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Use of literary language in History classes[1]

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Summary
This article aims to lead to a reflection on the use of literature/poem as a historical source and its use in the classroom, since the poem reflects on the moment experienced by man. Firstly, the paths traced by cultural history were discussed, based on theorists: Sandra Pesavento, Robert Carlos Santos, Peter Burke, Roger Chartier. Literature was also analyzed as a historical source and the possibility of combining History teaching with literary language, giving relevance to the leaps and surprises in this dialogue, the divergences and convergences in the use of literary works in the history class and the discussion about the limitation between the two, since History and Literature have the same object of study, which is man as an agent of History. We sought to show the historical facts contained in the poems of professor Carlos Alberto de Assis Cavalcanti and their use in the classroom, with the help of cultural history thinkers. The use of these procedures provided understanding and reflection on the understanding of the chosen topic, as well as providing information for possible discussions on the subject. The methodology used included bibliographical research, analyzing poems by the researched author, about history and its combination with literature in pedagogical actions. Prioritizing research of a theoretical nature, books, articles, poems, texts and academic works were selected and consulted, with the aim of providing the theoretical basis necessary to carry out this scientific work. Based on this assumption, this essay draws a theoretical outline on the use of literature as a diverse language in teaching History, demonstrating that there is a historical narrative in literary tales, making it possible to use literary writings as historical sources.

Key words: Literature/poem. Teaching history. Literary works.

Abstract
This article aims to lead to a reflection on the use of literature / poem as a historical source and its use in the classroom, since the poem reflects on the moment experienced by man. First time tracings paths approached by cultural history, based on the theoretical: Sandra Pesavento, Robert Carlos Santos, Peter Burke, Roger Chartier. also considered whether to literature as a historical source and the possibility of joint history teaching with the literary language, giving relevance to the jumps and jolts this dialogue, the differences and the use of literary works in history class and discussion of limitation between them, since history and literature have the same object of study that is man as agent of History. The methodology used included the literature, analyzing the author's poems researched on the history and its junction with the literature in the pedagogical actions. Prioritizing theoretical research, they were selected and consulted books, articles, poems, texts and scholarly works, in order to provide the theoretical foundation necessary for the realization of this scientific work. Finally, we try to show the historical facts contained in teacher poems Carlos Alberto de Assis Cavalcanti and their use in the classroom, with the help of thinkers of cultural history. The use of these procedures has provided understanding and reflection on the understanding of the chosen theme, as well as providing information for possible discussions on the subject. From this assumption, this paper outlines a theoretical outline on the use
of literature as a different language in the teaching of history, demonstrating that there is historical narrative in literary tales, with the possible use of literary writings as historical sources.
Keywords: Literature/poem. History teaching. Literary works.

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History is the most beautiful anecdotal novel that man has been composing since he learned to write. But what does History have with the past? He takes facts and characters from him and stylizes them according to the artistic imagination of historians. Just that. (LOBATO, 1926).[4]

Introduction

The present work originated from the need to reflect on the importance of the methodological use of literary language in the teaching of History, based on the analysis of the Literary work of Professor Carlos Alberto de Assis Cavalcanti. It is clear that the exclusive use of traditional textbook texts still predominates in the classroom, which makes it impossible for the teacher to relate historical facts with literary narratives, prioritizing national literature and establishing the intertwining between historical facts and literary reports.

Considering the great importance of introducing new methods in the classroom, as it is clear that the exclusive use of traditional texts from textbooks still predominates in the classroom, which makes it impossible for the teacher to relate historical facts with literary narratives, prioritizing the national literature and establishing the intertwining between historical facts and literary reports. Carry out a reflection on the importance of the methodological use of literary language in teaching History. The use of literary narratives as historical sources has gained space in discussions about the use of new languages in teaching History. The objective of this research was to highlight the importance of using literary texts as a historical source.

