

Tribhuvan University

Traumatized Jewish Psyche in Elie Wiesel's *Night*

A Thesis Submitted to the Department of English for the Approval of the
Research Committee

By

Bed Prasad Aryal

Central Department of English

Kirtipur, Kathmandu

June 2011

Tribhuvan University
Kirtipur, Kathmandu
Central Department of English

Letter of Recommendation

Mr. Bed Prasad Aryal has completed his thesis entitled, “Traumatized Jewish Psyche in Elie Wiesel’s *Night*” under my supervision. He carried out his research work from January to June. I hereby co-commend his thesis be submitted for viva voce.

Maheshwor Paudel

Lecturer

Central Department of English

Date:

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English

Letter of Approval

This thesis titled “Traumatized Jewish Psyche in Elie Wiesel’s *Night*” submitted to the Central Department of English, Tribhuvan University, by Mr. Bed Prasad Aryal has been approved by the undersigned members of the Research committee.

Members of the Research Committee

External Examiner

Internal Examiner

Head

Central Department of English

Date:

Acknowledgements

This thesis wouldn't have been completed without constant encouragement and assistance of the teachers as well as friends and well wishes. I am greatly indebted to my respected teacher Mr. Maheshwor Paudel for his scholarly guidance, regular encouragements and suggestions. His insightful comments have been of great help in bringing this dissertation to conclusion.

I would like to express my deep sense of respect to all my teachers for their help and suggestions during this research work. I am grateful to Prof. Amma Raj Joshi, Head of the central Department of English, for his approval of this dissertation. Mostly, I would like to express my heartfelt gratitude to my respected teacher Mr. Raju Baral for his invaluable suggestions and guidance. My sincere gratitude goes to Dr. Birendra Pandey, Mr. Saroj Ghimire, Mr. Badri Acharya, Mr. Shankar Subedi, Mr. Ramesh Thapa and Mr. Bal Krishna Dhakal for their cordial support and ideals. I am thankful to all my teachers at the Central Department of English for their direct or indirect help.

I extend my admiration to my friends Mr. Rajendra Paudel and Keshab Bhusal for their valuable ideas, kind support and keen interest in my work. I am also thankful to my friends Shambhav, Omraj, Bhajuram, Binod, Kapil, Arjun, Yubaraj, Champak, Rishi, Martanda, Santosh, Bhuvan, Manoj and Govinda for their inspiring suggestion and support.

Finally, I like to dedicate this thesis to my beloved parents, Narayan Datta Aryal and Deukali Aryal who have supported me in every step of life and studies. I also want to express my love for my beloved brother Post Raj Aryal, sister-in-law Ambika Aryal and sisters Radhika and Sabitri for their direct or indirect help for this project of a great significance.

Abstract

Presenting the horrendous conditions in the Nazi Concentration Camps, Elie Wiesel, in his semi-autobiographical non-fictional memoir, *Night* (1960), tries to show the tormented psyche of the Jews during and after the Holocaust. The protagonist of the text Elizer, who is the representative of the author himself in particular, and of the Jews in general, is fictionalizing the traumatic reality. By making a significant theoretical connection between the events of Holocaust and the concept of trauma, this research studies the traumatic feelings and emotions of the Jews. This thesis tries to dig out the pathetic expressions of tears, sympathy, wounds, sorrows, pain, and loss analytically. It carries out the traumatic feelings and experiences of Jews and it closely makes a way into the psychological as well as physical destruction of Jews due to the violence and brutality aftermath of the Holocaust. It evaluates the contemporary consequences of Nazi's brutality upon the Jews and attack on their tradition, culture, religious heritages, and their faith. Furthermore it explores the destructive and devastative impact upon Jews of the then German ruler's massacre.

Contents

Acknowledgements

Abstract

I. Introduction: Elie Wiesel, *Night*, and Trauma **1-16**

II. Textual Analysis: Exploration of Traumatic Psyche of Jews in Elie Wiesel's

Night **17-47**

Violence; Physical Abuse, Slavery and Brutality

Struggle for Survival and Existence

Nazis' Atrocities and Identity Crisis

Collective Memory and Sense of Resistance

III. Conclusion: Elie Wiesel's *Night*: A Discourse of Historicizing the Politico-

historical Scenario of Contemporary Time **48-50**

Works Cited

Chapter I

Elie Wiesel, *Night*, and Trauma

This project focuses on Elie Wiesel's *Night* (1960), an autobiographical memoir that explores the traumatized Jewish psyche in general and of the protagonist in particular. With the purpose of viewing the history of 20th century, the project analyzes Jewish experiences in the horrific condition in the concentration camps. It explores the dehumanization by Germans who are mercilessly killing the Jews by the order of Adolf Hitler. Because of the horrific conditions in the camps and the ever-present danger of death, many of the prisoners themselves begin to slide into cruelty, concerned only with personal survival. Majority of the Jews are suffered and tortured by the exercise of absolute power of the Nazis. The Nazis exercise the power on Jews without any concern for the humanitarian value. The powerless Jews are horrified by the cruelty and brutality of Adolf Hitler and his blind agents. Due to the void humanitarian value in Nazis, Jews are tortured in the concentration camps, in *Night*, by Elie Wiesel. The experience of brutality caused by Nazi, explores the emotional shock and wounds. So, this project is an attempt to analyze Elie Wiesel's autobiographical text *Night* from the perspective of trauma theory. This research, making a significant theoretical connection between the events of Holocaust and the concept of trauma, studies the traumatic feelings and emotions of the Jews.

This thesis tries to analyze Elie Wiesel's *Night* as the literary text that is full of expressions of tears, sympathy, wounds, sorrows, pain, and loss. In the process of digging out the traumatic feelings and experiences of Jewish people, it closely penetrates the psychological as well as physical destruction of Jews due to the violence and brutality. It evaluates the contemporary consequences of Nazi's brutality upon the Jews and their tradition, culture, religious heritage and their faith. It explores

the destruction and devastation caused by Nazi's inhuman behavior with the analytical approach. Meticulously, it tries to bring out the powerful Nazi people's dehumanization or exploitation upon the powerless Jews and studies the sense of pain and loss in the psyche of these victimized patients. Not only it observes the physical and historical as well social destructions of Jewish infrastructural society but also studies the psychological as well as mental devastations and horror in the psyche of Jews. In particular, this research deals with the great psychological and moral tragedy of the holocaust upon the protagonist and it expose the then historical reality that is victimization of Jews in general. The process of searching the spiritual shelter to avoid the physical violence by the protagonist is analyzed by this research. The protagonist appeals God to save him from the territory of violence done by Nazi soldiers but he realizes at last that the God is not for the sufferers but for the agent of violence. So this research explores the issue of losing faith on God by the victims due to the scattering of the hope that God is with us in the time of pain and suffering.

Here in the text, *Night*, Wiesel captures the real historiography of the 20th century that tells the traumatic reality of the Jews. The issues raised by the author are the dehumanization of Jews by the Nazis, destruction of Jewish culture and tradition, consequences of Nazi's brutality, the protagonist Elizer's feelings of loss and pain and his search for spiritual solace, etc. The real history about the holocaust germinates the sympathy and empathy in the psyche of the reader. After the publication of *Night* in English version in 1960, many scholars and the critics have been freely analyzed this book from various perspectives. Some critics say that the main character of the memoir (Elizer) is he himself and some of them argue that there is a little bit difference between them. It seems as if it is a semi autobiographical non-fictional memoir, in which not only the writer's personal matter is explored, but the entire

Jewish people's holocaust affected condition is presented. In the *New York Times*, Michiko Kakutani wrote in her usual plodding prose, with her usual aversion to any unconventional thought:

Mr. Frey's embellishments of the truth, his cavalier assertion that the 'writer of a memoir is retailing a subjective story,' his casual attitude about how people remember the past . . . all stand in shocking contrast to the apprehension of memory as a sacred act that is embodied in Oprah Winfrey's new selection for club, announced yesterday: *Night*, Elie Wiesel's devastating 1960 account of his experiences in Auschwitz and Buchenwald. (9)

The Holocaust was the worst genocide in history. Those who carried it out methodically created the means to efficiently round up and kill millions of people. The Holocaust led to the establishment of international laws against human rights violations. Jews were not the only victims of the Nazis during World War II, the Nazis also imprisoned and killed people who opposed their regime on grounds of ideology; Roma (Gypsies); Germans who were mentally impaired or physically disabled; homosexuals; and captured Soviet soldiers.

