

## I. Wiesel, a Holocaust Survivor and his Trauma

*Night* is Elie Wiesel's work where the author has tried to act out the trauma he faced. It is a commonplace of psychoanalysis which lets the author to come to terms with the massive trauma he underwent. Since he had been traumatized for a decade after the Holocaust he evacuated it in *Night* either in a way or the other. Initially he happened to act out the trauma as he seemed to be some pessimistic and blamed not to be fortunate enough but latter he tried to console himself and the Jews community as the witness of the wildest brutality of the cruelest humanity—the Nazi.

Holocaust, history, trauma, psychoanalysis, acting out, working through, threat, denial, defense, etc. are the key terms that are fallen under the discussion. In the first phase, it will be clarified how the author was survived from the bloodthirsty war-machine of the Nazi—the Holocaust and how he suffered after the Holocaust. Trauma, trauma theory and its variations are illustrated as the tools for the work. In the second attempt, some textual evidences from *Night* and from other authentic sources will be analyzed in the form of threat, denial and defense. An appropriate conclusion will be drawn on the basis of trauma theory finally that provides the justification to the work.

The Holocaust has stamped a great sign in the human history. It has produced enormous trauma in the Holocaust survivors. The Holocaust took the lives of more than six million innocent people in front of them. *Night* is a splendid recollection of the experiences in the Nazi concentration camps. It has the traumatic effects of family disaster and the life in the mouth of death. The author has centred his separation from his parents and sisters. All the family members had to be scattered and the family was disappeared into the bloodthirsty jaws of Hitler's monstrous war-machine. Wiesel then was away from the belief of god. God would not see all the slaughters of the Jew

community. The American rescue team at the last minute approached and he along with the other remaining were rescued. It's a paradox that Wiesel had to be isolated not only from his family but from the belief from the god too and the thrilling last-minute rescue of one of America's most believed humanitarians as Jews from multiple attacks of sickness, hunger, fatigue, and emotional trauma.

Elie Wiesel passed Holocaust without being killed. But here is a question- How could he as a mature person survive? Through examining the survivor narrative that *Night* is, it can be discovered how Wiesel pictures the worth of life value within concentration camp. He must have struggled much more there. He must have value the life in every second of his life as he was surrounded by the death. By placing his reflection in an analytical psychological structure, the narrator illustrates responses to threat. It is worth to seek the psychoanalytical responses of Wiesel to the Holocaust to which he is subjected.

Elie Wiesel passed many challenges during holocaust. He was in the middle of life and death. He lost his all family members thinking that they all were killed as his father was killed in the concentration camp. He along with his neighbours was taken to the concentration camps either to be killed immediately or to get to labour enormously. Being far from the native to the unknown was really difficult for them. People lived in a place of ease with family and neighbours. They had to leave the place where they were living. They were the unwanted people and they had to be taken to the other place from where they could never return. They had to leave everything except themselves. No property, no stock they could carry with them. They were hopeful to return to their places in future. But it was the only hope that they were never to return. Their ignorance to the worst future led them to the disastrous fortune. They had to suffer a lot. Many of them were lost there somewhere nobody knew about them. But Elie Wiesel along with some other was able to survive.

They were rescued at the last time before all the Jews were exterminated. Elie passed the holocaust. It was unimaginable suffer to remain in the concentration camps. There was the extreme example of inhumanity in those labour camps. Elizer was just 15 years old during the holocaust. As a child, he passed the labour camps. He went through all the sufferings in the concentration camps.

The difficulties to leave the native place have great impact in one's life. The scenes of burning men and even children might deviate the control of one's life. It is nearly impossible to tolerate unlimited suffering due to excessive labour over one's body. Getting too few foods just to run life is really disastrous. To live around the dead bodies lying on the ground like the stones can judge the meaning of living as a conscious human being. Their happiness for not being selected to be burned alive can give unrest thinking in the mind. The absence of god when the little children and the old men are thrown alive into the huge flames makes one impatient and thoughtless. Such all the things can make one deviate from normal life situation. Elie wiesel experienced all these things in his life that he was himself there in the concentration camp suffering all these difficulties. He was a young enough and healthy too, so that he was not selected to be burnt alive. As a mature person he experienced everything and passed all the labour camps before the final camps. Whatever he suffered in the concentration camps, made him sick mentally. He had saved at the last minute but the glimpses of the concentration camps could not let him rest. It remained as the wounds within the body of him. He was traumatized with the reality of the concentration camps—the Holocaust.

Trauma and history has a close relationship. In every case of trauma there exists a particular history. The Holocaust has a very significant place in the human history. It is the history that caused the mass trauma in the survivors who underwent the Holocaust. The Holocaust was the systematic, bureaucratic, state-sponsored

persecution and murder of approximately six million Jews in Europe by the Nazi regime during 1933-1945. Millions of others were caught up in the Nazi web of destruction as well. When Hitler became chancellor in 1933, the German government began passing laws removing the rights of the Jews as citizens. Ultimately, in German-occupied Europe, the Jews were forced by law to live in specific zones within the cities, called ghettos. From there, the Nazis deported many Jews to labor camps and death camps. In addition to the Jews, the Nazis targeted other minority groups including, political dissidents, the disabled and those with genetic diseases, the Roma or Gypsies, the Poles, Soviet POWs, male homosexuals and Jehovah's Witnesses.

Towards the end of 1942, a single Nazi decree ordered Gypsies from all over Europe to be deported to the death camp in Auschwitz; 16,000 were immediately murdered. Such crimes as these finally stopped when American troops liberated the camps in 1945 and ended the Nazi regime. Many of the survivors were forced to go to Displaced Persons (DP) camps because their homes and families had been destroyed. Children were missing in the orphanages throughout Europe, while their surviving relatives did much to find them.

Elie (Eliezer) Wiesel was a Holocaust survivor. He was an American writer awarded with the Nobel Prize for peace in 1986. Wiesel wrote on his own experiences and personal testament of the destruction of Jews during the World War II. Being himself the survivor of the Holocaust, he has been considered as a messenger to the mankind. The message is in the form of a testimony, repeated and deepened through the works of a great author. The main themes of his writing were the struggle against evil, man's inhumanity towards man, and silence versus verbosity.

Trauma comes with the bitter history. Elie wiesel has the bitter history. It includes some important details. During the early years of World War II, Sighet

remained relatively unaffected by the war. Although Sighet became controlled by the Hungarians instead of the Romanians, the Jews in Sighet believed that they would be safe from the persecution that Jews in Germany and Poland were suffering. In 1944, however, Elie and all the other Jews in the town were deported to concentration camps in Poland. Elie and his father were taken to Auschwitz, where they became separated from Elie's mother and younger sister Tzipora. Elie, who was fifteen at the time, never saw them again. During the following year, Elie was moved to the concentration camps at Buna, Gleiwitz, and Buchenwald. He managed to stay with his father the entire time until his father's death from dysentery, starvation, exposure, and exhaustion at Buchenwald. Finally, in April 1945, Elie was liberated from Buchenwald by the United States Third Army. After the war, Elie learned that his mother and younger sister had died in the gas chambers, but that his two older sisters had survived. Elie lived in a French orphanage for a few years and in 1948 began to study literature, philosophy, and psychology at the Sorbonne in Paris. Later he became a journalist, writing for the French newspaper *L'Arche* and the Israeli *Yediot Ahronot*. His career as the journalist contributed greatly in producing voices against the cruelty and barbarism of the Nazi concentration camps. His voice was of the trauma.

Now, here are some of the incidences that helped Wiesel to express the reality about the Holocaust. In 1954, while working on assignment for a Tel Aviv newspaper, he interviewed Nobel Laureate Françoise Mauriac. When the discussion turned to the suffering of Jesus Wiesel angrily burst out that nobody was speaking of the suffering just a few years ago. Mauriac suggested he break the silence. That was an important incident through which Wiesel got chance to reveal what he had within himself. Then he was determined to write something. As a result he happens to write *And the World*

*Remained Silent*, a 900-page volume. He wrote an additional 35 works in French dealing primarily with Judaism and the Holocaust.

*Night* is evaluated that it is the first book in a trilogy—Night, Dawn, and Day—reflecting Wiesel's state of mind during and after the Holocaust. The titles mark his transition from darkness to light, according to the Jewish tradition of beginning a new day at nightfall. In *Night*, he said that he wanted to show the end, the finality of the event. Everything came to an end—man, history, literature, religion, God. There was nothing left. And yet they had begun again with night. So *Night* seems to be full of trauma that it has caused a deep wound in the mind of the author.

*Night* is an auto-biographical account resembling a form of a novel. The author has tried to remember everything which had happened in a period of time of his life, so, it is worth to call it a memoir. In all, it is a work by Elie Wiesel about his experience with his father in the Nazi German concentration camps at Auschwitz and Buchenwald, at the height of the Holocaust and toward the end of the Second World War. In just over 100 pages of sparse and fragmented narrative, Wiesel writes about the death of God and his own increasing disgust with humanity, reflected in the inversion of the father-child relationship as his father declines to a helpless state and Wiesel becomes his resentful teenage caregiver. He says if only he could get rid of this dead weight ... Immediately he felt ashamed of himself, ashamed forever. If everything is inverted, every value is destroyed. A Kapo tells him that there are no fathers, no brothers, no friends. Everyone lives and dies for himself alone. No God is there.

Wiesel faced such a fate when he was a child, and it remained in his mind hidden and suppressed. He might not have tried to remember them but they never

went from his mind. And what is all about *Night* is Wiesel's account of all the traumatic events he faced during the Holocaust.