> History is the most dangerous product that the chemistry of the intellect has created. Its properties are well known. It makes people dream, intoxicates people, provokes false memories, exaggerates their reflexes, cultivates their old wounds, torments them when at rest, leads them to delusions of grandeur or persecution, and makes nations bitter, arrogant, unbearable and vain. . History justifies whatever we want. It does not strictly teach anything, as it contains everything and provides examples of everything. (VALÉRY apud CAMILOTTI, 2006)

History and literature

When understanding History as a science that investigates humanity's past and the entire process of humanity's evolution, it has been observed that historians seek new paths through mechanisms that combine methodological techniques, employing literature in historical research. This is a reality also seen in the classroom.

> The relationship between literature and history can be understood in two ways. The first emphasizes the requirement for a fully historical approach to the texts. For a similar perspective, it is necessary to understand that our contemporary relationship with works and genres cannot be considered either invariant or universal. (CHARTIER, 1996).

History, to be approached from a literary perspective, will require a methodological analysis in order to identify The content that is best familiarized with is left for a first thematic approach, and all its contextualization must be previously filtered. Relating literary texts to historical events as a methodological option in teaching History can provide students with not only historical understanding but also the literary, since literature closes gaps that have gone unnoticed by historians. Controlling this way of manipulating this relationship between history and literature builds a composition segmented by specific and legitimizing positions.

> [...] History is a kind of fiction, it is a controlled fiction, and, above all, by the sources, which link the historian's creation to the traces left by the past. [...] History is created as a response to questions and issues formulated by men at all times. She is always an explanation about

4A 1926 novel, the excerpt refers to a dialogue developed by two characters in The Black President: the scientist Professor Benson, who had invented ways of achieving knowledge of the past and the future, and Ayrton, an ordinary man who, by chance, came into contact with the first. apud CAMILOTTI AND NAXARA.

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> the world, rewritten throughout the generations that raise new questions and create new projects for the present and the future, so they continually reinvent the past. (PESAVENTO, 2003:58-59).

This dialogue, History/Literature, will show the student that everyday history is made "*in the now*", also for little men and little women and for all men and women. From this analysis we observed that the interdisciplinarity between History and Literature will enable an enrichment in the treatment of historical content, even if it is not approached from documents as is usual. This new perspective built under a different reception aesthetic will present a new path that will follow the imagination in the search for the construction of knowledge. The processing of these perceptions between literary dialogue and History reflects an alternative pedagogical practice identified in the broader context worked by the teacher, as an innovative trend of essential importance for the recognition of studies that will henceforth become the definitive foundation of learning.

> [...] the opposite of reality, but another way of capturing it, where the limits of creation and fantasy are broader than those allowed to the historian. [...] For the historian, literature continues to be a document or source, but what there is to have in it is the representation it entails [...] what is rescued in it is the re-presentation of the world that comprises the form narrative. (PESAVENTO, 1995:117)

Based on the issues addressed in this work, we effectively agree that the innovation of the methodology approached by History and Literature teachers is a way of rethinking history teaching to innovate teaching practices, which are often so worn out and saturated, providing better results in teaching practices that will universally encourage thinking in the analysis of these two areas of knowledge.

For Pesavento (2004, p. 83), the historian must take literature from the time of its writing, the author and the time in which it was produced, whether the text speaks of its time, the past or the future. I believe that history, as a discipline, is permanently threatened by two temptations. On the one hand, closing in on their own disciplinary objects and habits, avoiding a broader intellectual debate; on the other, being satisfied with methodological or epistemological discussions, forgetting that it must be, above all, the production of new knowledge, based on the construction of new objects and the rigorous analysis of documents. To protect yourself from these two dangers, a good method will be to rely on the fundamental theoretical contributions of other human and social sciences, and mobilize them for a stronger, more dense interpretation of historical problems. This is the reason for the intersection between disciplines that were ignored for a long time (Roger Chartier, 2012).