For many centuries the Roman Catholic Church taught anti-Jewish beliefs and attitudes. The anti-Jewish teachings of the Catholic Church did not advocate the killing of the Jews. However, the propagation of hatred, insults, degradation, and often demonization of the Jews induced many Catholics to accept anti-Semitic measures when the Nazis and their collaborators introduced them in the 20th century. As soon as the Nazis assumed power, they made racism and anti-Semitism central components of their regime. During its first months in power, the Nazi Party instigated anti-Semitic riots and campaigns of terror that climaxed on April 1, 1933,

in a countrywide boycott of Jewish-owned shops and Jewish professionals, such as physicians and lawyers. In addition, the new government issued regulations and ordinances to deprive the Jews of their civil rights and economic means of survival. On April 7, 1933, the Reichstag enacted a law that allowed the government to dismiss the Jews from the German civil service. Later, quotas were adopted to limit the numbers of the Jewish students. However, Hitler and the other Nazi leaders viewed these piecemeal regulations as insufficient, and so they decided to implement a comprehensive legal framework for their anti-Semitic policies. Nazi Germany invaded Poland on September 1, 1939, and, aided by a Soviet invasion from the east, conquered the country before the month was out. More than a million Polish Jews were now at the mercy of the Nazis. In late 1940 the Germans established a walled Jewish ghetto in Warsaw and herded Jews from the city and the surrounding region into it. Over the next two and a half years hundreds of thousands of Jews were forced into the ghetto and then sent to concentration camps. Atrocious living conditions, including overcrowding, lack of proper health services, and meager food rations, resulted in a high death rate among the inhabitants of the ghetto. For example, in 1941 more than 20 percent of the population of the Warsaw ghetto died of starvation or disease. In April 1943 the Jews of the ghetto staged a heroic month-long resistance. After the Nazis put down the uprising they destroyed the ghetto, killing or sending to camps all of the remaining inhabitants. In all, some 500,000 Warsaw-area Jews died. Here a survivor of the Warsaw Ghetto recounts the establishment of the ghetto and some aspects of life there.

Such historical as well as cultural scenario of the 20th century that carries the brutality, inhumanity and barbarity of Nazis upon the Jews as well as other innocent people. The identity of Jews was in crises because of the Nazi's purpose of excluding

them from the mainstream culture. There was the politics of marginalizing the Jewish culture and tradition there by establishing the dictatorship of Adolf Hitler and the marginalized existence of the Jews raises the question on the morality and sanity of the Nazis. Due to the inhumanity towards other humans, the protagonist takes the help of spiritual struggle in the physical violence and terror. And there is also exploration of Jewish tradition that is the target of Nazis through the mouth of the protagonist, Elizer. His story is full of sentimentalized agony and appealing which is the result of arrival of the Nazis, just as the holocaust attempted to destroy Jewish history as a whole.

Night focuses primarily on the relation of father and son in Auschwitz and in Buchenwald. When Wiesel loses his father in January 1945 at Buchenwald, he drifts into a listlessness and fog from which he emerged only after liberation. He recalls in *Night* only the terrible final days of the camp, in April 1945, when the Nazis sought to evacuate Jewish prisoners and then all prisoners. In *The New Republic Online*, Mauriac explains that:

. . . What it was in his interview with Wiesel that drew him so powerfully to the young Israeli: 'That look, as if a Lazarus risen from the dead, yet still a prisoner within the grim confines where he had strayed, stumbling among the shameful corpses.' Wiesel's painfully gaunt demeanor set against the backdrop of the concentration camps' corpses has inspired a generation of Christian theologians to view Wiesel as a latter day Lazarus. (43)

It is highly speculative to suggest that from the very inception of his writing, Wiesel consciously labored to present himself to the Christian world as a composite of a Christ Lazarus figure. However, once the seeds of the myth were sown in Paris at

Mauriac's instigation, and took roots in the soil of Christian America, Wiesel has done his share to encourage the 'Lazarus raised from the dead parallel.' But Wiesel has done so more by gesture than act, silence than utterance, indirection than direct statement. The unspoken, the mute, the covert are his metier; albeit an ambiguity laced through with shrewd intelligence that would make many a professional diplomat envious. By reading aforementioned literary reviews by some critics, the researcher analyzes that Elie Wiesel's *Night* explores the haunting events of the past. It focuses on the story of Elizer to give the reader a detail account of suffering in the Holocaust. Reading *Night*, one encounters the birth of thought about the Holocaust- the future of history.

Elie Wiesel was born in the small town of Sighet in Transylvania, where people of different languages and religions have lived side by side for centuries, sometimes peacefully, and sometimes in bitter conflict. The region was long claimed by both Hungary and Romania. In the 20th century, it changed hands repeatedly, a hostage to the fortunes of war. Elie Wiesel grew up in the close-knit Jewish community of Sighet. While the family spoke Yiddish at home, they read newspapers and conducted their grocery business in Germany, Hungary or Romania as the occasion demanded. Ukrainian, Russian and other languages were also widely spoken in the town. Elie began religious studies in classical Hebrew almost as soon as he could speak. The young boy's life centered entirely on his religious studies. He loved the mystical tradition and folk tales of the Hassidic sect of Judaism, to which his mother's family belonged. His father, though religious, encouraged the boy to study the Modern Hebrew language and concentrate on his secular studies. The first years of World War II left Sighet relatively untouched. Although the village changed hands

from Romania to Hungary, the Wiesel family believed they were safe from the persecutions suffered by the Jews in Germany and Poland.

The secure world of Wiesel's childhood ended abruptly with the arrival of the Nazis in Sighet in 1944. The Jewish inhabitants of the village were deported en masse to concentration camps in Poland. The 15-year-old boy was separated from his mother and sister immediately on arrival in Auschwitz. He never saw them again. He managed to remain with his father for the next year as they were worked almost to death, starved, beaten, and shuttled from camp to camp on foot, or in open cattle cars, in driving snow, without food, proper shoes, or clothing. In the last months of the war, Wiesel's father succumbed to dysentery, starvation, exhaustion and exposure.

After the war, the teenaged Wiesel found asylum in France, where he learned for the first time that his two older sisters had survived the war. Wiesel mastered the French language and studied philosophy at the Sorbonne, while supporting himself as a choir master and teacher of Hebrew. He became a professional journalist, writing for newspapers in both France and Israel.

For ten years, he observed a self-imposed vow of silence and wrote nothing about his wartime experience. In 1955, at the urging of the Catholic writer Francois Mauriac, he set down his memories in Yiddish, in a 900-page work entitled *Un die welt hot geshvign* (And the world kept silent). The book was first published in Buenos Aires, Argentina. Wiesel compressed the work into a 127-page French adaptation, *La Nuit* (Night), but several years passed before he was able to find a publisher for the French or English versions of the work. Even after Wiesel found publishers for the French and English translations, the book sold few copies.

In 1956, while he was in New York reporting on the United Nations, Elie Wiesel was struck by a taxi cab. His injuries confined him to a wheelchair for almost

a year. Unable to renew the French document which had allowed him to travel as a "stateless" person, Wiesel applied successfully for American citizenship. Once he recovered, he remained in New York and became a feature writer for the Yiddish-language newspaper, *The Jewish Daily Forward* (*Der forverts*).

Wiesel continued to write books in French, including the semi-autobiographical novels *L'Aube* (Dawn), and *Le Jour* (translated as *The Accident*). In his novel *La Ville de la Chance* (translated as *The Town Beyond the Wall*), Wiesel imagined a return to his home town, a journey he did not undertake in life until after the book was published. As these and other books began to win him an international reputation, Wiesel took an increasing interest in the plight of persecuted Jews in the Soviet Union. He first traveled to the USSR in 1965 and reported on his travels in *The Jews of Silence*. His 1968 account of the Six Day War between Israel and its Arab neighbors appeared in English as *A Beggar In Jerusalem*.

In time, Wiesel was able to use his fame to plead for justice for oppressed peoples in the Soviet Union, South Africa, Vietnam, Biafra and Bangladesh. Since 1976, Elie Wiesel has been Andrew Mellon Professor of Humanities at Boston University. In 1978, President Jimmy Carter appointed Elie Wiesel Chairman of the United States Holocaust Memorial Council. In 1985 he was awarded the Congressional Medal of Freedom, and in 1986, the Nobel Prize for Peace. In the midst of his activities as a human rights activist, Wiesel has continued his career as a literary artist. He has written plays including *Zalmen or the Madness of God* and *The Trial of God* (*Le Proces de Shamgorod*). His other novels include *The Gates of the Forest*, *The Oath*, *The Testament*, and *The Fifth Son*. His essays and short stories have been collected in the volumes *Legends of Our Time*, *One Generation After*, and *A Jew Today*. The English translation of his memoirs was published in 1995 as *All Rivers*

Run to the Sea. A second volume of memoirs, *And the Sea Is Never Full*, appeared in 2000. Since Wiesel still writes his books in French, his wife Marion often collaborates with him on their English translations.

As his international fame has grown, Wiesel has spoken out on behalf of the victims of genocide and oppression all over the world, from Bosnia to Darfur.

Although he is now known to millions for his human rights activism, he has by no means abandoned the art of fiction. His latest novels include *A Mad Desire to Dance* (2009) and *The Sonderberg Case* (2010), a tale set in contemporary New York City, with a cast of characters including Holocaust survivors, Germans, American emigrants to Israel and New York literati.

In the text *Night*, the protagonist Elizer is the representative of the author Wiesel. What happens to Elizer is what happened to Wiesel himself during the holocaust. Elizer's story parallels Wiesel's own biography that is intensely personal but it is also representative of the experiences of hundreds of thousands of Jewish teenagers. So, the protagonist tells his story in highly subjective, first-person, autobiographical voice and, as a result, we get an intimate, personal account of the Holocaust through direct descriptive language. Indeed, Elizer can be considering as one of the representative of the holocaust victim epitomizing the brutality and atrocity resulted out of the Nazi holocaust. Being a survivor of holocaust, the protagonist embodies the cultural and historical implications contributing to the trauma memory and identity of all the holocaust victims. Furthermore, Elizer like people of Nazi Holocaust share the collective traumatic past and the traumatic past itself becomes a collective memory of the victims. So, the protagonist's subjective experiences resemble the author's experiences in the time of the Holocaust.