To seek psychological thread through book, Wiesel describes his own thoughts as he finds his psyche reduced to a survivalist mentality. In the wake of his own father's death, Elizer is unable to weep due to fatigue and admits to perhaps even feeling relieved as his father's passing as he no longer has to care for him. *Night* can be taken as the most devastating account of the Holocaust. It is simple and devastating. In a very simple way, so dreary events are narrated. Ruth Franklin mentions in his article "A Thousand Darkness":

...after the Germans invade Hungary in 1944, the teenaged Eliezer and his family, religious Jews who live comfortably in their community, are deported to Auschwitz. He and his father, separated from the rest of their family, are assigned to have labour. As the last days of the war endlessly tick by, they survive transfers, work assignments, selections, illness, and all the other daily threats of life in the camp, while watching their friends and neighbours fall dead all around them. In January 1945, Auschwitz is liquidated, and they march through the snow for days before being transferred to Buchenwald. There Elizer watches his father slowly die. (1)

Psychological trauma, a type of damage to the psyche that occurs as a result of a traumatic event due to a single experience or an enduring or repeating event or events that completely overwhelm the individual's ability to cope or integrate the ideas and emotions involved with that experience, is seen in a woman as described in *Night* in the carriage loaded with them to the journey to the unknown. Being deported from home to the unknown and endlessness produces uncertainty with terror. Knowing to be killed for no faulty, and the journey to the death have really struck the

mind of Jews and finally, many of them were killed as soon as they reached Auschwitz .To mention Ruth Franklin from his article "A Thousand Darkness"–

Elizer's family is in the last group to go, parked eighty to a train car. In their car is a woman named Mrs. Schacher, who has lost her mind and cries out continually; 'fire ! I see fire ! I see flames, huge flames !' The other passenger tie her down and gag her. Finally, they arrived at a train station bearing the sign Auschwitz.' Here Mrs. Schachter screams of fire again, and now the rest of the passengers see it too.' (3)

*Night* is a memoir. So it is the text based on memory. There is certainly the relationship between memory and history. In the history something has happened and that remains in mind. If there is the pleasing historical events one goes through, that may have glorious feeling in the text but if one has passed the severely worst situations like rape, death of own family members, etc. It may have some other kind of effects which have generated massive trauma. So the history of Jews is the same to produce trauma in the Holocaust survivor like Elie Wiesel. His memory has been traumatized a lot and evacuated in *Night*. In favourable situation that memory manifests as memoir. But there arises a question about memory and its relation to historical truth. Can a memoire be historically true ? The French Poet André Breton once wrote: "Life is other than what one writes" (27). This did not mean that writing is a lie but rather that writing is always one step behind or ahead of or next to the facts of lived experience. To mention Susan Rubin Suleiman from his literary criticism "Problem of Memory and faculty in Recent Holocaust Memoirs: Wilkomirski/ Wiesel"–

Memoirs resemble historical narratives insofar as they make truth claims- more exactly, claims to referentiality and verifiability – that put them on the other side of a boundary from novels. Interestingly, this

conventional boundary becomes most apparent when it is violated, in cases of fraud or hoax. Equally interestingly, the violation is felt as violation only in the direction from memoir to novel, not vice versa ... All the more so if the experiences recounted are traumatic, whether in the framework of an individual life, as in memoirs of sexual abuse, or in the framework of collective experiences, as in memoirs about war or genocide. (7)

Any works based on memoir are affected with the personal feelings. Memoir has the direct relation with the history and the trauma is related to a person's history under which the person has gone through. The work resembling memoir, so, may be a little or more far away from reality of truth. The memoir may be more emotional rather than factual. *Night* being a memoir, it is highly influenced with trauma. It seems to be the commonplace expression to evacuate the trauma of Wiesel so that esthetic quality and factuality might have left far away.

Trauma is a mental phenomenon causing some disorder in mind. But this mental disorder always is not insanity. Impatient state of mind due to some incidents too signifies the mental disorder. It is an emotional shock which often has a lasting psychic effect. This shock results in a person's prolonged psychological negative effect. The shock lies in the deeper level of the mind which frequently comes into memory of the person to remind the incidents which have caused that effect. Trauma can be caused because of horror attack, sexual violence, childhood rape, etc., or by human acts or natural disasters as well, such as earthquakes, hurricanes, floods, etc. Survivors may be attacked emotionally when they themselves witness the event and hear their relatives or friends or coworkers cry a lot. Likewise, due to barbarous violence, or attack, or extreme torture by other people too can cause an emotional effect in the human psyche. In the words of Cathy Caruth, trauma is—

an overwhelming experience of sudden or catastrophic events in which the responses to the event occurs in the often delayed, uncontrolled

repetitive appearance of hallucinations and other intrusive phenomena.(11)

In *Night* the narrator, the author, Elie Wiesel himself is the victim. He has got emotional shock due to the happenings in the concentration camps. These things have generated negative effects in the mind of Wiesel. He remembers the painful incidents of the Holocaust so frequently though he does not like it. He cannot forget as he wants. So there is trauma in the author of *Night*. It is due to horror attack, barbarous violence and extreme torture. His father was killed as he was suffering from dysentery, instead of getting cured, he was blown on head deadly and he died. It is the attack that caused trauma in the narrator. He suffered limitless torture during the concentration camps.

Trauma is multidimensional. It injures its victims in several ways. It disables the early warning system or the survival radar. It confuses us because we can no longer keep the details of our lives in order. It not only prevents the expression of some emotions but it may rob of the words we need to talk about the injury may be more severe and costly in early childhood. William cote and Roger Simpson say, "For children, every aspect of the self will be distorted and bent in the direction of the traumatic exposure." Our ways of remembering change too, planning the traumatic experience deep in our brains. Sometimes effectively supported by the brain, those traumatic memories may reach us in horrifying nightmares or intrusive flashbacks to the event.

The post-traumatic stress disorder (PTSD), which is used in medical science more, the long lasting effect of trauma causing intrusive recollections, avoidance and heightened anxiety; has different ingredients. They are flash blacks of events, numbing the pain, false alarms, avoidance and forgetfulness. These reactions must be present at once and must be caused by an event that terrifies, horrifies or makes

someone helpless. In other words, the sufferers are so haunted by a terrible event that they cannot forget it. PTSD is recurring and unavoidable recollections. That is not just a lasting and unpleasant memory of a bad event but one that hits so often and so hard that the person cannot lead a normal life for example a war soldier may frequently remember the persons killed nearby him as Wiesel saw many others persecuted by hanging or burning in big fire and his own father too blown on head to death in *Night*. Sometimes, the victim may not have such clear images but when they sleep, the same terrifying dreams of the trauma come. After they wake up, it takes a little time to fade away. PTSD also is marked by emotional numbing and avoidance. The victims want to remain silent and don't like to remember. Most survivors of trauma will avoid reminders and change their usual patterns for a while to prevent unpleasant recollections from surfacing. They don't like to go near it, for example, a man whose baby is killed in a stream in the dark, never tries to go near any stream in the dark. Wiesel too does not like to remember the incidents of the concentration camps and wants not to happen such accidents in the future. The victims may remain quiet or silent about the event as Wiesel remained silent for years. They don't like to reveal their pain. But this state remains for a while and after they think it to be the right time they reveal all. Finally, Wiesel also revealed everything and the *Night* was its one form.

Avoidance is a symptom of PTSD. Most survivors of trauma will avoid reminders and change their usual patterns for a whole to prevent unpleasant recollection from surfacing. Numbing and avoidance, then can help someone up to a point. The concern in PTSD is that this aspect becomes a serious obstacle to recovery. So post-traumatic stress disorder can show itself in very different and seemingly opposite effects: numbness, reoccurring bad memories & extreme irritation or withdrawal. The victims try to self-defend themselves but it often becomes or appears to be useless, even life threatening the brain and nervous system and overwhelmed the

foundation is set for a lasting injury. William Croteau and Roger Simpson say, "Each component of the ordinary response is in an altered and exaggerated state long after the actual danger is over. Traumatic events produce profound and lasting changes in physiological arousal, emotion, cognition, and memory" (162).

It is known that a certain effect of the Holocaust is the fact that many survivors are not able to deal with the more tragic events in life; they rather experience them as a second Holocaust, the ultimate victory of their cruel fate, which they have failed to turn around. Many of them see themselves that they are unable to lead normal lives after such an event, and they continue to repeat the traumatic past. Janet Burstein explains this tendency to repeat trauma as an attempt to master by repetition what initially overwhelmed the victim. Caruth concludes in "Unclaimed Experience" taking the views from Freud on this issue by stating that the particularity of these repetitions lies in the fact that "they seem not to be initiated by the individual's own acts but rather appear as the possession of some people by a sort of fate" (2).

This tendency of repetition of trauma seems similar to what Joseph Sandler, Christopher Dare and Alex Holder refer to as "acting-out". The term "acting-out" was first introduced by Freud. It is now used to describe a whole range of impulsive, antisocial or dangerous actions. This is often seen as a substitute for remembering: the survivor does not remember anything of the traumatic event since it has been repressed, so he or she enacts this memory instead. Because of the vividness and preciseness of the memory that is being repeated, Caruth calls it a waking memory. She thus indicates that in the process of acting-out in "Recapturing", exactness of memory is being combined with an "amnesia for the past" (152). According to LaCapra as stated in "Writing History", this kind of memory may come back in the form of "nightmares, flashbacks, anxiety attacks, and other forms of intrusively repetitive behavior" (89). He also mentions Jean Laplanche and Jean-Bertrand

Pontalis' Freudian definition of acting-out in "History and Memory": They describe it as an "action in which the subject, in the grip of his unconscious wishes and phantasies, relives these in the present with a sensation of immediacy which is heightened by his refusal to recognize their source and their repetitive character" (185-186). They mean that the world of today and the world of the Holocaust past are being experienced in a parallel way in the survivor's mind. There is no mental distinction between their traumatic memories and the experience of their everyday surroundings.