The junction between History and Literature has been discussed for a long time, however both share the same ideal, the study of man as a subject of his own history, and seek answers to this, whether through fiction in Literature or through facts, files and documents used by historians. It is known that the historian is, in addition to being a writer, a narrator. The poet is in himself a writer who can also narrate, but it is one thing to write as a poet, another as a historian: the poet can tell or sing things not as they were, but as they should have been, while the historian must relate them not as they should have been,

> but as they were, without adding or subtracting anything from the truth. (CERVANTES apud SANTOS 2005, p. 3)

According to Santos, History and Literature have gone through different moments in history. The 19th century is marked by distant paths in which Literature and History take different trajectories, the literary novel becomes intoxicated with the imaginary and subjectivity and History delights in the scientific waters given by positivism, however, both History and Literature, in its approaches, prioritizes man as a transformative being. With the development of modern historiography and the consolidation of the novel as

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literary creation, history asserts itself as a narrative of events. In the middle of the 20th century, a new posture of perception of historical narratives is observed, where the historian is no longer neutralized by the speeches he exposes, but by the research he narrates them, assuming the intertwining between History and poem, as evidenced in the writings below:

> Interestingly, the era of suspicion also ends up being an era of confidence in FICTION's ability to unveil hidden paths of reality, precisely assuming this radically critical stance in relation to the mimetic power of the word. Assuming subjectivity and the precariousness of perspectives when focusing on reality would perhaps be a less illusory and, therefore, more effective way of knowing. (...) This is where a writing of ROMANCE (and also the rethinking of the question of the narrator and the question of VEROSIMILITY) finds a critique of History and the philosophy of History, returning to the old Aristotelian question of the relationship between History, philosophy and poetry. (LEITE, apud SANTOS 2005 p.09).

It is in this desire, for fiction to reveal what is most hidden and real, which has become invisible, that the teacher can take the student to "travel" in historical narratives through Literature, where through imagination, they begin to build a society real, where the historical begins in thinking and then becomes fact, where the imaginary and the abstract, the unseen and unexperienced can serve as a basis for understanding society as it is. The unseen is a representation of the world that takes the place of reality, but without being confused with it. It is up to the historian to research veracity and verisimilitude, being able to convert everything into historical sources, showing to what extent a literary work is fiction and where it is historical narrative. Many historians work with these marks of historicity and want to get there. Therefore, they visit archives and collect sources, using a method of analysis and research, in the search for proximity to what really happened. Literature writers do not have this commitment to recovering the marks of veracity that function as proof that something must have existed. (PESAVENTO,2006 P.12).

One of the pieces of knowledge that can make sense is teaching students to use literary narratives in history classes, as Literature, through poetry or prose, consisting of novels, speaks about the world in an indirect, metaphorical and allegorical way, bringing to light memories that are embedded in memories, and the records that are kept in memory can present fantastic learning options. According to Jacques Le Goff, cited by Santiago and Miranda.

> Memory, where history grows, which in turn feeds it, seeks to save the past to serve the present and the future. We must work so that collective memory serves the liberation and not the servitude of men. (2000.p.8)

Memory humanizes man, which is not a blank slate where knowledge can be deposited, but is contained with experience that must be respected by the historian. Le Goff emphasizes that History has its roots in memory, and we must bring it, using it as an instrument of freedom, being the human objective, a condition achieved through learning, which does not only occur in knowing the object, but it provides opportunities to modify it by creating a new concept. Despite this possible junction, between true romance. History, for the iconoclast Veyne, apud Pesavento (2006 p.9), "History is true because it happened, but romance because it is up to the historian to explain how". The author shows the importance of the historian in investigating facts, without underestimating the imagination of the narratives since one completes the other. Continuing, the author observes that, when comparing History with Literature, it is clear that History occupies a prominent place, as it uses disciplinary research in the fields of Psychology, Sociology and Anthropology. This observation by the author is confirmed in the following quote:

> At the same time, however, much of the intellectual renewal among modern historians has resulted from their willingness to turn to other academic disciplines for methodological theoretical insights, what to do with an expansion and political redefinition of traditional historiography. (KRAMER apud SANTOS, 2005 p.05)

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From the author's perspective, interdisciplinarity in History teaching made teaching more dynamic with the use of different languages, facilitating the combination of literary narrative with historical reality. The link between literary discourse and historical narrative has encountered difficulties due to the lack of limitations in both fields, with both discourse and narrative being essentially literary. Still on the connection between literary discourse and historical narrative, Todorov, cited in Santos states that:

> [...] often contains many threads and it is only after a certain moment that these threads come together. (...) History is, therefore, a convention, and does not exist at the level of the events themselves. (...) History is an abstraction, as it is always perceived and narrated by someone, it does not exist in itself. (2005 p.6).