Night is narrated by Elizer, a Jewish teenager who, when the memoir begins, lives in his hometown of Sighet, in Hungarian Transylvania. Elizer studies the Torah and Cabbala. His instruction is cut short, however, when his teacher, Moishe the Beadle, is deported. In a few months, Moishe returns, telling a horrifying tale: the Gestapo took charge of his train, led everyone into the woods, and systematically butchered them. Nobody believes Moishe, who is taken as a lunatic. In the spring of 1944, the Nazis occupy Hungary. Not long afterward, a series of increasingly repressive measures are passed, and the Jews of Elizer's town are forced into small ghettos within Sighet. Soon they are herded onto cattle cars, and nightmarish journey ensues. After days and nights crammed into the car, exhausted and near starvation, the passengers arrive at Birkenau, the gateway Auschwitz.

Upon the arrival in Birkenau, Elizer and his father are separated from his mother and sisters, whom they never see again. In the first of many "selections" that Elizer describes in the memoir, the Jews are evaluated to determine whether they should be killed immediately or put to work. Elizer and his father seem to pass the evaluation, but before they are brought to prisoners' barracks, they stumble upon the open-pit furnaces where the Nazis are burning babies by the truckload. The Jewish arrivals are stripped, shaved, disinfected and treated with almost unimaginable cruelty. Eventually, their captors march them from Birkenau to the main camp, Auschwitz. They eventually arrive in Buna, a work camp, where Elizer is put to work in an electrical-fittings factory. Under slave-labor conditions, severely malnourished and decimated by the frequent "selections," the Jews take solace in caring for each other, in religion, and in Zionism, a movement favoring the establishment of a Jewish state in Palestine, considered the holy land. In the camp, the Jews are subjected to

beatings and repeated humiliations. A vicious foreman forces Elizer to give him his gold tooth, which is paired out of his mouth with a rusty spoon.

The prisoners are forced to watch the hanging of fellow prisoners in the camp courtyard. On one occasion, the Gestapo even hanged a small child who had been associated with some rebels within Buna. Because of the horrific conditions in the camps, there is the ever-present danger of death, many of the prisoners themselves begun to slide into cruelty, concerned only with personal survival. Sons begin to abandon and abuse their fathers. Elizer himself begins to lose his humanity and his faith, both in god and in the people around him. After months in the camp, Elizer undergoes an operation for a foot injury. While he is in infirmary, however, the Nazis decide to evacuate the camp because the Russians are advancing and are on the verge of liberating Buna. In the middle of snowstorm, the prisoners begin a death march: they are forced to run for more than fifty miles to the Gleiwitz concentration camp. Many die of exposure to the harsh weather and exhaustion. At Gleiwitz, the prisoners are herded into cattle cars once again. They begin another deadly journey: one hundred Jews board the car, but only twelve remain alive when the train reaches the concentration camp, Buchenwald. Throughout the ordeal, Elizer and his father help each other to survive by means of mutual support and concern. In Buchenwald, however, Elizer's father dies of dysentery and physical abuse. Elizer survives, an empty shell of man until April 11, 1945, the day that the American army liberates the camp.

The traumatic abnormalities caused by the prolonged Nazi Holocaust can't be judged in terms of therapeutic dimension as such rather in terms of historical and cultural dimensions. So, the cultural and historical analysis seems to be more appropriate as it attributes to the historical events of Nazi Concentration Camps.

Therefore the collective memory of the past develops as collective identity of the victims. Elizer is constantly, haunted by traumatic past despite his survivor. So, the possibilities of erasing all the under currents of the traumatic past is impossible as they are accumulated in the fragmented psyche of the protagonist beside that the project emphasizes the cruelty and atrocity treated by Nazi regime upon the innocent people. Thus, the project demonstrates the inhuman cruelty, sense of morality and humanity of the victimized people. By treating the Jews as less than human the Nazi causes the Jews as if they were less than human. The dehumanization of Jews, separation of ethical, familial and communal relationship and the psychological and moral tragedies are the out of holocaust in humanity. So, the research assumes to be a comprehensive survey of holocaust in general and the protagonist in particular. It basically focuses one specific story of Elizer to provide the detailed personal account of suffering in the holocaust. The fundamental separation between the sense of self and the identity as a holocaust victim make a fragmented personality of the protagonist.

The researcher has analyzed the literary text *Night* with the help of trauma theory particularly historical and cultural trauma because there is resemblance between the primary text and the secondary text that is trauma theory. Trauma to some extent, refers to the phenomenon where people exist in the abnormal situation whether in terms of psychological or physical. The term “trauma” refers to the action shown by the abnormal mind to the body which provides a method of interpretation of disorder, distress and destruction. Actually it is a medical term of Greek origin denoting a sever wound or injury and the resulting after effects. In defining trauma, *Oxford Advanced Learner’s Dictionary* defines it as “a mental condition caused by severe shock, especially when the harmful efforts last for a long time” (1643). In this

sense, trauma can be resembled with losses, though losses occur in day to day life. However, traumatic losses are a bit different thing as they leave long lasting effect upon the victims. As a result people survive leading the life of fragmented existence. There are different traumatic theories which are prevalent in the academia and theoretical arena.

Among them cultural trauma is also a dominant theoretical arena which the researcher aims to apply in this project. As opposed to physical or psychological trauma which involves a wound and the experience of great emotion anguished by an individual, cultural trauma refers to a dramatic loss of identity and meaning, a tear in the social fabric, affecting a group of people that has achieved some degree of cohesion, In this sense, the trauma need to necessarily be felt by any or all. While it may be necessary be felt by anyone in a community or experienced directly by any or all. While it may be necessary to establish some event as the significant “cause”, while its traumatic meaning must be established and accepted a process which requires time, as well as meditation and representation. In this sense cultural trauma is a broad category where a group of people share the traumatic past as if contributes to the identity formation as well. Therefore, cultural trauma appears out of the historical event such as Holocaust movement, Vietnam war, and south African Apartheid. Moreover, post traumatic phenomenon seems to be more dynamic in the sense that memories of the traumatic past develop as a cultural identity of a group of people. A group of people assumes the idea that as if they are subjected to a horrendous event. In fact, this project interprets the traumatic phenomenon resulted out of Nazi Holocaust. The protagonist in particular resembles the all the Holocaust Victims.

Cathy Caruth, another important critic, systematically elaborates the concept of trauma in *Unclaimed Experience*. The basic concern of Cathy Caruth is the

dichotomy between the event and its representation. So, she says that the traumatic experience is unrepresentable because of the ambiguity and so on. Further she classifies “the historical power of trauma is not just that the experience is repeated after its forgetting, but that is only in and though its inherent forgetting that is first experienced at all”. She says:

Trauma is constituted not by the destructive force of violent event but by the very act of its survival. If we are to resister the impact of violence, we can’t therefore; locate it only with the destructive moment of the past but in an ongoing survival that belongs to the future. It is because violence inhibits, incomprehensively, the very survival of those who have lived beyond it that it may be witnessed best in the future generations to whom this survival is passed on. (25)

In Cathy Caruth’s “Psychoanalytic Theory of Trauma”, it is not the experience itself that produces traumatic effects, but rather the remembrance of it. In her account there is always a time lapse, a periodical of ‘latency’ in which forgetting is characteristic, between an event and the experience of trauma links past to present through representation and imagination. In psychological account, this can lead to distorted identity-formation, where “certain subject portion may become especially prominent or even overwhelming, for example those of victim or perpetrator. Where, one is possessed by the past and tend to repeat it compulsively as if it were fully present” (qtd. In Eyerman 3). And also Caruth in *Trauma: Exploration in Memory* mentions:

The trauma requires integration both for the sake of testimony and for sake of cure. But on the other hand, the transformation of the trauma into a narrative memory that allows the story to be verbalized and, to be integrated into one’s won and other’s knowledge of the past may

lose both the precision. And the force that characterizes traumatic recall. Yet beyond the loss of precision, there is another, more profound, disappearance: the loss, precisely, of the events essential incomprehensibility, the force of its affront to understanding. (154)

Like psychological or psychic trauma, the articulating discourse surrounding cultural trauma is a process of meditative involving alternative strategies and alternative voices. It is a process that aims to reconstruct or reconfigure a collective representation, as a way of repairing the tear in the social fabric. A traumatic tear evolves the need to narrate new foundations, which includes reinterpreting the past as a means towards responses or paths to resolving cultural trauma that emerge in a specific historical content but all of them in some way or other involve identity and memory.