In an interview with Amos Goldberg, LaCapra mentions – " ...aside from acting-out – another way of remembering trauma: working through. LaCapra describes the aim of working-through as the attempt "to gain critical distance on a problem, to be able to distinguish between past, present and future" (2). Burstein confirms this view by saying that the survivor, in order to achieve this critical distance, has to reconnect with the trauma. The survivor has to confront it because, if he fails to do so, the repressed trauma will continue to return (49-50). LaCapra explains what working-through trauma implies in "History in Transit":

Working-through means work on posttraumatic symptoms in order to mitigate the effects of trauma by generating counterforces to compulsive repetition (or acting-out), thereby enabling a more viable articulation of affect and cognition or representation, as well as ethical and sociopolitical agency, in the present and future. (119)

In comparing the concept of working-through and acting-out, LaCapra sees mourning as an example of the former, while linking the latter with melancholia. Although LaCapra often states that acting-out may well be necessary and unavoidable in the wake of extreme trauma, Michael Levine criticizes LaCapra's work by accusing him of seeing acting-out and working-through as two separate

stages in a process of coming to terms with the past. Instead, Levine argues, these should be seen as two moments simultaneously inhabiting an internally divided and doubly driven moment. Even though Levine makes a good point – this simultaneity may be expressed insufficiently in LaCapra's work – Levine's view does not entirely contradict LaCapra's. The fact that LaCapra's understanding of the concept of acting-out does not differ that much from Levine's can be seen in the following quote by LaCapra in "Representing the Holocaust"—

I would emphasize that the relation between acting-out and working-through should not be seen in terms of a from/to relationship in which the latter is presented as the dialectical transcendence of the former. I have noted that, particularly in cases of trauma, acting-out may be necessary and perhaps never fully overcome. Indeed, it may be intimately bound up with working through problems. (205)

It seems that LaCapra does not see this distinction as black and white as Levine suggests, but instead recognizes the subtleties of the relationship between the two concepts. These two terms go forward together or go one after another. Generally working through comes later following acting out.

Trauma may not have a certain form and symptoms. And the behaviours of the one who is suffering trauma also differ from person to person. The nature of the accident affects the behaviours of the victim of trauma. All the victims may not suffer physically and they may not conceal the events all the times. If a favourable time comes, the victim may explore the situation to evacuate the story to cause trauma when he is in a safe and secure place. Wiesel in *Night* has the similar story he went through trauma as he passes some time after he was rescued from the life threatening situation concentration camps. When Wiesel happened to meet and interview Françoise Mauriac from whom he got proper inspiration to go back to the life of

concentration camps which has caused the trauma in him and to deal with it. So *Night* is as the product of trauma the author faced due to the extremes of the Holocaust. In support of the fact Bed Prasad Aryal in his research work "Traumatized Jewish Psyche in Elie Wiesel's *Night*" writes—

Particularly, the thesis maps the traumatized Jewish psyche triggered by the Holocaust intimidation that leaves an indelible marks of the Nazi brutality and atrocity. Moreover, the research contributed a lot to dramatize the nexus between memory, loss and trauma resulted out of the Holocaust. All in all, this project is comprehensive study of Elie Wiesel's primary text with reference to the trauma methodology. (16)

Trauma does not have a certain form, it is multidimensional. Aryal has tried to analyze *Night* in general sense. He has analyzed the traumatized psyche of the Holocaust survivor like Elie Wiesel. He further mentions, "Mainly it focuses on the traumatized Jewish psyche due to the horrific conditions in the concentration camps and ever present danger of death" (17). But he does not talk about the fact that how the expressions are made in *Night*. So it is felt necessary how traumatized expressions are produced in the eye of acting out and working through.

Wiesel is traumatized. He cannot forget the bitter past. He wants to forget it but he cannot. The events during the Holocaust have remained in Wiesel's mind as the wounds that cannot be cured well. To mention Narahari Pandit in his research work "Traumatic Experience of Holocaust Survivor in Elie Wiesel's *Night*"—

Elie Wiesel gets physical pain and trauma at camps, his physical wounds recovers but his mind haunts him continuously in the form of traumatic memories even at the present. He forgets the physical pain but cannot erase the emotional pain he gets in his life. (10)

It is proved that Wiesel is traumatized. To express trauma, there are two forms—acting-out and working-through which are previously discussed. *Night* is not the mere traumatic text but is the evacuation out of trauma of the author in all. Pandit is either ignorant or lacks to note the acting out and working through of trauma in Wiesel's *Night*. He further mentions the distinctions between these two concepts as under—

...'Acting-out' is the process which is repetitive. The victim tends to repeat the past incident which haunts him always because traumatic events are unbearable in their horror and intensity; they often exist as memories that are not immediately recognizable as truth. In 'work-through' the victim tries to get away from the incident as s/he distinguishes between the past, present and future. The protagonist Elie Wiesel in *Night* also 'acts-out' and 'works-through' the traumatic events and traumatic memories at the psychological and emotional level. (19)

Pandit accepts that the *Night* is acting out of trauma along with working-through it, however, he lacks to point out the action-out and working-through. In a deeper analysis *Night* is the acting-out of trauma as well as working-through of the trauma in the later part. But finally Pandit came to the fact that *Night* is a form of acting-out of writing of memory with the help of the idea from the trauma theorist Dominic LaCapra along with Sandra I. Gloom as in the following lines—

...acting out is the compulsive repetition of people who suffers from traumatic experiences. 'Acting out' of the past abuse and pain of Holocaust compulsively which has the power to heal abuse related negative feelings. Acting out is the compulsive repetition while one expresses traumatic experience through writing ...

...In this sense, Elie Wiesel's narrative on Holocaust experience is also a form of 'acting out' in the form of writing, which is a kind of compulsive repetition. (37)

In remembering trauma or in historical writing, the two forms acting-out which is based on denial and working-through which is considered as a desirable one are in use. The concepts of “acting-out” and “working-through” are taken from Freud and from psychoanalysis and then they are developed in a way that makes them especially interesting for the use in historical studies. These are not totally orthodox as psychoanalysis but it’s a real aim to develop the concepts in a manner that engages significant historical problems, and here the Holocaust is one of the most important of these problems. These two forms may be used elsewhere but it’s important with respect to events or a series of events, that are heavily charged with emotion and value, and that always bring out an implication of the observer in the observed.

Acting-out is related to repetition, and even the repetition-compulsion the tendency to repeat something compulsively. This is very clear in the case of people who undergo a trauma. They have a tendency to relive the past, to exist in the present as if they were still fully in the past, with no distance from it. They tend to relive occurrences, or at least find that those occurrences intrude on their present existence, for example, in flashback; or in nightmare; or in words that are compulsively repeated, and that don’t seem to have their ordinary meaning, because they’re taking on different connotations from another situation, in another place.

Working-through is taken as a kind of countervailing force. In working-through, the person tries to gain critical distance in a problem, to be able to distinguish between past, present and future. One acquires the possibility of being an ethical agent via working-through though there may be other possibilities too.

Difference between Acting-out and working-through is a distinction, not a separation into different kinds or totally different categories, but a distinction between interacting processes. The distinction is one way of trying to get back to the problem of the relationship between theory and practice. Nowadays, there has been the

tendency of being fixated on acting-out that is the repetition-compulsion, to see it as a way of preventing closure, harmonization, and any facile notion of cure. In acting-out, one relives as if one were the other, including oneself as another in the past; and in working-through, one tries to acquire some critical distance that allows one to engage in life in the present, to assume responsibility – but that doesn't mean that the past is utterly transcended.

Here, it seems that the process of acting-out is taken from the sphere of working-through as if acting-out is seen through the eyes of working-through. However, acting-out is a process, it's a repetitive one. It's a process whereby the past, or the experience of the other, is repetitive as if it were fully enacted, fully literalized. Acting-out and working-through are a distinction, not a pure binary opposition as described by Jacques Derrida, in that one may never be totally separate from the other, and the two may always be implicate in each other. They are importantly countervailing forces, and to recognize that there are possibilities of working-through that do not do to the extreme of total transcendence of acting-out, or total transcendence of the past.

## II. Wiesel's Struggle with the Holocaust and Responses

*Night* is all about Wiesel's struggle with the Holocaust. It is the account of everything happened to Wiesel during the Holocaust. He had to suffer there a lot. He responded to different situation differently. Huge suffering caused trauma in long term in Wiesel. His struggle and responses during the Holocaust as mentioned in *Night* are the result of trauma the author faced. Trauma causes psychic disorder. This disorder might be in different forms. Generally when there is a terrible accident in the past that may cause the trauma in the survived victim. In *Night*, the author Elie Wiesel is the victim who survived from the Holocaust. During the Holocaust he lost his all the family members. Mother's and sister's situation was unknown but it was believed that they were killed into the fire. He himself saw his father being killed. He tried a lot to save his father life but could not. He faced limitless torture there. Finally he was saved along with the other remaining in the camps. He was saved but he had nothing except himself and the bitter memories of the Holocaust. He had lost everything. He only had the memories and experiences of the Holocaust. The cruelty and the brutality he saw and faced during the Holocaust did not let him remain in peace. The state of being famililess made him feel alone. He happened to remember the incidents of the Holocaust so often. He could not tell it to anybody. He repeatedly went through the Holocaust. So the incidents of the Holocaust traumatized him a lot. He tried to forget everything but could not. With the encouragement of Francoise Mouriac while interviewing him as a journalist, he first thought to express his bitter history which had traumatized him in a great extent. After different forms and editions, *Night* appeared as the evacuation of trauma of Eile Wiesel.