These discussions, which deal with literary works as historical sources, have been underway for a long time. In his article, Santos states that:

> Literature has long ceased to be a mere phenomenon of superstructure, produced, in a certain way, by the economic infrastructure (the relations of production). For centuries, Literature has made History one of the pillars of fiction. Recently, there are more and more examples of using Literature as a source for the production of History. (2005 p.10).

These encounters and disagreements occur because of the artistic power in which Literature was bathed, not needing the veracity of the real, not limited to time, of what happened, if it really happened, using fiction, the imaginary, the writer's desire that he can get drunk with imagination to, in his narratives, use if he wants, to see the similarity and modification that Literature allows. However, History cannot detach itself from its base, which is human life. For Sevecenko, cited by Santos, Literature is an artistic product with roots in the social environment in which humanity is rooted.

History, in turn, is experienced in the dynamic present, using the past based on collections of data, facts, sources, documents, investigations, research and traces of what happened to build the historical narrative, with the help of other disciplines. These observations are proven in the following quote:

> [...] Literature is a product of the creative imagination, independent of logical and reflective activity {...} Unlike literature, history is a rational activity of knowledge and interpretation of the past, using an entire technical apparatus and conceptual, provided by several auxiliary sciences. Its objective is the historical fact, which happened precisely in a specific time and place. It cannot escape the fact, and it is addressed through written and monumental documents, the various testimonies of human action across times and places (COUTINHO apud SANTOS, 2005 p.7).

For the author, the difference is that History narrates events and Literature narrates facts that could happen. Literary authors can create and recreate truths modified by the reader's worldview, who can interpret it as they wish, building a new narrative about the work. Through his point of view, he can read between the lines, what the author wanted to say, what I don't say, not needing scientific proof. It is observed that Literature,

> Like all art, it is a transfiguration of reality, it is reality recreated through the artist's spirit and retransmitted through language to the forms, which are genres, and with which it takes shape and new reality. He then starts to live another life, autonomous, independent of the author and the experience of reality from which he came. The facts that gave rise to it sometimes lost their primitive reality and acquired another, thanks to the artist's imagination. They are now facts of another nature, different from the natural facts objectified by science or history or society. {...} The literary artist creates or recreates a world of truths that are not measurable by the same standards as factual truths. The facts they manipulate have no comparison with those of concrete reality. They are general human truths, which rather translate a feeling of experience, an understanding and judgment of human things, a meaning of life, and which provide a living and insinuating portrait of life, which suggests rather than exhausts the picture. (COUTINHO apud SANTOS 2005 p.02).

For Pesavento (2006, p.8), History “formulates questions and poses questions, while Literature operates as a source”. This way of seeing Literature as a teaching resource only happened thanks to the researcher not neutralizing the narratives. The historian has a vast field of sources to use as tools

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in his research, he is not limited only to written documents, being able to use memory as a source, and it is up to him to analyze and verify the degree of reality and fiction of these sources. This insertion of literary narrative into historical research aims to show the historian the mentality of the time, the desires, the possibility, how it was or how it could have happened. The historian focuses on this social situation to recover the feelings and reasons of the time. The possibility of a certain fact having happened in another way, and not as it was, is what the historian seeks, he is not distressed by the truth or untruth of literary discourses, because the literary narrative:

> It is history, in the sense that it evokes a certain reality, events that would have occurred, characters that, from this point of view, are confused with those in real life. {...}. But the work is at the same time discourse: there is a narrator who tells the story; there is a reader in front of him who understands it. At this level, it is not the reported events that count, but the way in which the narrator made us aware of them. (TODOROV apud SANTOS 2005 p.05).