Dominic LaCapra describes two important implications of his view of historical trauma. He argues that trauma creates a speechless fright that divides or destroys identity. This serves as the basis for a larger argument that suggests identity is formed by the intergenerational transmission of trauma. In this sense James Berger argues the two important implications in LaCapra's book, *Representing the Holocaust: History, Theory, Trauma* as:

First, trauma provides a method of rethinking post modern and poststructuralist theories in a clearer historical context. As LaCapra suggest, "the postmodern and post-holocaust become mutually intertwined issues that are best addressed in relation to each other" (188) Secondly, LaCapra provides an original rethinking of the debates over the literary canon, suggesting that a canonical text should not help permanently install an ideological order but should, rather,

“help on to foreground ideological problems and to work through them critically” (25). Each text would be, in effect, a site of trauma with which the reader would have to engage. (576)

Dominick LaCapra, one of the important critics of historical trauma, analyses the traumatic phenomenon of post-apartheid South Africa and Post-Nazi Germany. What LaCapra emphasizes is that especially Post-Nazi Germany face the problems of acknowledging and working through historical losses. In ways that affect different groups differently. LaCapra considers trauma, loss and absence as interconnected issues. He defines loss situating at level of historical event. So, LaCapra develops memory as method appropriating historical loss.

Hence, the research has attempted to analyze Elie Wiesel's *Night* through the methodological sphere of trauma discourse. In fact, being based on cultural as well as historical trauma, the project foregrounds the dialectics and garbage realities of the Holocaust. Particularly, the thesis maps the traumatized Jewish psyche triggered by the Holocaust intimidation that leaves an indelible mark 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.

Chapter II

Exploration of Traumatic Psyche of Jews in Elie Wiesel's *Night*

This research tries to unveil the personal as well as communal traumatic experiences of the Jews, where Wiesel attempts to explore the subjective expression of sufferings and wounds, triggered by the horrendous brutality and the inhuman cruelty of the Nazi during the time of Holocaust. Mainly it focuses on the traumatized Jewish psyche due to the horrific conditions in the concentration camps and ever present danger of death. Though it is regarded as Semi-autobiographical non-fictional literary memoir of fifteen years boy, Elizer, it explores the dehumanization of Germans who have killed Jews in the orders of Adolf Hitler. The narrator, Elizer, in particular and many Holocaust victims in general, undergo the process of facing different traumatic events signifying historical significance. The protagonist faces such tragedy changing his identity in a fundamental way. Being a survivor of the Holocaust, Elizer narrates the cultural as well as historical implications of trauma, memory and identity of all the Holocaust victims. Elizer, as narrator, shares the collective traumatic past of the Holocaust and the traumatic past itself becomes a collective memory of the victims. The traumatic abnormalities caused by the prolonged Nazi Holocaust can't be judged in terms of therapeutic dimension as such rather in terms of historical and cultural dimensions. So the cultural as well as historical analysis seems to be more appropriate as it contributes to expose the historical events of Nazi-holocaust. Trauma approves for an interpretation of cultural symptoms of growths, wound scars on social body and its compulsive repeated action.

This research assumes to be a comprehensive survey of the Holocaust in general and of the protagonist in particular. The fundamental separation between the sense of 'self' and the 'identity' as a Holocaust victim makes a fragmented and

schizophrenic personality of the protagonist. Therefore, because of such issues and evidences, this research analyzes the emotional, imaginative and thought -provoking ideas which mainly deal with the issues of survival, loss, death and faith. The research has analyzed traumatic reality of the contemporary time and studies the thematic issues of violence; physical abuse, slavery and brutality, of struggle for survival and existence, of Nazi's atrocities and identity crisis, collective memory and sense of resistance, etc. of the text.

Violence, Physical Abuse, Slavery and Brutality

The protagonist Elizer, the mouthpiece of Elie Wiesel, and the representative of holocaust victims, is traumatized by the indelible marks of the Nazi brutality and atrocity. *Night* has to do with the reality of to ethnic groups where history has been one of the repressions as well as Genocide. It is a terrifying account of the Nazi Death Camps like Geliwitz, Birkenau, Aushwitz and Buna and the horror of how a young Jewish boy must witness the death of his father, mother, and younger sister at the Nazi's Camps. The Germans have hated the Jews only because they don't have the same beliefs as the Germans, therefore, they are taken as different and become the victims of the Holocaust.

Much of what has occurred during the Holocaust seems too horrible to imagine. Indeed, for many years following the end of World War II, survivors are extremely hesitant to speak of their personal experiences. They have focused only on rebuilding their lives. Following Adolf Eichman's trial in the 1960s, Holocaust survivors finally begin to speak and write about their traumatic ordeals. For each survivor, the act of recounting the Holocaust experience is a personal struggle. Most of the people share their painful memories in an effort to understand or accept the Holocaust with the urgent hope that such a dark age of human history will never be

repeated. The content of a written survivor's literary memoir, whether has presented as fact or transformed into fiction, is often harrowing and gruesome. Biographies and personal narratives can help to personalize historical events and establish reality in the overwhelming sea of facts and statistics. Jenny Edkins, observing Agamen's testimony, in "Trauma, Time and Politics" argues:

In this study of testimony, 'Remnants of Auschwitz', Agamen examines the extremes to which people were brought in the Nazi death camps. He draws our attention to the way in which it becomes impossible in this situation to make a satisfactory distinction between the human and the non-human. We cannot call those who became like animals as a result of their treatment non-human. Although they no longer cared whether they lived or died, and in a sense their 'humanity' was extinguished, to call them 'non-human' would be to repeat the gesture of their persecutors. The survivors of the camps were on the whole drawn from the ranks of those who in one sense retained their 'human' dignity: they did not become mindless, unfeeling animals. However, the survivors were also generally the ones who stole, collaborated, or were lucky, in other words, the ones who in very important sense were inhuman. (111)

From the above argument it is clear that Germans without the sense of humanity have performed the activities of violence upon the innocent body of the Jews. They are regarded as the unfeeling animal and mindless creatures. Such dehumanization of the innocent people forces Elie to account the politico-historical traumatic realism.

Elie Wiesel has been credited as the first to break the nearly 20 years of silence with his remarkable semi-fictionalized literary Memoir, *Night*, and a work

inextricably is associated with Holocaust literature. Elie Wiesel has brought the whole historiography of contemporary Germany and has unpacked the politico-cultural scenario of that time. The domination and exploitation of German Nazis upon the innocent people is very pathetic and tragic. In this sense Wiesel recites:

The two men were no longer alive. Their tongues were hanging out, swollen and bluish. But the third rope was still moving the child, too light was still breathing...

And so he remained for more than half an hour, lingering between life and death, writhing before our eyes. And we were forced to look at him at close range. He was still alive when I passed him his tongue was still red, his eyes not yet extinguished.

Behind me, I heard the same man asking:

“For God’s sake, where is God?”

And from within me, I heard a voice answer:

“Where He is? This is where – hanging here from this gallows...”

That night, the soup tasted of corpses. (64-65)

The harrowing scene of the child’s murder symbolically enacts the murder of God. Elizer comes to believe that just God must not exist in a world where an innocent child can be hanged on the gallows. “where is he?” “he is hanging here on this gallows.” Upon witnessing the hanging of the child, Elizer reaches the low point of his faith. A young boy hanged for collaborating against the Nazis. The death of the child also symbolizes the death of Elizer’s own childhood and innocence. The suffering Elizer sees and experiences during the holocaust transforms his entire worldview. Before the war, he can’t imagine questioning his God. When he asked by Moshe the Blade why he prays, Elizer replies, “What a strange question, why did I

live? Why did I breathe?” observance and belief were unquestioned part of his core sense of identity. So, once his faith is irreparably shaken, he becomes a completely different person. Among other things, this is a perverse coming-of-age story, in which Elizer’s innocence is cruelly stripped from him.

So, the researcher finds that the death of the innocent child symbolically is the death of Elizer’s own innocence. In the camp, he has become someone different from the child, he was at the beginning of the Holocaust. He has lost his faith and he is beginning to lose his sense of morals and values as well. In a world in which survival is nearly impossible, survival has become Elizer’s dominant goal. He has haunted and victimized person can never be faithful even towards social norms and values, code and conducts, religion and God. And also Elie Wiesel says:

“Over there. Do you see the chimney over there? Do you see it? And the flames, do you see them?” (Yes, we saw the flames.) “Over there, that’s where they will take you. Over there will be your grave. You still don’t understand? You sons of bitches. Don’t you understand anything? You will be burned! Burned to a cinder! Turned into ashes!” I pinched myself: Was I still alive? How was it possible that men, women, and children were being burned and that the world kept silent? No. All this could not be real. A nightmare perhaps. . . Soon I would wake up with a start, my heart pounding, and find that I was back in the room of my childhood, with my books . . . (32)

Dehumanization of the Jews by throwing the pile of violent and brutal activities is manifested in this novel. Despite Elizer’s joy at remaining with his father, uncertainty remains. His mother and sister separated from them. He doesn’t know the better side, right or left, and which road leads to the prison and which to the crematoria. Because

of the scene of the pit, the narrator wants to feel how life feels. So, he pinches himself to know whether he is alive or not? The disturbed mind is full of terror and the horror which make the protagonist psychologically crippled. In the real life it can't be happen so it seems as if it is nightmare, not the real event. In this regard Jane Kilby in *Violence and the Cultural Politics of Trauma* says:

Originally, victim silence was figured in terms of social censorship; women remained silent because there was a taboo on speaking about sexual violence, not because they had lost the capacity to talk per se. it was an externally imposed silence. This conceptualization still holds for many, with victim silence still figuring as a consequence of social censorship manifest in any number forms, explicit and implicit. By drawing on her own rape experience, Cathy Winkler argues, for example, that silence is 'the choice of most victims' because they fear the consequences of reporting the rape to others or to the police. (3)

Though the Jews who are the victim of holocaust, remain silence in the act of foregrounding the traumatic experiences, Elie has attempted to explore the traumatized psyche of Jews with the help of this novel. The innocent Jews remain silent because they are afraid of being physically abused again.

