who has a reason to live for can bear almost any obstacles that come by. As the result of Annemarie's determination to save Ellen's life, she continually performs bravery deeds and become more mature. In order to help the adults for rescuing all Danish Jewish from the threats of Nazi Germany persecution, Annemarie successfully exposes her maturity and conducts bravery deeds, such as keeping truth from the German soldiers about the made-up funeral, helping her mother who is injured, and deliver the important secret packet to Uncle Henrik. By drawing on her internal well of courage, Annemarie finally proves that she is able to protect Ellen and give contribution to resist the plan of Nazi persecution for Danish Jews. Through *Number the stars*, hopefully all Indonesian children will get educated by reflecting their selves to Annemarie's self-growth. They are allowed to learn how Annemarie briefly transforms herself from immature girl to mature girl in a harsh reality of life. Therefore, it is better for parents and older people to continuously support children in developing their self-awareness and discovering their personal traits.

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