The beauty of using the inter/disciplinarity of other disciplines with history is in aesthetic education, in the real and imaginary, in construction, in historical facts and literary works.

Historical facts in the poems of professor Carlos Alberto

Carlos Alberto de Assis Cavalcanti is married to Mrs. Jaci Ferreira Lira Cavalcanti lives at Rua Edílio Simões da Rocha, 100 – Casa 18 Neighborhood: São Miguel 56509-490 – Arcoverde –PE Phone: 87-3822-1279 e-mail: cajaprof @hotmail.com . Professor at the Higher Education Center of Arcoverde – PE (Literature area) and at the Industrial School of Arcoverde – PE, Master in Literature Theory - UFPE

Author of: Itinerário Poético – poems – Honorable Mention in the National Poetry Competition of the Academia Pernambucana de Letras (2001); several national awards in poem competitions; sonnets and poems.

Corresponding Member of: Academia Cachoeirense de Letras – Cachoeiro do Itapemirim – ES; Academia de Letras Rio – Cidade Maravilhosa, RJ; Academy of Letters and Arts of Ponta Grossa – PR. Municipal Delegate of UBT (Brazilian Union of Troubadours). Member of UBE (Recife).



Available: http://darciorabelo.com.br/professor-carlos-alberto-ganha-mais-um-prêmio-nacional de-poesia

The choice of Professor Carlos Alberto's poems was due to the subtlety with which he aborts historical facts in his writings, highlighting the “old” facts that need to be remembered so as not to be, but experienced, poems\facts that mix between past and present, others that are so current and a nostalgia for the past and its characters.

The poem: Brilho mortal, was chosen because it shows sequences from the war, even in an erudite way the author goes over the consequences of a war, taking us to experience the facts that were real he “plays” with our imagination and takes us to the past. Like this:

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> On that hot, sunny morning, they would wait for death to fall upon them from above. But the deadly plot was in place, a new Guernica was decimated, the guinea pig city was framed, the lethal poison invaded the climate. (CAVALCANTI, 2015)

From the verses above, the teacher will be able to abort the Second World War and the period after the Second World War, in August 1945 the city of Hiroshima was marked by an atomic bomb, a weapon with superior destructive power, which previously seen, somewhat that would change history.

> The world folds in mourning and disenchantment at the sight of the dead, on Japanese soil, immolated on the altar of ambitions. May the lessons taught by crying (relief left over from the atomic incense) remain in our hearts. (CAVALCANTI, 2015).

The following poem goes beyond conflicts between countries, it leads us to think and analyze the micro meaning, the effects of that August morning, economic, political, social and cultural issues and the marks left in the memory of war survivors, based In it, the professor addressed current conflicts and the wounds left behind.

In excerpts from the poem Resonância, the author makes a list of the different realities that exist in Brazil, social injustices and the nonconformity of those who seek to live in a more just and egalitarian society. Look:

> The silence of the voice is now the cry that resounds in the streets of the city proclaiming, from the people, in a single rite, the protest that stamps reality.
> There is a “splendid cradle”, it is true, but outside of it sleeps, very distressed, the son who, homeless, in the city, is banned from the benefit list. (CAVALCANTI, 2015)

Thus, by making a critical reading of the excerpt highlighted below, one can address the economic and political crisis that Brazil is going through, and at the same time seek to understand its consequences for the Brazilian people, who long for a resolution in the sense of Caio Prado Jr, “Revolution, he states, is not directly related to the violent, insurrectionary character of the conquest of power by a social group,...in a deep sense, revolution is a social process that carries out structural transformations.” and in the search for these transformations, people take to the streets to show their discontent, it is observed:

> And if some, who have a shining birth, deny the bread they have left over to the needy, there is a gap between practice and discourse.
> This is why the people sing in chorus against those who break decorum, as they lack the shame of recourse. (CAVALCANTI, 2015)

In the poem “enter and leave”:

> The patient enters (on foot); patient, faces the SUS queue; the doctor prescribes (chair) tea for him; the patient, suspicious, leaves dust, aware that soon he will be just dust. Aware of this, he lets out a SIGHS and leaves (in a funeral car)... (CAVALCANTI, 2015).