The sense of the protagonist doesn't function properly, and check them and to find what the reality is, he pinches his face. He sees the burning flames, in the pit, hanging of the children in the gallows and crying of the people in hunger and thrust. When he realizes he is alive and still active, he imagines his bedroom of his childhood, among his books.

Nobody knows whether left means the crematorium on the prison. As the prisoners move through Birkenau, they are horrified to see a huge pit where babies are

being burned and another for adults. Elizer, can't believe his eyes, and tells his father that what they see is impossible, that "humanity would never tolerate" such an atrocity. In this sense Wiesel paraphrases:

Suddenly, the silence became more oppressive. An SS officer had come in and, with him, the smell of the Angel of Death. We stared at his fleshy lips. He harangued us from the center of the brack:

you are in a concentration camp. In Auchwitz . . ."

A pause. He was observing the effect his words had produced. His face remains in my memory to this day. A Tall man, in his thirties, crime written all over his forehead and his gaze. He looked at us as one would a pack of leprous dogs clinging to life. (38)

Most of the prisoners died not in the natural process but they are killed by the cruel hands in their blooming age and the plight of those who survived is more dangerous than the death, Death is easier than the life in the hands of German soldiers for the Holocaust victims. The survivors felt as if they are withered trees in the heart of the desert. The victims are silent even in the absence of their guard: it is because there is extreme fear of the Nazi soldiers who since the very beginning, poured their anger mercilessly upon them and they have already experienced their inhuman cruelty and brutality. There is lack of fraternity, brotherhood and humanity. So, the absence of the Nazi soldiers is more fearful than the presence.

Besides, the condition again is not sufficient, the victims are stored in suffocated environment. There is not sufficient place, to take rest, no air to breathing, no water to drink and there is not a single word of consolation in the difficult condition. There is only the presence of thick smoke that is poisoning the air and stinging their throat.

The first hand experience in the concentration camp is intergenerationally transmitted basing not only within a personal matter but it becomes one's ethnic, racial, gender, sexual or economic background thereby it is producing a 'post traumatic culture.' Here, the traumatic experience is timeless, repetitious and infectious that can establish a parallel causal relationship between the individual and group as well as traumatic experience and pathologic responses. Elie Wisel recalls the past and says:

My father suddenly had a colic attack. He got up and asked politely, in German, "Excuse me . . . Could you tell me where the toilets are located?"

The gypsy stared at him for a long time, from head to toe. As if he wished to ascertain that the person addressing him was actually a creature of flesh and bone, a human being with a body and a belly.

Then, as if waking from a deep sleep, he slapped my father with such force that he fell down and then crawled back to his place on all fours.

(39)

Elizer's speech reveals why that has happened to him? Why he has no courage to take action against the German guard who slapped his father even he had not done any mistake. Is it justifiable to get punishment for this question and really is it a crime of his father? No, it is not necessary to justify because they are just like dolls in the Germans and they can do whatever they like. Because of the lack of basic needs, his father suffers from Colic attack. He asked very politely the toilet, but in response he has got fearful slap with such a force that he falls down. Seeing that event, the narrator becomes paralyzed. He asked question himself in search of his identity which is locked within painful and shameful race matters. Violence, torture and abuse that

can produce different response in different individuals, blurring the boundaries between the categories of “victim” or “perpetrator”. The causal error might even be attributed to the formal qualities of art in self because trauma in art is conveyed through protagonist that functions as a representative cultural figure. The individual protagonist functions to express a unique personal traumatic experience, yet the protagonist also functions to represent and convey an event that has experienced by a group of people. Thus, we can analyze that this semi-autobiographical non-fictional literary memoir provides a picture of the individual that suffers, but paints it in such a way that as to suggest that this protagonist is an “every person” figure. Indeed, a significant purpose of the protagonist is often to reference a historical period in which a group of people or a particular culture, race or gender have collectively experienced massive trauma. In this regard, the fictional figure magnifies a historical event in which thousands or millions of people have suffered a similar violence, such as slavery, war, genocide, torture, rape, natural disaster or nuclear devastation. So, the historical event like in Elie Wiesel’s *Night* is the sole defining feature of a collective or cultural identity that can be seen in the Elizer’s life. In this regard Elie narrates:

I was constantly biting my lips so that they wouldn’t freeze. All around me, what appeared to be a dance of death. My head was reeling. I was walking through a cemetery. Among the stiffened corpses, there were logs of wood. Not a sound of distress, not a plaintive cry, nothing but mass agony and silence. Nobody asked anyone for help. One died because one had to. No point in making trouble. (89)

The scenario of stiffened corpses makes Elizer more passive and inactive. When the weather comes more oppressive on them as Nazi’s brutality, there prevails nothing but mass agony and silence. The victims have no capacity to make any trouble even

no sound of distress, not a plaintive cry, what appears to them is only the dance of death. By analyzing this extract, we can argue that the ‘survivor survives twice, survives the violation; survives the death that follows it’ here, the narrator desires to deny the reality of violence being silent only because he finds the experience unspeakable. The violence will always announce its presence, its force being such that no matter how we might prefer to wish it away as a reality, it will return to us. So, that trauma creates a speechless fright in the victims and that divides or destroys their identity and such traumatic experience produces a ‘temporal gap’ and dissociation of the self. So that, the narrator is pessimistic that he doesn’t show any response towards the stiffened corpses.

Struggle for Survival and Existence

In the time of Holocaust, there is less probability of sustaining life due to the brutality of the Nazis. Jews are in danger zone and facing the horrors and terrors that is the result of inhuman action of Nazis. They are forced to live in the world of fears and terrors. They struggle to have the secured life and there is no appropriate environment for their living. In the world of inhumanity and brutality, it is difficult for them to live. *Night* is terrifying personal account of horrific events. Nazis atrocities are very unbearable and unimaginable. By accounting the horrific events, Wiesel is performing an invaluable service to humanity. The writer has the spirit of struggling to survive and have valuable existence. In this regard Elie expresses:

We were the masters of nature, the masters of the world. We had transcended everything – death, fatigue, our natural need. We were stronger than cold and hunger, stronger than the guns and the desire to

die, doomed and toothless, nothing but numbers, we were the only men on earth.

At last, the morning star appeared in the gray sky. A hesitant light began to hover on the horizon. We were exhausted; we had lost all strength, all illusion. (87)

Towards the end of the prisoner's horrible run from Buna concentration camp, this extract succinctly unveils the prisoners' godless world view, which holds survival to be the highest principle and all other morality to be meaningless. In Jewish prayer, God is often referred to as "Master of the Universe." At this point, the prisoners have replaced God in that role; they themselves are the masters of the world. Elizer's experiences have instilled in him the despairing sense that he is alone in the world, a 'mere number,' responsible only for his own survival, and faith gives a person a sense of being and a reason to struggle. By this point, in his experience, he is deeply cynical about faith; for him, it is a mere illusion, a deluded belief in an omnipotent creator who doesn't exist. Cathy Caruth in her book *Unclaimed experience: Trauma, Narrative and History* states:

The trauma requires integration both for the sake of testimony and for the sake of cure. But on the other hand, the transformation of the trauma into a narrative memory that allows the story to be verbalized and, to be integrated into one's own and other's knowledge of the past may lose both the precision and the force that characterizes traumatic recall . . . Yet beyond the loss of precision, there is another, more profound, disappearance: the loss, precisely, of the events essential incomprehensibility, the force of its affront to understanding. (145)

There is spirit of struggle for existence in the psyche of the narrator. In the world of trauma, the generation of victimized are struggling to survive in the tormented psychological world. The traumatic recall of the past forces the narrator to have the sense of living and existing.

The entire history of Jewish is suffering, defined by exile and exclusion. Despite his professed lack of faith, Elizer is approaching his struggle from within the context of Judaism, not from outside each. From Caruth's argument it is clear that Jewish are struggling to have peaceful life in the world of brutality and inhumanity

How the Holocaust has forever altered his understanding of humankind is flashing forward. He is Jew fellow, he is cynical towards his own Jewish tradition and religion, it is because of his experience. When God fails to appear to save the victim, at the last moment, Elizer believes that God is powerless and silent; how can human being believe in this God of Mercy? Here, also arises the crisis in the mind of the victim that God is helpless in their suffering. In this way, they had lost all strength because of their crisis of faith; faith gives strength and they had lost illusion, because they had already experienced all the reality in the camps. Wiesel cites:

One day when Idek was venting his fury, I happened to cross his path. He threw himself on me like wild beat, beating me in the chest, on my head, throwing me to the ground and picking me up again, crushing me with ever 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. Abruptly, he calmed down and sent me back to work as if nothing had happened. As if we had taken part in a game in which both roles were of equal importance.