*Night* is a memoir. It is about the past events. The details of the past have been given in vivid way. The story of the past has been told here. So it seems like a

narrative of the Holocaust survivor. To assist this point Narahari Pandit in his research entitled "Traumatic Experience of Holocaust Survivor in Elie Wiesel's *Night*" gives his views that *Night* is a narration of the Holocaust experience as in the following line—"Elie Wiesel narrates the traumatic experiences of Jews while being deported in the Auschwitz concentration camp in Poland" (20). It's the fact that it's a narrative but it is not mere narrative that just describes the events in a normal way. It is rather emotional, it is rather factual. It's the clear picture of the past. One feels as if he is in the event as he goes through *Night*. It is so because it is full of emotion. It is full of trauma—the massive trauma the author faced. While expressing this trauma in *Night* the author has been to the real situation. He talks in this way he is there in the events now too. He keeps no gaps from the past and the present. So *Night* is not just about the trauma but rather it the evacuation of the trauma in the forms of acting out and working through. And later he happens to make separation of the past and the present. He keeps himself away from the past and feels that the Holocaust was the dark time of the human history and he titles his work as *Night*. That was a night but he feels he is living in a day. It is his working through of trauma.

*Night* is based in the history. It is about the Holocaust. In remembering history acting out is well known technique. Acting out is based on denial. One denies the facts what had happened in the past. He thinks that it was the worst what happened in the past. He makes a clear distinction from the past and the present. He describes the worst past from the present and feels that he is far from the bitter past. As the victim of trauma, Elie Wiesel, the author, denies the Holocaust that he claimed the Holocaust would never happen. But it happen, so it is so torturing history. He remembers it with denial. Another fact about acting out is the repetition compulsion. One goes through the past unwillingly. Wiesel happens to remember it again and again. Such has

happen to Elizer who is the narrator of *Night*. Each and every time Elizer has gone to the Holocaust. He has given the real picture of the Holocaust as it was. In acting out, one goes to the situation as he is there now. It seems as if there is no gap between the past and the present. But the victim is well aware that he is not there but somewhere safe. Wiesel has done the same. These facts have been clarified in the following descriptions with appropriate proofs under the analysis of the Threat, Denial and the Defense, however, *Night* is the product both of the acting-out and the working-through of the memory.

In Elie Wiesel's *Night*, we can find many examples of trauma which have been acted as it is the product due to the excessive torture both mental and physical the author faced. There are innumerable proofs of trauma in the novel. The most heart rendering incident is that he lost his father in front of him because of his weakness due to illness. In any illness, people are well taken care of and cured; others try their best to save the sick. But in contrary, inhumanly, Wiesel's father was killed hitting on his head instead of curing. He remembers his father when he was pleading for water, as in the following lines:

The officer came closer and shouted to him to be silent. But my father did not hear. He continued to call me. The officer wielded his club and dealt him a violent blow to the head.

I didn't move. I was afraid, my body was afraid of another blow, this time to my head.

My father groaned once more, I heard:

"Elizer...

I could see that he was still breathing—in gaps. I didn't move. (111)

Wiesel seems here not to remember this fact. It was not a mere incident happened in his life but it was the most emotionally shocking event that he underwent. The event of killing his own father in front of him remained in his mind as the wound. In the monstrous concentration camps, his father was everything for him. He was not only father of him but he was his guardian and the closest friend too. He might have been living with the hope that it would happen no worse to them as he was with his father. He and his father had passed many selections in the camps. But he lost his father; he could not fulfill the duty of being a son. He could not help his father to be cured, at the last minute of his father. He wanted a lot, but the situation was so severe that he too could meet the same fate as his father's. Wiesel remembers here how he too was beaten once for no reason as he was crossing the Idek's path. He feels the aches on his body as he is now being beaten severely as in the following lines—

One day when Idek was venting his fury, I happened to cross his path. he threw himself in me like wild beast, beating me in the chest, on my head, throwing me to the ground and picking me up again, crushing me with even more violent blows, until i was covered in blood. As I bit my lips in order not to howl with pain, he must have mistaken my silence for defiance and so he continued to hit me harder and harder ...

I dragged myself to may corner. I was aching all over. (28-29)

One has kept in the mouth of the death. As a psychologist confronted with the deranged horrors of the death camps, a question can be raised—how did the human being as a mature human survive? This may directly or indirectly be related with psychological base. The autonomous being becomes an incompetent child and a helpless victim. Safety and survival depend on uniform facelessness and blind luck. By disidentification with ego and identification with the numbered abstraction of the

crowd, death's glance may sweep by without pausing. In the view of a behaviorist, environment alone finally exists. Disidentification with self and the illusion of personal freedom make possible a life that becomes a non-conflictual extension of mechanized death. Human survival and non-survival ultimately are identical. Thus may a depersonalized being leave the camp alive? But how may a person with some intact sense of self do so? The gross abnormality of the Nazi experiment could suggest that only a transmuted humanity in which abnormal is normal may explain personal survival.

As we examine the writing of Elie Wiesel we may find how he pictures personal humanity conquering impersonal death. In order to establish this assessment, it is necessary to consider how Wiesel witnessed the Nazi threat and how, under stress, threat in all its terrifying reality may be distorted. Then the defensive strategies, both normal and neurotic, will be highlighted. He portrays as desperate attempts to survive humanly the inhuman. At first it is necessary to explore the threat Elizer had to face with. Following is the brief discussion on it.

Recognizing the threat in a text is the primary task to maintaining the physical, spiritual and psychological health in all its specificity. Elie Wiesel too has done this. Wiesel's family was living in peace in their own village—Transalvania. Elie was interested to know about spiritual things, so, he had been closer to Moshe and Moshe became Elizer's teacher when he wanted to study Kabbalah.

Elizer is forced in a journey through Hell is his quest for Paradise. Actually he was looking for the ultimate source of happiness. He was trying to reach the God. The mystery surrounding the entrance to the radiant orchard is the gate into it is not a tradition portal but a harrowing challenge. It is the gate of Auschwitz.

The revelation of the pit of Hell as well as of the divine orchard comes from Moshie who announces that challenge and the journey through the damned land that awaits the Jews of Sighet. As a foreign Jew residing in the town, he is deported years before the native Jews area. The Gestapo shot all the Jews they had captured and watched them tumble into the graves they had been forced to dig themselves. Moshe, wounded and left for dead, escapes and returns to tell the others what is occurring, but the Jews of Sighet do not listen to him. In the beginning, the Jews are confident the war will end and all will be well. Wiesel's father refuses the opportunity to buy an emigration certificate and take his family to Palestine, saying he is too old to start a new life in a foreign land. He seems he could not realise the threat to them which was ultimately devastating. When the time comes they are taken from their homes and removed from the order and normalcy of their daily lives—first allowed to continue their lives inside the containment of a ghetto and then transported—the Jews experience a ghastly inversion of the biblical exodus from Egypt.

After the Germans announced that Jews must prepare to be transported, grief and terror prevailed, and anguish governed their lives. In a short dramatic scene, characterised much more by strange ordinariness than by overt brutality, Wiesel penetrates to the core of the horror. When the Jews must assemble for the deportation, Wiesel himself is sent to wake one of his father's friends who was a studious man. And it was the threat not only for him but for the whole Jew community. This threat spread one to another as in the following lines—

"Get up, sir, get up!" [the boy says waking the neighbour.] "You must ready yourself for the journey. Tomorrow you will be expelled, you and your family, you and all the other Jews. Where to? Please don't ask

me sir, don't ask questions. God alone could answer you. For heaven's sake, you get up ..." (16)

It was a treat to the peaceful community. Threat causes terror and the terror is one of the causes of trauma. Nobody had any idea where they were going, why they were going. But they had to go somewhere unknown. There was no any plan. Nobody had planned to go. They had prepared nothing. They had not known they were going. They did not think they had to go at the moment. They had a life of comfort. Peace was there, order was there. No danger was there. But all at once they had to leave the place. They had to leave their own places, own houses, everything they had. It was not mere leaving; they were said that they would never return their home again. They were leaving it forever. They were being taken to the other world. Eile Wiesel conveyed the message but he himself was in confusion that what was happening and why it was all happening. He was just telling his neighbour what he was asked to tell. It was not an easy task to tell other that they had to leave their places because he himself had to leave the place. Wiesel remembers the event what a bad luck had begun there. It was the time from when their peace and order was lost. So this incident comes in the mind of Wiesel so often so that he expressed it in the text. This event seems to torture Wiesel that it would happen nothing to them if they would not have to leave their places.

It was night, everybody were sleeping. When Elizer informed one of the neighbour, he might have surprised because at night there was nothing important to go immediately. So the neighbour thought that the boy was gone mad, he had been there as he went mad. Or it was told them just in joke. This response has been illustrated in the following way—

He had no idea what I was telling about. He probably thought I had lost my mind.

"What are you saying? Get ready for the journey? What journey?

Why? What is happening? Have you gone mad?"

Half asleep, he was staring at me, his eyes filled with terror, as though he expected me to burst out laughing and tell him to go back to bed. To sleep. To dream. That nothing had happened. It was all in jest ... (16)

He finds himself a joker. Neighbours were not to believe him. They had committed no mistakes nor done a sin so that they had to leave their home all at once at night. They thought Elizer went mad so he came at night shouting nonsense. But he had well known that he was telling them the reality. The responses of the people when he told them that they were leaving the place were simple that they did not believe him in any way. Instead they called him a mad. He was called mad for telling the truth. This event also helped Wiesel traumatize a lot.