The analysis of this poem goes through the constant dilemma faced by the least favored in all societies. The negation of hope for survival is affirmed through hopelessness. Working on this content in the classroom raises questions about how care programs are going in our country. An issue not just localized, but a problem that affects a vast layer. The sad reality faced in hospitals would not be different from the sad reality faced in schools, as neither health and even education doesn't work and what remains is distrust and a last sigh... This one of relief or sadness. The unmet need in the various corridors gives way to hopelessness and the only certainty we have in our lives, that death will come.

> In the dim light of the twilight sun, a boy hides in the rubble of an abandoned building. Clandestine, he raves amidst the glue and his astonishment. He no longer listens to advice and shrugs his shoulders as to what his fate holds for him. He is not afraid that he will lack shadows, because, on the sidelines of life, he is a pilgrim. He doesn't even realize that he no longer has his bearings, that life, in a tailspin, is losing its direction, that his miserable existence is worth a nickel. May a light shine for you in this world that is not a candle to the dying, but a light at the end of the tunnel. (CAVALCANTI, 2015)

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The text clearly shows yet another flaw in the system that sends our children to the darkness of social abandonment and these many struggles won every day, one at a time. By working on the text in the classroom, we will be able to address the issue of drugs and the violent destruction of their moral and material effects. The lost innocence of the child that will hardly be rescued and the family abandonment that is often also affected. Working on this reality in the classroom is showing the side of both coins and how this path has no return. Uncertainty is demonstrated by indifference and disbelief in the future in terms of what life does and what it can provide, since in the now, numb by social poison, one does not see the future, as it does not even exist.

The works are valuable, when it comes to social issues, the teacher can take them to the classroom with the intention that students reflect on social struggles, in the poem in focus there is banality today. Look:

> A newspaper covers the inert body lying on the sidewalk of a street; curious people form a circle around that body wrapped in news that is also dead; the newspaper is from yesterday and the dead person has no tomorrow; Both lie today, under the influence of different scoops: one, journalistic; another, ballistic. The next day, the extinct becomes news on the police page until other scoops are given in the newspaper for coverage. (CA-VALCAN´TI, 2015)

Much has been said about the use of everyday facts to report so-called historical facts, moving from a macro-history to a macro-history. memory, we see a city, at the time of the construction of Cinema Bandeirante is Rio Branco, today Arcoverde, in development, social relations, the effects of the Second World War, in which the teacher can from it analyze the importance of cinema for the expansion from the vision of life through art, the growth and development of the city, in the last poem he shows us the history of cinema.

> The sign indicating the cast rises, under the final chords of the soundtrack; the lights are turned on; automatic curtains slowly close; side doors open; The audience gets up and leaves, silent and thoughtful; Little by little, the venue, previously occupied, empties, until the next session, in the giant room of the giant at Praça da Bandeira: O Cine Bandeirante! How many times was this scene repeated, a pleasant record in the memory of those who experienced this playful scenario on Sunday afternoon matinees, or in evening sessions: children, young people, adults, all, in short, waiting for the session; it was an appointment with the seventh art; everyone wanted to be closer to Tarzan, Fat and Skinny, or the good guy (quick on the trigger and long on the kisses...). Today, he no longer lives his fantasy in Praça da Bandeira, who knows, he left with THE LAST STAGE, leaving behind the dust of the rubble of the cinema. Its panoramic screen, the scene of fierce fights between the red skins and the pale faces, paled before the brutal attack of the whites; cinema was literally scalped by the trickery of speculators; the Giant fell and THE WIND TOOK away the dreams of Moraes and those who dreamed most while they were not attacked by the BARBARIAN INVESTMENT, a low blow against the Giant, a giant loss for Arcoverde, which the screen of time remembers, nostalgically, when opening the curtains of longing. Now, the lights illuminate another scene; the Square seems to be beckoning in search of whoever has the magic to rewind the tape so the film can start, and so, perhaps, Superman will fly again (without fear of kryptonite) and ordinary men will dream again (without fear of the future). (CAVALCANTI, 2007)