I dragged myself to my corner. I was aching all over. I felt a cool hand wiping the blood from my forehead. It was the French girl. She was smiling her mournful smile as she slipped me a crust of bread. She looked straight into my eyes. I know she wanted to talk to me but that she was paryed with fear. She remained like that for some time, and then her face lit up and she said, in almost perfect German: “Bite your lips, little brother... don’t cry. Keep your anger, your hate for another day, for later. The day will come but not now...Wait. Clench you teeth and wait. . .” (*Night* 53)

When the narrator Elizer is badly beaten by Idek, a representative of Nazi soldiers, only because he happens to work in front of him, his psyche is tormented. He bites his lips in order not to howl with pain. He stores his hate, pain and anger under his control. The violation is too terrible to utter aloud and it is unspeakable on the one hand and unbearable on the other; so Elizer is compelled to hold his tongue in front of the atrocity of the Nazi soldier.

Being silent is one of the techniques of self-regulation and the method of escaping more violence. Hope is a positive expectation for future, and it is related to optimism. Optimism is associated with good mood, health, popularity, perseverance and success in endeavors. So, from healing of a psychological wound trauma requires hope. There, in the text also, we can find the sign of some hope in the future. Hope is to adopt existential stance. Grounds of hope lie in reality but not in facts. It helps to make out meaning. Hoping is not static, it alternates with fear. In the case of suffering, hope is good for everyone. Traumatized people are themselves survivors. One should come out from the trauma through hope. So, the narrator himself is trying to flourish through hope. Ellie narrates:

Three days after the liberation of Buchenwald, I became very ill: some form of poisoning. I was transferred to a hospital and spent two weeks between life and death.

One day when I was able to get up, I decided to look at myself in the mirror on the opposite wall. I had not seen myself since the ghetto.

From the depths of the mirror, a corpse was contemplating me. The look in his eyes as he gazed at me has never left me. (115)

This is the final message *Night*, Elizer's final statement about the effect the Holocaust has had on him. To give the reader detailed account of suffering, Elizer portrays war time experience, particularly of the cruelty. Elizer implies that even though he has survived the war physically, he is essentially dead, his soul killed by the suffering he witnessed and endured. Yet when Elizer says, "the look in his eyes, as he stared into mine," he implies a separation between himself and the corpse. He, too, indicates a fundamental separation between his sense of self and his identity as a Holocaust victim-as if he has become two distinct beings.

In this regard, Jane Kilby in *Violence and the Cultural Politics of Trauma* argues:

Originally, victim silence was figured in terms of social censorship; women remained silent because there was a taboo on speaking about sexual violence, not because they had lost the capacity to talk per se. it was an externally imposed silence. This conceptualization still holds for many, with victim silence still figuring as a consequence of social censorship manifest in any number forms, explicit and implicit. By drawing on her own rape experience, Cathy Winkler argues, for

example, that silence is ‘the choice of most victims’ because they fear the consequences of reporting the rape to others or to the police. (3)

The experiences of Jews that are the product of Nazis are manifested in this novel. From Kilby’s argument, it is clear that Jews are living in the world of fears and wounds. They have been silenced because of their assumption that they can even bear the domination and brutality.

The corpse-image reminds him how much he has suffered and how much of himself his faith in God, his innocence, his faith in humankind, his father his mother, his sister-has been killed in the concentration camps. The image of the corpse will always stay with him but because of his survival he tries to find a sense of identity.

Thus, the researcher has analyzed that trauma is constituted not only by the destructive forces of the violent events but also by the very act of its survival. If we are to resist the impact of violence, we can’t therefore, locate it only with the destructive moment of the past but in an ongoing survival that belongs to the future. It is because violence inhabits, incomprehensively, the very survival of those who have lived beyond it that it may be witnessed best in the future generations to whom this survival is passed on.

Nazi’s Atrocities and Identity Crisis

Majority of the Jews are suffered and tortured by the exercise of absolute power of Nazis. The Nazis exercise the power on Jews without concerning about the humanitarian value. The powerless Jews are horrified by the cruelty and brutality of Adolf Hitler and his blind agents. Due to the void humanitarian value in Nazis, Jews are suffered in the concentration camps, in *Night*, by Elie Wiesel. The experience of brutality caused by Nazi, explores the emotional shock and wounds. So, traumatic events are the results of absence of morality and humanity. The traumatic wounds are

so unbearable and unmeasurable but Nazis are unable to feel the pain and agonies of those subaltern people. The man, who is suffered, only knows the pain and suffering but Nazis who are in power, they don't know it and misuse.

This research tries to bring out the personal as well as communal traumatic experiences of Jews and explores the Elie Wiesel's bold attempt in the subjective expressions of sufferings and wounds. The victim of Nazi brutality, having the view that, remaining silence and neutral is not to support oppressed one, but to oppressors which sublimate his communal traumatic experiences. So being in such a horrific condition, the author challenges the Nazi's brutality by exploring their inhumanity and insanity to the majority of Jews. In this regard Elie recalls:

He wanted to drive the idea of studying Kabbalah from my mind. In vain. I succeeded on my own in finding a master for myself in the person of Moishe the Beadle.

He had watched me one day as I prayed at dusk.

"why do you cry when you pray?" He asked, as though he knew me well.

"I don't know." I answered, troubled.

I had never asked myself that question. I cried because. . . because something inside me felt the need to cry. That was all I knew.

"Why do you pray?" he asked after a moment.

Why did I pray? Strange question. Why did I live? Why did I breathe? (4)

Elizer's struggle with his faith is a dominant conflict in *Night*. At the very beginning, his faith on god is absolute but when the Nazi soldiers come with the notion of eliminating all the Jews from the Universe, the conflicting storm and the vibration

starts in his mind. So, he starts questioning to the creator of this universe that whether the God is existing or not. His faith in crisis because of his traumatic experiences when the Jews soldiers start to introduce with full of violence and brutality. When he asked why he prays God, he answers: “Why did I pray? - - - why did I live? Why did I breathe?” His belief in an omnipotent, benevolent God is unconditional, and he cant imagine living without faith in a divine power. But this faith is shaken by his experience during the Holocaust.

So, the silence and the pessimism of the God in such a horrific condition in the concentration camps bring another horror in the mind of the Holocaust victims. The question arise that if there is the existence of god, then why he is silent? Why the violations of the social compact are too terrible to utter aloud; why Jews are ‘unspeakable’ why the dominance of ‘unspeakability’ and why the ‘unrepresentability?’ so the author of the text takes the responsibility to bring out the traumatic reality of the Jews. In this regard, Jeffery C. Alexander in *Toward a Theory of Cultural Trauma* states:

It is by constructing cultural traumas that social groups, national societies, and sometimes even entire civilization not only cognitively identify the existence and source of human suffering but “take on board” some significant responsibility for it. Insofar they identify the cause of trauma, there by assumes such moral responsibility, members of collectivities define their solidary relationships in ways that, in principle, allow them to share the summering of others. (1)

The writer has the responsibility to bring out the traumatic experiences to make aware about the inhumanity and brutality. To create sympathetic and pathetic world, every author takes responsibility to explore the existential crisis of his community and

groups. Elie does the act of exploring the historical situation of the Jewish community.

In fact, several years before the Nazi massacre of the Jews, which eventually branded Western modernity as the distinctive bearer of collective trauma in the twentieth century, the most developed society outside the West had itself already engaged in systematic atrocities. While capturing the historiography of the 20th century that tells the traumatic reality of Jews, the author has brought out the dehumanization and marginalization of innocent people by the Nazis. And Jews are in the world of danger and death so they are in the process of losing their identity. They don't have secure identity and they have not fixed and sustainable existence because of Nazi's atrocities.

Human beings need security, order, love and connection. If something happens that sharply undermines that needs, it hardly seems surprising, according to the lay theory, that, people will be traumatized as a result. In this sense Elie Wiesel recites:

The street resembled fairgrounds deserted in haste. There was a little of everything suitcases, briefcases, bags, knives, dishes, banknotes, papers, faded portraits. All the things one planned to take along and finally left behind. They had ceased to matter.

Open rooms everywhere. Gaping doors and windows looked out into the void. It all belonged to everyone since it no longer belonged to anyone. It was there for the taking. An open tomb. A summer sun.

(Night 17)

The inability of humanity to accept the version of reality proclaimed by Moishe the Beadle [poor local challenging teacher of kabbalah] brings us once again to the world

of despair transcending tragedy. This attributes to the symbol of royalty more power than they possess, and stubbornly refuses to believe that his daughters are capable of the monstrous behavior and attitudes which his situation conforms, so the citizens of sight, the narrator's town depend on the material "items" of their civilization, almost as if they were sacred talismans, for security. Their abandoned possessions, after their deportation, become symbol of vanished people, a forgotten and now useless culture.

In this regard Neil J. Smelser mentions:

A cultural trauma is, above all, a threat to a culture with which individuals in that society presumably have identification. To put it differently, a cultural trauma is a threat to some part of their personal identities. As such, this threat, if experienced, arouses negative effects. We may go further: if a potentially traumatizing event cannot be endowed with negative effect, then it cannot qualify as being traumatic. (40)

As Smelser says, traumatic reality has negative effects on the psychology as well as the culture of the victimized groups. It affects on the subjectivity and identity of the marginalized groups. His account helps the researcher to study the identity crisis of Jews and its community.