It was a true that they had to leave the ghettos which was not expected nor believed to happen so. That was really a great threat upon the Jews living in ghettos. Elizer and all the other Jews in Sighet too were in a threat. The Jews of Sighet were taken away in several convoys. Wiesel, a fifteen-year-old boy, and his family were in the last one. At the mean time, Wiesel saw that the Hungarian police stormed into the ghetto and, using rifle butts, forced everyone into the streets to begin the deportation. It was the time to be deported finally.

In acting out of trauma, the victim goes to the real situation as it was so frequently. Wiesel too has been to the real situation of the concentration camp. In *Night*, the Jews had to transported from there. They had to leave averything what they had. They were leaving their home places. They did not know where to go. But they had to be away from their home. Hungarian police came and made them all ready for the transportation. Police made roll call. They were counted as the animal that they are being sold. This event is clearly pictured in *Night* —

...The heat was oppressive. Sweat streamed from people's faces and bodies.

Children were crying for water.

Water! There was water close by inside the house, the backyards, but it was forbidden to break rank.

"Water, Mother, I am thirsty!" (16)

Children were asking for water but they were not allowed to break their order that they were marching forward in rank. The line and order was more important than the thirst of the children. Children are free for everything. But in the hand of the Nazi brutality it was of no importance. They saw no difference between the adults and the children because their ultimate solution was to exterminate all the Jews.

As the 15-year-old Elie climbed down from railroad car at Birkenau, he happened to see these things. He pours the scene and his feeling in the following ways—

Every few yards, there stood an SS man, his machine gun trained on us.

Hand in hand we followed the throng.

An SS came forward us wielding a club. He commanded:

"Men to the left! Women to the right!"

Eight words spoken quiet indifferently, without emotion. Eight simple, short words. (29)

Threat itself causes mental disorder. In long term it causes trauma when one thinks and feels the danger of the threat. Jewish community was in a great threat. They were being threatened to be killed if they did not follow the orders of the SS men. Jews were not to analyze what wrong they made and prove themselves to be innocent. But they had to follow the orders only. Eliezer was from the Jewish community. He himself was there. He too was getting the threats of the SS men.

The SS men were appointed to guard the Jews who seemed so rude and cruel. The Jews could not do anything in their own, they had to follow the command given by the SS man. The number of the SS man was also big. They had carried the machine gun pointing to them, threatening to kill them all. The SS men were shouting at them. One of the SS men at last commanded them to be separated in two ways of men towards the left and women towards the right. Being a boy Elizer joined the left with his father and his sisters and mother went to the right. It was the first time that Elizer missed his mother and sister in his life. The situation was really threatening them and it really was the time of pain of family separation. It was not the separation for a moment only but it was the separation forever. Family separation also causes trauma. So the situation of family separation here in *Night* also has been the cause of trauma in Wiesel. Wiesel pictures the separation in the following way—

Yet that was the moment when I left my mother. There was no time to think, and I already felt my father's hand press against mine; we were alone. In a fraction of a second I could see my mother, my sisters, move to the right. Tzipora was holding Mother's hand. I saw them walking farther and farther away; Mother was stroking my sister's blond hair as if to protect her. And I walked with my father with the men. I didn't know that this was the moment in time and the place where I was leaving my mother and Tzipora forever. I kept walking, my father holding my hand. (29)

Elizer did not know there was a threat— a serious threat to the unity of the family. To this moment there was no such a terror among them. They had not even imagined what a devastating situation they were facing later. Elizer was just worried about his mother and sisters whom he was leaving for the first time. He might be thinking of himself and somehow of his father and he was much worried about his

mother and sisters that they had a distinct way to go ahead. He was just facing the familial departure which he had never felt before. He seemed to be hopeful that the situation would be on his favour that his family would be united again in a period of time.

Only moments later; however, as he moved slowly along with his father in a procession of male prisoners, a watching inmate informed them that they were going to the crematorium. It was in the front of them. It was left just some few steps. As Wiesel expresses, the situation was as under—

"Poor devils, you're heading for the crematory."

He seemed to be telling the truth ...

We continued our march. We were coming closer and closer to the pit, from which an internal heat was rising. Twenty more steps. If I was going to kill myself, this was the time. (33)

The Jews of the Shighet might have thought that they were being deported for another settlement as before they were collected in the ghettos ordered by the Nazi government. But they were informed that they were going the crematorium. They were moving ahead towards the death. What could one feel as he is marching forward to the fire, towards the death! Let's continue how he felt at that moment and what happened latter.

We were walking slowly, as one follows a hearse, our own funeral procession. Only four more steps. Three. There it was now, very close to us, the pit and its flames. I gathered all that remained of my strength in order to break rank and throw myself onto the barbed wire. Deep down, I was saying goodbye to my father, to the whole universe, and against my will, I found myself whispering the words; "*Yisgadall,*

*veyiskadash, shmey raba ...* May His name be exalted and sanctified ...” My heart was about to burst. There. I was face-to-face with the Aryel of Death ...

No. Two steps from the pit, we were ordered to turn left and herded into barracks. (33-34)

In the history something has happened and that remains in mind. If there is the pleasing historical events one goes through, that may have glorious feeling in the text but if one has passed the severely worst situations like rape, death of own family members, etc. It may have some other kind of effects which have generated massive trauma.

Many of them were killed in their eyes but they were ordered to turn left to somewhere not to be killed now. They were saved for this time. Now they knew that they were going there to be killed. They were going to be exterminated. Nobody had imagined such. That was life-shriving time from when he knew, starkly, that Nazis were hell bent, not only to separate his family, but also to kill them all. Wiesel father was very sick. As he was suffering from dysentery, he was not able to walk well. His father was hopeless that they could not survive any longer. But Elizer was trying to provide courage and hope in his father as in following lines—

And he began talking faster and faster, afraid of running out of time before he could tell me everything. I tried to tell him that it was not over yet, that we would be going home together, but he no longer wanted to listen to me. He could no longer listen to me. He was worn out. Saliva mixed with blood was trickling from his lips. He had closed his eyes. He was gasping more than breathing. (108)

Without any mistake, Idek, a frenzied Kapo, one day bent him bloody for getting in his way, another day whipped him brutally for intruding in his privacy. The same kapo savaged his father with an iron bar for being 'lazy' till the old man collapsed. And then one night as his dying father begged for water:

“My son, water ... I'm burning up ... My inside ...”

“Silence over there!” barked the officer.

“Elizer,” continued my father, “water ...”

The officer came colder and shouted to him to be silent. But my father did not hear. He continued to call me. The officer wielded his club and dealt him a violent blow to the head. (111)

Trauma can be caused because of horror attack, sexual violence, childhood rape, etc., or by human acts or natural disasters as well, such as earthquakes, hurricanes, floods, etc. Survivors may be attacked emotionally when they themselves witness the event and hear their relatives or friends or coworkers cry a lot. Here is the same situation. His father has been killed mercilessly. So this is the another incident that helped to generate trauma in the Wiesel and act out in the text in *Night*.

It happened what did not have to happen. The sick old man was bitten so violently. There was everywhere mercilessness. And finally he was collapsed. He has lost his mother and sisters already. He had believed that they were killed in the crematorium. This time he lost his father forever. It must be the most painful case to Elie that he had lost his father forever; he would never get his father back who was his only friend, guardian, parent or everything. He acts out— "I awoke in January 29 at dawn. On my father's cot there lay another sick person. They must have taken him away before day-break and taken him to the crematorium. Perhaps he was still breathing ..." (112)

How his father was killed, in the same way, he too could be put into the mouth of death. He had seen how brutally people were killed. Threat had surrounded him and even the whole Jew community. Confronted with the brutality of the camps, watching the innocent sacrificed to the Master Race just for being Jewish, his believer's view of humanity and God faced extinction also. Nobody can forget his words.

Not far from us, flames, huge flames, were rising from a ditch.

Something was being burned there. A truck drew close and unloaded its hold: small children. Babied! Yes, I did see this, with my own eyes ... children thrown into the flames. (Is it any wonder that ever since then, sleep tends to elude me?)

So that was where we were going. A little farther on, there was another, large pit for adult. (32)

Elizer suffered a lot in the concentration camp. All the suffering and scenes what he faced and experienced so repeatedly generated trauma in him. He not only suffered, he lost his all family members there. He saw that people were burnt alive. They were hung crying, bitten to death. The one whom he had slept with last night was killed the next morning. With whom he ate the pieces of bread this morning was buried the following evening. He must have lost all his hope of life. He was alone there with very little hope of being out from the camp. He has lost his hope for the God too. He thinks that such can never happen in front of the eyes of God. He denies to accepting the existence of God. He thinks that God is like him—a poor creature. In front of the Nazi brutality God has himself threatened and made weak. These all things have become a terrible pain at his heart and they come in his mind so repeatedly. If something bitter comes from the past in the one's mind so repeatedly,

that is acting out of memory of the past which has caused trauma. He expresses these feelings which have traumatized him in the following lines—

Never shall I forget that night, the first night in camp, that turned my  
life into one long night seven times sealed.

Never shall I forget that smoke.

Never shall I forget the small faces of the children whose bodies I saw  
transformed into smoke under a silent sky...

Never shall I forget those moments that murdered my God and my soul  
and turned my dreams to ashes.