I couldn't help but quote the words of José Leite Duarte-Rocky Lane- about the closure of the Cine Bandeirante: progress crushed traditions and customs, expelling people in search of new knowledge, new standards of living and improvement of life... and his longing for that time... difficult times, But it was all worth it, the emotions, fantasies and illusions that filled our little heads, transforming difficulties into moments of pleasure." The author of the analyzed poem uses the films shown in the giant Praça da Bandeira to tell the trajectory of the same and the trajectory of a city and its characters, with this focus one can see through the poems spoken poem how fundamental it is to know the characters of the history of a locality valuing them so as not to let them die. see:

> "Information, good morning!" This is how the day of João Vicente, João da Informação, begins. He carries the city's telephone numbers in his head and there is not one he will forget, as he has Arcoverde engraved in his heart. Your

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> Convincing communication receives the green light from the prodigious memory, which has been generous, giving reliable information to those who call in search of you to dispel the doubt or, perhaps, pay the debt of the promise of a contact. João, with his informal way, always responds promptly, provides news and reports and is part of the history of Terra do Cardinal. His fantastic memory has already been published in Fantástico and is a database of diverse intelligence, which always ensures that all messages have a correct address, when João is around to guarantee the conversation. (CAVALCANTI, 2015)

Using the memories of the "old city", we analyze the old street to show the development of the city, daily life, elections, both emphasizing memories and producing history. Look:

> Rua Velha stretches nostalgically over the memories of residents of yesterday and now. With it, the city streets begin. Its sidewalks record the footsteps of those who are past their prime and of those who, in bloom, take their first steps. Some houses still retain their features from when Rua Velha was new; others are already made up by modern architecture. In one of these houses, I was a child and my grandmother sang, full of hope, her favorite hymns, in devotion. Parallel to Rua Velha, Riacho do Mel flows its not-so-sweet waters, making the lives of residents bitter, when it invades the street, entering houses, without asking permission, with its mud boots. There were also those who, in search of fame, in democratic drag, visited homes, distributing sweet words, looking for votes to guarantee the election. At night, in the middle of the campaign, in the festive and illuminated street, politicians cunningly made old promises that were not very clear. And so the memories of Rua Velha are renewed in memory, which the registry office of time records on so many pages of the History book. (CAVALCANTI, 2015)

FINAL CONSIDERATIONS

In this research, an analysis was made of the contribution of Literature as a diverse language in the teaching of History, examining the poems of professor Carlos Alberto, it was found that the historical facts present in the studied work can be used by History teachers, showing the importance of memory, as a record of lived experiences, present in the literary works of this production and which can be used in the study of History as a reconstruction of everyday facts, taking into account the details and sensibilities provided by memories. The purposes of this research were achieved, as by studying the selected work and recording the possibilities of joining the teaching of History and Literature, the importance of using literary texts in History classes is evident as a methodological option capable of providing learning and understanding of national and local History, highlighting the confluences and divergences in the use of literary language in the teaching of History. The methodological steps, in search of theoretical support, obtained, José Carlos Reis, Robert Santos, Sandra Pesavento and Carlos Alberto, guaranteed the validity of the intentions of this research, which affirm that it is possible to use Literary narratives in History classes. After completing this article, it was observed the need to introduce more and more literary works, be they poems, prose, poetry, short stories and others in history classes, with a view to student learning and their understanding of the society in which they work. part of it and transforms it, will be of utmost importance in understanding the facts and improving reading and contextualization. At the end of this work, it is concluded that the use of Literature as a differentiated language in the teaching of History can provide the student with the opportunity to understand historical facts that occurred in the past, which are often not subject to interpretation due to the distance from the time in which they occurred. and the time in which the student is present. Many other researches can be carried out take advantage of the gaps left by this research, as there is still a lot to be researched on this link seductive of poems, prose, poetry, stories, among other expressions of written language.

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