Throughout *Night*, Wiesel displays a remarkable talent for investing the items of reality, and of the fantastic "unreality" that replaces it, with an animistic quality, and then setting both on a pathway leading to an identical destination of a landscape without figures, aforementioned description of a landscape without figures crowded with things but devoid of life—led Macabre than Borchert's bomb-ruined Hamburg but equally devastating to the imagination. So, it can be seen as symbols of an exhausted past turn into harbingers of a ghastly future. All the possessions that people had

thought of taking with them, they had left behind. They had lost each and every things and all the values. Then, they are compelled to live with empty soul. They don't know where they are being taken? Elie accounts the identity crisis of Jews in this way:

Few days after my visit, the dentist's office was shut down. He had been thrown into prison and was about to be hanged. It appeared that he had been dealing in the prisoners' gold teeth for his own benefit. I felt no pity for him. In fact, I was pleased with what was happening to him: my gold crown was safe. It could be useful to me one day, to buy something, some bread or even time to live. At that moment in time, all that mattered to me was my daily bowl of soup, my crust of stale bread. The bread, the soup—those were my entire life. I was nothing but a body. Perhaps even less: a famished stomach. The stomach alone was measuring time. (52)

Professionally, Elizer's father was a businessman in the town of Sighet in Jewish community. Comparatively, the economic status of elizer's family is better than the other Jews, so he had a gold teeth in his mouth. Seeing that gold teeth as filled with "Gold Crown". Because of that crown, Elizer has to suffer much. When he entered in the concentration camp he was counted as if he was the source of money. There was not only the lure of work but all of the money. Even the time of sickness Elizer had compelled to give that crown. The dentist spoke to him very politely as if he was his own son; it is because only for that crown, but not for more than that. The rusty soon was used to pull that crown, so we can analyze that they are not conscious about the prisoner's health.

Beside, Elizer is victimized only because of his gold teeth. The dentist, who is regarded as a taker of the prisoners, he himself is involved to destroy the prisoner's

health. On the other hand, they are frightened with their guards and on the other their health is not secure even in the hand of the hand of the doctor. So the excessive power becomes the means of exploitation which leads the prisoners in the world of traumatic distress. Yet, the narrator escapes one violence, this appears again to maintain his physical balance, he tries to store his gold crown and in the scarcity he could manage his food by that crown. So, the narrator struggles various hardships for his survival. In this sense, Elie narrates:

“Meir, my little Meir! Don’t you recognize me . . . You’re killing your father . . . I have bread . . . for you too . . .”

He collapsed. But his fist was still clutching a small crust. He wanted to raise it to his mouth. But the other threw himself on him. The old man mumbled something, groaned, and died. Nobody cared. His son searched him, took the crust of bread, and began to devour it. He didn’t get far. Two men had been watching him. They jumped him. Others joined in. When they withdrew, there were two dead bodies next to me, the father and the son. I was sixteen. (101-102)

The most painful, heart rendering and pathetic event can be seen in the extract when the son kills his own father only for a crust of bread. The victims are just like a play thing and people around there are refreshing their mind by making them fight each other to the point of death. The Nazi soldiers make the scarcity of food among the victims, so they have to fight to calm down their hunger. The biological need is more essential for them in the hellish world of Nazi concentration camp.

Father-son bond is another issue raised by Elie Wiesel in the *Night*.

Mistakenly Meir killed his own father, he was blind because of his hunger most of the victims have the fear of killing their own relatives, kins and even their family

members. Elizer has the same fear in the concentration camps. Because of the torture and the physical abuse, the victims psyche is disturbed and their disturbance in the mind lose their rational capacity and there might be fight within the victims and even within their bloods. In this sense Neil J. Smelser argues:

The enduring effects of a trauma in the memories of an individual resemble the enduring effects of a national trauma in collective consciousness. Dismissing or ignoring the traumatic experience is not a reasonable option. The condition surrounding a trauma are played and replayed in consciousness through an attempt to extract some sense of coherence from a meaningless experience. When the event is dismissed from consciousness, it resurfaces in feelings of anxiety and despair. Just as the rape victim becomes permanently changed as a result of the trauma, the nation becomes permanently changed as a result of a trauma in the social realm. (Neal 1998: 4)

Traumatic memory haunts the existing Jews. The traumatic history even haunts in the psychology of generations of the Jews. In the conscious or unconscious level of their psyche, there is haunting memories of tormenting past. Anxiety and despair even rules in present time in the psychology of Jewish community.

The narrator intends 'flight' from such horrific events. The nature of trauma is timeless, repetitious and infectious and that leaves 'traumatic stresses in the mind of the victims and that traumatic experience become encoded in an abnormal type of memory. Thus, this text demonstrates the way that an experience disrupts the individuals conceptualization of experience are largely shaped by cultural forces created within the context. There is general agreement that traumatic experiences can disrupt or alter consciousness, memory, sense of self and relation to community.

Collective Memory and Sense of Resistance

Cultural trauma is the history of the study of memory. It is a tale of the search for a faculty, a quest for the way in which the mind-brain codes, stores and retrieves information. Only with the recent interest in language and in cultural aspect of thinking has there emerged the wider view of remembering as something that people do together, reminding themselves of and commemorating experiences which they have jointly undertaken. The very word 'Memory' denotes one's ability to remember things. It is the period of time that somebody is able to remember events happened in the past. It is not simply a personal, subjective experience. It is socially constructed and present oriented, and thus it reconfigures the experience. "Memory is one aspect social practice" (qtd. In Eyerman 6). People filter memories according to what is meaningful in the present. Through current meaning, memories interpret the past events in people's lives as people try to make connections between past, present and future. "Memory, then, is knowledge about the past" (qtd.in Eyerman 5). Memory can be viewed as a human, cultural practice that is moral.

Gay Becker, Ken Pulin and Yewoubdar Beyene, in their *Memory, Trauma, and Embodied Distress*, write: "memory is one aspect of social practice that can be viewed as a human, cultural practice that is moral rather than a natural process that is technical, instrumental or intellectual" (321). Memory is never morally or rationally neutral. Memories are powerful symbols of the self. They are immersed with individual's moral authority, their view of how life has been and should be the account of the past are culturally organized to make sense of the world and one's place within that world. And as such, memories are incomplete, reshaped interpretations to create a work that makes sense. Elie in his novel *Night* memories the

past experiences of the Holocaust and tries to show the identity of victimized is imbricated with the traumatic memory. In this regard, Elie says:

NEVER SHALL I FORGET that night, the first night in camp, that

turned my life into one long night seven times sealed.

the small face of the children whose bodies I saw transformed into smoke under a silent sky.

Never shall I forget those flames that consumed my faith forever.

Never shall I forget the nocturnal silence that deprived me for all eternity of the desire to live.

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 where I condemned to live as long as God Himself Never. (34)

This passage tells the horrific conditions just after Elizer and his father realizes they have survived the first selection at Birkenau (concentration camp). This passage is perhaps the notable one because it is one of the few moments in the memoir where Elizer breaks out the continuous narrative stream with which he tells his tale. As he reflects upon his horrendous first night in the concentration camp, and its lasting effect on his life Wiesel, he introduces the theme of spiritual crisis and his loss of faith in god. It is impassioned polemic, but its target is God himself. So, Elizer's statements depict god as a corrupt, official betraying the Jews. While exposing the role of memory in traumatic world, Ron Eyerman says:

Memory is always group memory, both because the individual is derivative of some collectivity, family, and community, and also because a group is solidified and becomes aware of itself through

continuous reflection upon and re-creation of a distinctive, shared memory. Individual identity is said to be negotiated within this collectively shared past. Thus, while there is always a unique, biographical memory to draw upon, it is described as being rooted in a collective history. Here collective memory provides the individual with a cognitive map within which to orient present behavior. (65)

Memories interpret the past events as people try to make link between past, present and the probable future. Traumatic memories may be narrated repeatedly in an effort to bring healing and closure to the pain of remembering, it must be acknowledged, however, that the immensity of the pain and the incomprehensibility, the memories any overwhelm those embodied efforts to heal past and present.

There is shockingly bold statement for a Jewish boy to make and reflect the profound way in which his faith has been shaken. An objectless adverb “Never” reflects the prisoner’s powerlessness to remedy their situation. Although Wiesel’s passage is directed toward God, it is not directed at any specific being; since the prisoners are powerless to strike back their anger can’t take the form of a direct confrontation.

Elizer claims that his faith is utterly destroyed, yet at the same time says that he will never forget these things even if he lives as long as God Himself. After completely denying the existence of god, he refers to god’s existence in the final line. As mentioned before, Wiesel wrote elsewhere, his anger arises up within faith and not outside it. Elizer reflects this position, which is particularly visible throughout this passage. Despite saying he has lost all faith, it is clear that Elizer is actually struggling with his faith and his God. Just as he is ‘Never’ able to forget the horror of “that night”, he is never able to reject completely his heritage and his religion.

When the author of these words has said a decade later that the event seemed unreal, that he doesn't believe that has happened to him, he emphasizes not only their uniqueness but also the paradoxical situation that life goes on even after it has "stopped," that Wiesel the man survives and talks about what has happened –or remains silent–while Wiesel the writer, certainly in *Night*, has transcended history own experience to involve the non participant in the essence of its world. With due respect to the suffering of the victims, one ma repeat what has often been reported by students of the Holocaust–after a particular point, catalogues of brutalities and list of statistics cease to affect the mind or the imagination, not because what they seek to convey lacks significance, but because the mind and imagination lack a suitable context for the information. And Wiesel narrates:

He had already gone through the door when I remembered that I had noticed his son running beside me. I had forgotten and so had not mentioned it to Rabbi Eliahu!