Never shall I forget those things, even were I condemned to live as  
long as God Himself. (34)

This is the true example of trauma that has been evacuated in *Night*. It is working through of trauma. He remembers the worst days in the concentration camps. he does not like to remember them anymore but comes in mind. Those days were so torturing; in those days all the good things were defeated, only evil existed. Trauma is a powerful shock that has long-lasting effect. Elie Wiesel too was struck so badly that made a long-lasting effect. He can never forget the things that he faced there in the concentration camp. The incident remained deep in the mind of Wiesel. It was the first night Wiesel cannot forget that turned his life into a long night. The time he passed during the Holocaust is indicated as night. He had seen the smokes coming out from the crematory. The smoke was not of other things but of the Jews who have thrown into the fire to kill them, to burn them. His mother and sister had been sent to the crematory from where the smoke was coming. He supposed all them were being burnt. How can he forget the smoke that he was sure his mother and sisters were burnt with it! Small babies, whose faces he can remember now too, were innocent, were

thrown into the fire and they soon changed into the smoke and ashes. The flames of the fire swept away his faith on God. God would not be the passive observer in such a inhuman and unbelievable brutality. But God remained silent. They were being burnt, changing into ashes. He cannot forget all these things that have traumatized him in a greater extent and the above mentioned lines are the expression of his trauma.

Wiesel is surrounded by the threats like a poor deer around the lions. Threat is one of the causes of trauma. While analyzing trauma, exploration of threat is a must within the text. He realizes the depths of the Nazi threat facing his life, his family, his people, his universe, and even his God, one may not doubt. But the guilt is not laid at Nazi feet alone. The German government led by the Nazi Party seems to the most responsible for the brutality. Not only this much, Wiesel finds that there is something wrong in the religion too. He claims that Christianity has been a cause for the deaths of Jews. Christianity, long before Hitler, cultivated the killing fields from which the death camps sprouted. In *A Small Measure of Victory*, an interview by Gene Koppell and Henry Kaufman, Elie Wiesel maturely expresses himself:

If you study the history the Christianity, you will see that it is full of anti-Semitism. More than that—there would have been no Auschwitz if the way had not been prepared by Christian theology. Among the first to dehumanize the Jew was the Christian.

We have to say it: All these hatreds culminated in the Holocaust. If it were not for the education of some Christian books, in some villages and in some towns, I don't think that the Holocaust could have taken place. There would have been an upsurge of conscience in the killers.

And the killers did not have an upsurge of conscience. (20)

In working through the trauma Wiesel blames the Christianity. Christianity helped to produce anti-Semitism in the Germans, the Christian community. It helped

to produce hatred against the Jews. Christianity could not teach the people in the right way. If it could teach the people, the Jews only would not be the victim of the holocaust. Morality would come in the mind of killers. They would be conscious for the humanity. They would not enjoy killing human beings. Ineffectiveness and insufficiency in Christianity also have the responsibility for the holocaust. This also made the author anxious so that it created trauma.

As the threats exist or come around, responses to the threats, either in the form of denial or defense too come. Threat initially recognized threatening reality still confront the person in the presence of religious and racial bigotry: denial and complicity. Responses to the threat help to generalize the trauma existed in the text.

It was nearly impossible to believe that the ones had to be tortured or even killed just for being Jews. Elizer and other character hardly or not believed that would happen so, so, they frequently and in all the times they opposed to accept the situation. Over and over again Wiesel's real people and fictional characters cannot believe that normal, civilized people—be the follower of the Christ of the Führer—could seriously harm them just because they are Jews. Indeed, the warning, the truth, invariably burst out of persons others declare to be mad.

That time would be the beneficial for the Jews when Moshe the Beadle informed them about the danger. He pleaded just to listen to him, and he was trying to convince the Jews that the situation was being worse for them. When Eliezer and his family along with their neighbours were in their hometown, Moche the Beadle told Wiesel's family and their neighbors about the slaughter of some of Sighet's Jews in a Galician forest –

"Jews, listen to me! That's all I ask of you. No money. No pity. Just listen to me!" he kept shouting in synagogue, between the prayer at dusk and the evening prayer.

Even I did not believe him. I often sat with him, after services, and listen to his tales, trying to understand his grief. But all I felt was pity.

"They think I'm mad," he whispered, and tears, like drops of wax, flowed from his eyes. (7)

They denied the fact which was being conveyed by Moshie the Beadle about the slaughter of Jews. He was warning them but the Jews in Sighet never tried to believe nor to listen to him rather they call him a mad, thoughtless being. People refused not only to believe his stories, but even to listen to them. They thought he was just trying to make them feel pity on him. They said what an imagination he had. They said the poor fellow had gone mad. If the people of the place were a little serious about the thing what the Bealde told, they could think some ways to be safe or to protest against the brutality in the safest way. The people for being mad and not listening to Moshie the Beadle instead calling him a mad, are for showing pity on them. Their mistake by neglecting Moshie the Beadle is their all destruction. So this comes in the mind of the author so often as a guilt. So it has been the form of a kind of trauma.

There was no any such sign that would make them believe the poor situation they were facing. They did not care him at the moment when he was forcing them to listen to him. But the situation did not remain for long time to prove the fact they had heard. The dialogue of Beadle echoes as Wiesel and their neighbours approach their fearsome destination. On the train to Auschwitz, Madam Schächter screams, breathless, her voice broken by sobs—

"Look! Look at this fire! This terrible fire! Have mercy on me!" ...

"She is mad poor woman ..."

... Someone had placed a damp fag on her forehead. But she nevertheless continued to scream:

"Fire! I see fire!" ...

"Jews, listen to me! ... I can see a fire! ... I see flames, huge flames!

..." She is hallucinating because she is thirsty, poor woman... That's

why she speaks of flames devouring her ..."

And as the train stopped, this time we saw flames rising from a tall

chimney into a black sky. (25-28)

When the Jews were in the convoys being carried for deportation, even they did not believe that they were going to be destroyed all. They did not care the cry of Madam Schächter. But they seemed some reluctant to call her mad. They sympathized on her and called a poor creature. They tried to stop the woman to shout and cry, they tried to make her silent in any way but she did not remain silent and shouted at them to be safe, saying she was fire, huge fire where the Jews were thrown down. This situation of not believing Madam Schächter by the Jews is their denial to the threat, their ignorance to the danger which ultimately brought the disaster on their life and the community. The event comes in the mind of Wiesel as the flash back as it is one of the ingredients of the PTSD. The sense of this guilt made a traumatic effect on Elie Wiesel's writings.

As the Russian troops advanced on Auschwitz, the Nazis hurriedly moved the prisoners out-destination Buchenwald. At a train stop, after throwing out the dead, the guards threw some scraps of bread into the cattle wagons loaded with the barely living, starving Jews. As described in *Down* Wiesel noticed an old man dragging himself among on all fours. He was trying to disengage himself from the struggle. He held one hand to his chest. Then Wiesel understood; he had a bit of bread under his shirt. With remarkable speed he drew it out and put it in his mouth. His eyes gleamed; a smile, like a grimace, lit up near him. The shadow threw itself upon him. Felled to the ground, stunned with blows, the old man cried:

“Meir. Meir, my boy! Don’t you recognize me? I’m your father ...  
 you’re hurting me ... you’re killing me ... you’re killing your father!  
 I’ve got some bread ... for you too ... for you too...”

The old man again whispered something, let out a rattle, and amid the  
 general indifference. His son searched him, took the bread, and began  
 to devour it. (203)

The situation was not only unimaginable. It was destructive—destruction of  
 everything, even oneself. So it was complicity—the death of one’s father, the death of  
 one’s friend, the death of oneself, and the death of one’s God too. Such events come  
 in the mind of the witness so repeatedly. This resembles the evacuation of trauma  
 due to the devastating situation of the past.

Everywhere Jews seemed to be defeated. They were treated inhumanly. They  
 were beaten and many of them killed so brutally. No matter how the people were  
 denying the situation, it just seemed to be the killers’ victory over the extermination  
 of the innocents. If denial and complicity simply issue in the killers’ triumph, how  
 then may persons in extreme conditions humanly defend themselves?

When there is a critical situation and one is suffering a lot, known and  
 unknown responses are seen to defend the worse situation. Analysis of responses is  
 the analysis of the situation one faces. When the threat has been specifically  
 determined, the healthy human fashions a defense appropriate to the threat and  
 commensurate with its gravity. It shows itself either as a form of withdrawal or of  
 attack.

Jewish people were living there in Sighet comfortably. When German troops  
 took over the village, they gathered in private house: the Germans were not to be  
 provoked. When a new decree mandated that every Jew must wear the yellow star,  
 Mr. Wiesel remarked to the Jewish community leaders: “The yellow star? Oh well,

what of it? You don't die of it. ..." As a ghetto was fashioned, the Jews obediently occupied it. During the day many of the men quietly stoked coal on military trains. In the face of superior German might, the Jews obeyed with the hope they would remain in the ghetto until the end of the war, until the arrival of the Red Army. Then everything would be as before. Although this was illusion that ruled the ghetto, such withdrawal was, based on German might, the war, some promise of ultimate freedom, and no founded sense of the Holocaust to come—appropriate and healthy. Here the withdrawal is the avoidance in which one tries to be far from the worst situation or neglects it. Avoidance is one of the symptoms of PTSD.

After Sighet it came Auschwitz. It was far different than Sighet. There was no peace and security. There was no comfort. There was no familial surrounding. But there was terror of death. Everyone had to survive under the fear of death. They had to find themselves alive around deaths. Unarmed, confronted with armed and brutal men, in a place where death came swiftly with the least provocation, the prisoners had little options except external compliance or death. So they stood or ran, worked or kept quite under the worst mistreatments—just to stay alive. But such withdrawal did not in itself demand denial of the threat, complicity with the SS, or joining them in their inhumanity. Let's see the words of this young Pole as mentioned in *Night*, the inmate in charge of Wiesel's group his first night as a Nazi prisoner:

"Comrades, you are in concentration camp Auschwitz. Ahead of you lies a long road paved with suffering. Don't lose hope. You have already elided the worst danger: the selection. Therefore, muster your strength and keep your faith. We shall all see the day of liberation. Have faith in life, a thousand times faith. By driving despair, you will move away from death. Hell does not last forever ... And Now, here is

a prayer, of rather a piece of advice: let there be camaraderie among you. We are all brothers and share the same fate. The same smoke hovers over all our heads. Help each other. That is the only way to survive. (41)

The Jews had such a poor fate which they had neither imagined nor faced before. Many of them had already burnt alive which they had seen themselves. They were in the middle of life and death. They could just hope to release from the hell of prison. But a question is worth to mention here—in a ghetto of disease and death, could there be a more healthy response, a more human defense? Nobody could care for others. Everybody would have their own concern. There was a boy named Zalmen running with them all. But he could not run anymore. But nobody waited for him, nor cared. Let's see the following example—

He lowered his paints and fell to the ground.

That is the image I have of him.

I don't believe that he was finished off by an SS, for nobody had noticed. He must have died, trampled under the feet of men who followed us.

I soon forget him. I began to think of myself again. My foot was aching, I severed with every step. (86)

How, indeed, may withdrawal become unhealthy? Let's see the following pattern: Faced with a threat, a person puts up an immediate defense. Because of either its overwhelming nature or the inappropriateness of the defense or a lack of personal strength to sustain the defense, anxiety grows until it becomes the major problem. Then withdrawal is employed as a means of handling this personally created internal threat. Needing now a stronger response to block out the painful anxiety, the sufferer

becomes depressed, despairs, and even gives in to panic. This latter often leads to death even of the person.

Not every prisoner died only by Nazi hands. Wiesel gives a pointed account of neurotic withdrawal that issued in personal death. Overwhelming at the thought of Dr. Mengele's coming selection process, Abika Drummer loses all his hope. At last, he had been wandering among us, his eyes glazed, telling everyone how weak he was: "I can't go on ...It's over ..." (74). We tried to raise his spirits, but he wouldn't listen to anything we said. He just kept repeating that it was all over for him, that he could no longer fight, he had no more strength, no more faith. His eyes would suddenly go blank, leaving two gaping wounds, two wells of terror. Wiesel says—

Poor Akiba Drummer, if he could have gone on believing in God, if he could have seen a proof of God in this Calvary, he would not have been taken by the selection. But as soon as he felt the first cracks in his faith, he had lost his reason for struggling and had begun to die.

When the selection came, he was condemned in advance, offering his own neck to the executioner. (75-76)

When one thinks there is no other way to escape the danger, he tries to finish oneself as soon as possible. One does not like to suffer much if he is sure to be killed. The same thing happens in Abika Drummer who is the one of the Jews in the concentration camp. Everybody was tired as he was. But he lost hope to live. He was sure that the selection would take him to the death. With the fear of anxiety of the selection he started to himself. At last he was selected to be killed due to his feasible body condition. This seems to be the surrender for death rather struggle. It is withdrawal from the worst situation. Due to this reason he lost all the chances to be survived. The state of one being selected for death certainly haunted the remaining.

The same selection could take them all. Wiesel along with other was passing the most threatening life there. But he did not withdraw himself from the threat.

It can be inquired if the Jews, camp survivors and Holocaust survivors, publicly and privately could question the health and courage of the millions who trudged silently to their deaths “like sheep to the slaughter.” Shouldn’t they have fought back openly and violently in the cause of justice, for their lives and those of their people? From the preceding discussion, it should be eminently clear that withdrawal does not itself negate or diminish either courage or personal health.

The former night of the deportation, nobody slept well. Everybody was waiting for the news what was happening the next. Wiesel mentions this in the following way:

At that moment we were so anxious to hear something encouraging, a few words telling us that there was nothing to worry about, that the meeting had been routine, just a review of welfare and health problem ... But one glance at my father's face left no doubt.

"The news is terrible," he said at last. And then one word:

"Transportation." (13)

People were gathered with the state of confusion. They were not told that where they were being transported. When the cattle wagons deposited the Jews from Sighet at Birkenau, two longtime inmates brutally informed them of the ovens of Auschwitz: “You dumb bastards, don’t you understand anything? You’re going to be burned. Frizzled away. Turned into ashes”(31). At first shocked and frozen with terror, some among the new arrivals began to murmur. They might be trying to go against the situation. Elizer heard whispers around him. It might be the revolt against Nazi Brutality.

"We must do something. We can't let them kill us like that, like the cattle in the slaughterhouse. We must revolt. "

There were, among us, a few tough young men. They actually had knives and were urging us to attack the armed guards. One of them was muttering:

"Let the world learn about the existence of Auschwitz. Let everybody find out about it while they still have a chance to escape." (31)

All of them were not ready to accept whatever happened there. It was their revolt against the Nazi brutality. It can be called their attack towards the SS guards. Faced with a growing recognition of the surrounding horror, these young men, filling with anger, were ready to fight. To ward off the threat, their immediate defense was most understandably the urge to strike out against their persecutors. Because of gigantic odds against them and the restraint of their elders, no outward attack, indeed, materialized. Nor in Wiesel's account of his days in these camps were there often outward displays of anger against the SS. But there were some. But they showed anger only, did nothing, finally accepted everything and the way to misfortune continued. Why could they not revolt against Nazi brutality practically? They might have the fear or hope of ease. This ultimately brought misfortune.

As a condemned man is being hanged, he cries out in a strong and calm voice "Long live liberty! My curse on Germany! My curse! My— ". (62) A Dutch oberkapo is arrested for blowing up the electric station at the Buna work camp. Young Elie in *Night* himself on Rosh Hashanah, linking Nazi cruelty with divine rejection, revolts angrily against God:

Why, but why should I bless Him? Every fiber in me rebelled. Because He caused thousands of children to burn in His mass graves? ...

How could I say to Him: “Blessed be Thou, Almighty, Master of the Universe, who chose us among all nations to be tortured day and night, to watch as our fathers, our mothers, our brothers end up in the furnaces? Praised be Thy Holy Name, for having chosen us to be slaughter on Thine alter. (67)

It is the response in unhealthy way when lost all the hope, the hope that lies in God. In a sense it is a revolt against the God when lost hope and in advance, it is the evacuation of trauma in the state of being hopeless. Wiesel is trying to justify the situation of helplessness and Godlessness. He finds no worth to praise God that He could not save them all. When one sees somebody being hung and his cry in front him, one feels that the death is sure in front of him. There was no any chance other than to wait the same situation. As the Wiesel along with other liberated, and after a period of time he was able to visualize it in a form of book *Night*.

As mentioned by Wiesel, on a bus in Tel Aviv Wiesel confronted a former barracks-chief from Auschwitz: "I was in your barracks. I used to tremble before you. You were the ally of evil, of hunger, of cruelty. I used to curse you"(79). The man insisted Wiesel mistaken. He demanded that Wiesel stop pestering him, but the former inmate refused to get off the bus. He stayed till the end of the bus line so they had to leave—together.

At first still denying, abruptly the stranger began to shout, to yell—in German! Engulfed by his voice, lashed by his invectives, in *Legends in Our time* Wiesel feels—

... no longer afraid. Not of dying nor even killing ...

face to face with the executioner, I behaved like a judge or a victim.

But I will have acquired the certitude that the man who measures

himself against the reality of evil always emerges beaten and

humiliated. If someday I encounter the Angel of Death himself in my

path, I will not kill him. I will not torture him. On the contrary I will speak him politely, as humanely as possible. I will try to understand him, to divine his evil; even at the risk of being contaminated. (53)

Although the mature Wiesel does not condemn societally sanctioned killing., he seems to prefer confrontations that express cherished Jewish values, especially relationships and the sanctity of life. He nowhere clearly espouses a pacifist position. Violence must be stopped, granted. But truth to oneself must be chosen always and one's human and Jewish dignity staunchly maintained.

In the concentration camps the cruelest, most hate-filled people were often the kapos. Although they too lived only at the discretion of their Nazi masters, they could defuse their anxiety, they could get some pretense of control through the exercise of hate. In *Night*, for example, Wiesel gives more explicit attention to the berserk hatred of Idek, the kapo, than to anyone else, the SS included.

Prisoner A-7713, young Elie, himself struggled with a kind of hatred, not toward the screaming guards but at a silent God. On Rosh Hashanah while other prisoners prayed:

I was no longer capable of lamentation. On the contrary, I felt string. I was the accuser, God the accused. My eyes were open and I was alone— terribly alone in a world without God and without man. Without love and mercy. I had ceased to be anything but ashes, yet I felt myself to be stronger than the Almighty to whom my life had been tied for so long. I stood amid that praying congregation, observing it like a stranger. (75)

God is supreme power. God is believed to control everything. God is for goodness. God is expected to control all the evil and facilitate the good. But it did not happen so. Evil was everywhere. Goodness could not be seen. It seemed that there

was no presence of God. Many innocents were killed and others to be killed. How could one trust there was God who could prevent the Jews from misfortune! Wiesel remembers the event when he was on the concentration camp and he felt Godlessness. He felt himself more powerful than God. He was able to prevent himself from the death that God could not save the others who were already killed into the fire. He feels no necessary to pray for God but he was there in the congregation not to fell the God but to feel the absence or idleness or powerlessness of the God. The powerlessness of the God made him lose all the faith on God.

But it is noteworthy that he was still standing there. Feelings of abandonment, estrangement, even hatred still bound him to God. A relationship still existed; indifference had not taken hold, indifference that negated all possibility of feeling, including hate. Wiesel in *The German Struggle and the Holocaust* talks about this in this way— “We didn’t hate the Germans, and the Germans didn’t hate us. It was worse. You can only hate a human being” (35). He has further mentioned in *Legends in Our Time*:

In the camps—I am trying to remember—my senses were too atrophied to allow me to be capable of hate. Yet if I was able to feel hate, it was directed toward my bunkmate because he had wrangled an additional ration of soup of bread. You hate man. For us the SS guards were a force that destroyed and denied man. You do not hate the stone that crushes you, or the animal that devours you. Only man inspires hate, and only man suffers it. (142)

When hatred fails to quiet anxiety, neurotic guilt may be a final attempt at peace. To understand such guilt it must be distinguished from two similar inner realities: discomfort from breaking long-followed patterns; and healthy guilt from

violating one's values, one's worth, oneself. Among the Jews at Auschwitz a debate swirled over whether the inmates should, as is customary, fast on young Yom Kippur.

Wiesel wrote:

I did not fast, mainly to please my father, who had forbidden me to do so. But further, there was no longer any reason why I should fast. I no longer accepted God's silence. As I swallowed my bowl of soup, I saw in the gesture an act of rebellion and protest against Him.

And I nibbled my crust of bread contemplating

In the depths of my heart, I felt a great void. (76)

It is worth to inquire why it was the void. If there truly were for him no valid reasons for fasting, then only the habitual pattern identified with his sense of himself was missing. That is most uncomfortable, but it is not guilt. Few examples of Jewish guilt, healthy or unhealthy, come out of Wiesel's experience of the camps. Guilt there belonged too noticeably to God, to the Nazis, to a spectator world refusing to acknowledge the horrible reality of the Holocaust. In the beginning of *Night*, Wiesel reports that the general opinion was that they were going to remain in the ghetto until the end of the war, until the arrival of the Red Army, that it was neither Germany nor Jew who ruled the ghetto—it was illusion. He may have been implying that the Jews should have recognized the Nazi intentions and were culpable for willed blindness and silence.

Many years later, as mentioned in *Ani Maamin: A Song of Lost and Found Again* by Wiesel (*Ani Maamin* "I believe" is a prosaic rendition of Maimonides' thirteen-point version of the Jewish principles of faith. It is based on his Mishnah commentary to tractate Sanhedrin. The popular version of *Ani Ma'amin* is of a later date and has some significant differences with Maimonides'

original version. It is of unknown authorship. Both *Ani Ma'amin* and a poetic version, *Yigdal*, form part of the prayers of Jews and have inspired varied settings to music.), we catch this echo when Issac tells God:

A forest,  
 One Spring morning  
 Surrounded by killers  
 And their dogs,  
 Jews from the nearby village  
 March forward death.  
 There are those  
 Who have guessed  
 But say nothing—  
 And those  
 Who have chosen  
 Self delusion. (15)

Jews' silence in ghettos was self destructive. They might have many ways to escape or avoid them from being burnt or destroyed. But it seemed that it was unnoticeable for them. Death was acceptable and they were trying to have a company with death. If they could think little they could be aware. For the guilt of accepting the death with improper or unknown reason, Wiesel now seems worried and frustrated in the above lines.

He does offer one poignant scene of personal guilt, his own, in Buchenwald. As his old father lies nearby dying of dysentery, the cell block head counsels him:

"... don't give your ration of bread and soup to your old father. There's nothing you can do for him. And you're killing yourself. Instead you ought to be having his ration."

I listened to him without interrupting. He was right, I thought in the most secret region of my heart, but I dared not admit it. It's too late to save your old father, I said to myself. You ought to be having two rations of bread, two rations of soup. ...

Only a fraction of a second, but I felt guilty. I ran to find a little soup to give my father. (115)

Even though the starved lad did not act on this temptation, still it violated his sense of himself and his love for his father. This is honest guilt. In Wiesel's fiction the Jews who should be guilty betray their own people. The types of guilt may be of any kind but it produces trauma.

Jews felt guilty for doing no wrong. They were tortured inhumanly instead. They had to do only the things themselves what they feel to help to survive. Although survivors may know they gained no special favors in the camps, did nothing unjust or unmerciful to survive, this guilt in many constitutes a heavy burden. Why must they feel guilty for living?—as a way to bring justice and order into the irrational chaos of the Holocaust. If such could happen, then anxiety generated concerning its unprovoked return might be stilled. Rational beings may foresee, forestall, and avoid what may be analyzed. Any success in making the Holocaust rational may protect one from a feared future. But the Holocaust, sadly defies reason and sanity. Survivors' guilt, like all neurotic guilt, though understandable, is doomed to fail as an antidote to the ultimate irrationality of perhaps another Holocaust.

The events in *Night* are given as they happened exactly. The author has made a clear gap between the past- the history and the present. He is narrating the past events of the Holocaust which had occurred years ago. Most of the times he talks about the past. His expressions are direct and exact. Due to this, the esthetic quality

has not been emphasized but rather facts and exact happenings are highlighted. The author has gone to the past compulsively and so repeatedly. These things have been analyzed under the threat, denial and responses. He justifies his liberation as the liberation of Jewish community. He feels that he was able to conquer the evil force. He wants to make the reader aware about such genocide which he wishes to call devilish, brutal and barbarous. So the work *Night* by Elie Wiesel has been proved as the evacuation of trauma.

### III. Effect of Trauma and Victory of Humanity

Trauma is a power. It's a psychological power. Trauma does not let one remain in peace and order. It haunts so frequently. But while dealing with trauma, the sufferer may be hopeless or sees some sign of light and faith. Wiesel as the traumatized author finally dealt with trauma in some positive way that he was able to give an account of the Holocaust not to frighten his readers but to teach and make them aware of such an inhuman actions of human beings. He keeps the side of the virtue and god against sin and devil. From the limitless destruction and loss, he wants to call the Jews the most humanitarian, the most loved one community. The Nazi and its followers swung the genocide as they were the inhuman heartless brutal devils and Jews were helpless victims. Jews were virtue over sin, good over evil, human over inhuman. By producing the work *Night* Elie Wiesel has tried to make the people aware about the danger of human existence. He told his story in a way not to beautify his story but to convince his readers as similar as the reality he experienced. He was the most frighten, must tortured and most ignorant of human life and when he was a man with full human existence, he probably went through the life of concentration camp, the more torture he might have got. He expressed all of them in his writings and in *Night* for the world, for the question on human beings, for human existence.

*Night* is the recollection of the Holocaust. The Holocaust was a scare in the human history. It killed and suffered many. The pain and suffering remained in the mind who survived the Holocaust. The memories of such a devastating and the most brutal actions of the Nazi in the concentration camps did not let the survivors live in peace. The memories caused a lot of pains in them. The memory of suffering and pain ultimately caused trauma in them. They were restless for years. As the favourable situation came, the trauma gradually started to be expressed. The same thing has

happened in the life of the author of *Night*, who was the Holocaust survivor, and he himself had passed the concentration camps. As we went through the text, it is found that *Night* is the evacuation of trauma of Wiesel suffered years after the Holocaust. As he lost all his family members thinking all to be killed, he lost his hope to life and God too. The bitter history of his life and the state of being hopeless in all aspects of life traumatized him very much. When the time came, he expressed all the happenings as exact as he could which were the things to cause trauma in him. So *Night* is in overall evacuation of trauma.

*Night* is a psychological journey. We analyze how a person in different situation behaves when he goes through the traumatic ways. In the beginning we raised a question how a person may emerge from the death camps. Rejecting both psychoanalytic and behavioural explanations as involving dis-identification and de-personalization, it was asserted that our ordinary humanity has personal resources stronger than the insidious technologies of mass hatred. Having peered through Wiesel's eyes, it is more strongly declared as well founded and shared by him. Though we have reached nearly at the end, there might have left many other things. We need to consider briefly its contours. Given a specific recognition of a real threat and appropriate defensive responses, one must still deal with past scars, not only for the pain they harbor but also for the future they may foretell.

As the Jewish people remember their specific agonies in this hellish history, how may they respond, how should they respond? Certainly, no thinking person may today doubt that the fate of individuals and families, cities and nations, hangs on a fragile thread. No mature, aware person may claim that human life has more than a feeble hold in earthly existence. Pain and sickness and death belong ineluctably to each individual. But worldwide extinction is also terrifyingly possible.

The Jewish people have two options at this moment in history. They may give in to their memory of hurt, let the fear of future pain become their driving motivation; and, overwhelmed by anxiety, they may scramble to fashion ever more elaborate neurotic defenses against the future. Or, alternatively, they may face bravely and openly their undeniable human mortality. In and through this root anxiety of human existence they may seek to find new ways to hope, hope based not simply on life, but hope founded more deeply on the human spirit. Jewish people are the conqueror. So they are of the second option.

What does Elie Wiesel teach about anxiety, morality, and the human spirit? How would he counsel moving into a human future? Where in his people's memory does he find hope? These are all unanswered yet. And underneath it all lay the abysses: child separated from parents, lover from beloved; neighbor estranged from neighbor, citizen from homeland; Abraham's people divorced from Palestine; believers in Yahweh forgotten by a silent, distant, seemingly unjust God. But he might have tried to answer them in a way that the history was a darkest side and they should look for the shining lovely morning with hope and faith.

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