But then I remembered something else: his son had seen him losing found, sliding back to the rear to the column. He had seen him. And he had continued to run in front, letting the distance between them become greater.

A terrible thought crossed my mind: What if he had wanted to be rid of his father? He had felt his father growing weaker and, believing that the end was near, had thought by his separation for survival. (91)

This appears during the respite from the march to Gleiwitz Camp. First and most obviously, it emphasizes the centrality of the father son relationship in elizer's life. As Elizer expresses when discussing Akiba Drumer's despair, every victim of the holocaust needed a reason to struggle, a reason to want to survive. For many, that

reason was faith in God and the ultimate goodness of mankind. But since Elizer has lost that faith, his relationship with his father is what keeps him struggling.

Elizer's experience has taught him that the Nazis' cruelty distorts one's perspective and engenders cruelty among the prisoners. Self preservation becomes the highest value in the world of the Holocaust and leads prisoners to commit horrendous crimes against one another. Elizer fears that this loss of perspective will happen to him, that he will lose control over himself and turn against his father. In the concentration camps, Elizer has learned that any human being, even himself is capable of unimaginable cruelty. In his theoretical text *Trauma Theory*, Dominick LaCapra argues:

Traumatic experience is understood as a fixed and timeless photographic negative stored in an unlocatable place of the brain, but it maintains the ability to interrupt consciousness and maintains the ability to be transferred to non-traumatized individuals and groups. Moreover, this concept of trauma perceives responses as fundamentally pathologic and privileges the act of speaking or narration as the primary avenue to recovery. In other words, presenting trauma as inherently pathologic perpetuates the notion that all responses to any kind of traumatic experience produce a dissolute consciousness. (7)

Narrating traumatic memories is an effort to make sense not only of the past but of the present as well. In narrating the traumas they have experienced, people are trying to establish a sense of continuity between past and present and they come to terms with the ruptures in their lives and their selves. Traumatic body memories result in the fragmentation of the lived body.

Again, Elizer's prayer to God reflects the incomplete nature of his loss of faith. Because Elizer senses his potential for weakness, he appeals to a greater power for help. He says he no longer believes in God, but he nevertheless turns to God when he doubts his ability to control himself. Elizer no longer considers himself "master of nature, mast of the world" s he did previously. How the events in the past return to haunt the present, is clearly shown in this extract. Flack backs, hallucinations, repetitive occurrence are the results of the psychic disorder; that is the distortion in the mind of the victims. In this sense Wiesel recalls:

The absent no longer entered out thoughts. One spoke of them – who knows what happened to them? – But their fate was not on our minds. We were incapable of thinking. Our senses were numbed; everything was fading into a fog. We no longer clung to anything. The instincts of self- preservation, of self- defense, of pride, had all deserted us. In one terrifying moment of lucidity, I thought of us as damned souls wandering through the void, souls condemned to wander through space until the end of time, seeking redemption, seeking oblivion, without any hope of finding either. (36)

The narrator's response introduces a tension that permeates the subject matter of atrocity: "surely it was all a nightmare? An unimaginable nightmare?" with a desperate insistence he cling to a kind of emotional nostalgia, as if the stability of his being depends on an aftermath answer; but a subsequent experience scatters that stability permanently, and his efforts henceforth are devoted to making the reader relive the nightmare that continuous to haunt him. When the prisoners separated for the option for work or crematorium, life or death in the journey to the different concentration camps, they don't have time to think even a single second in the name

of others, though all of them are victims. Here, the sense of forgetting and remembering of the narrator is caught in the mental disturbance cognitive chaos and the possible division of consciousness, as an inherent characteristic of traumatic experience and memory.

Traumatic experience of the narrator produces a “temporal gap” and dissolution of the self and it lies beyond the bounds of “normal conception.” The remembrance of trauma is always as approximate account of the past; so, the traumatic experience pathologically divides the self as well as the identity which seems as if it is shattering trope. Here, Elie Wiesel says:

When I reached the back of the building, I heard sounds coming from a small adjoining room. I moved closer and had a glimpse of Idek and a young Polish girl, half naked, on a straw mat. Now I understood why Idek refused to leave us in the camp. He moved one hundred prisoners so that he could copulate with this girl! It struck me as terribly funny and I burst out laughing.

Idek jumped, turned and saw me, while the girl tried to cover her breast. I wanted to run away, but my feet were nailed to the floor. Idek grabbed me by the throat.

Hissing at me, he threatened:

“Just you wait, kid . . . you will see what it costs to leave your work . . . You will pay for this later . . . And now go back to your place . . .”

(Night 56-57)

The real and apt example of ‘unrepresentability’ can be seen in the extract when the narrator and a Polish girl are misbehaved by the Idek. When the Polish girl is sexually

exploited by the Nazi soldier during the time, the narrator happens to see them and that becomes the cause of his victimization. Jeffery C. Alexander states:

Imagination informs trauma construction just as much when the reference is to something that has actually occurred as to something that has not. It is only through the imaginative process of representation that actors have the sense of experience. Even when claims of victimhood are morally justifiable, politically democratic, and socially progressive, these claims still cannot be seen as automatic or natural responses to the actual nature of an event itself. (9)

The trauma had always existed but simply went unrecognized by the society. The post-traumatic dialectic of remembering and forgetting is, similar to the personal level, also socially connected to two processes: the dissolution and the re-reutilization. Dissolution as a coping strategy could be defined to be the temporary drastic modification of a world-view or a sense of collective identity undertaken to avoid emotional distress, in case when excessive use of dissociation impairs the memory of the traumatic event.

Though the narrator is eager to know what is happening with the sounds coming from a small adjoining room, he doesn't have an intention to disturb Idek the Kapo raping on Polish girl. Besides the victim, a young Polish girl is silent and her silence is figured in terms of censorship: she remains silent because there is a taboo on speaking about sexual violence, and because she has lost the capacity to talk per se. It is an externally imposed silence. This conceptualization still holds for many, with victim's silence still figuring as a consequence of censorship manifest in any number forms, explicit and implicit. By drowning young Polish girl's rape and her silence, Elie Wiesel argues, that silence is 'the choice of most victims' because they

fear the more dangerous consequences of it. And on the other, her silence is a method of protection, protection from more rapes in the concentration camps.

Chapter III

Elie Wiesel's *Night*: A Discourse of Historicizing the Politico-historical Scenario of Contemporary Time

After the detailed analysis and study of Elie Wiesel's *Night*, the research has reached to the conclusion that Wiesel's semi-autobiographical non-fictional historical memoir picturizes the traumatic experiences of the Jews in the Nazi Concentration Camps during the time of Holocaust. The researcher has come with the idea that Wiesel, by depicting the miserable condition of the protagonist, Elizer, suffering from the brutality and atrocity of the Nazis, intends to criticize Adolf Hitler and his blind soldiers' interventionist nature that they are trying to eliminate all the Jews from the earth, which destroys the lives of the hundreds of thousands of the innocent Jews.

In this Holocaust narrative of Wiesel, a teenaner protagonist, Elizer, who is the representative of author himself as well as the narrator of the text, is suffering from the traumatic experiences of the past, the mouthpiece of the author, Elizer, is representative figure of the Jews, who are the Holocaust victims. The Holocaust survivors are haunted by the bitter reality of the past. They are worried and horrified about their original Jews tradition and Jewish culture as a whole. Because of the brutality, slavery, inhumanity, exploitation, physical abuses and sexploitation, the Jews are frightened to the point that they are struggling to maintain their faith on God, religion, and even on humankind. The German atrocity creates the fear of death which invites their identity crisis and the sense of resistance to some extent. The sense of loss of public decorum becomes the source of collective memory for the Holocaust victims. So, the narrator's reality of pain gives birth to the acute anxiety of disappointment in his psyche.

Culture and tradition play a significant role in Jewish life. In the absence of

any geographical continuity, Judaism relies on customs, observances, and tradition passed down from generation to generation, as the markers and bearers of cultural identity. Hitler and Nazis wanted not only to destroy the Jewish people but also to humiliate them and eradicate all the vestiges of Judaism. As Elizer relates *Night*, the Germans desecrated Jewish temples, forced Jews to break dietary laws, and deliberately shaved their heads and tattooed them in violation of Jewish scripture. The Nazi genocide was an attempt to wipe out an entire people, including all sense of national and cultural identity. Thus, the history of Holocaust interrupts Jewish history. The narrator himself implies that even though he has survived the war physically, he is essentially dead, his soul killed by the sufferings and pains that he witnessed and endured. He indicates a fundamental separation between his sense of 'self' and his 'identity' as a Holocaust victim- as if he has become to distinct beings.

This research suggests that all the Jews of Sighet, in Hungarian Transylvania are fundamentally traumatized victims due to the brutality, because these collective memories haunt the descendants of the Jews and re-inscribe the trauma time and again. The thematic dynamic in the trauma art is thus found in representations of individual experiences of trauma that necessarily oscillate between private and public meaning, personal and political paradigms. Therefore, the narrator in the text carries out a significant component of trauma by demonstrating the ways that the experiences and remembrance of trauma are situated in relation to a specific culture and place. If trauma is represented in relation to the intersection of personal and political identities and experiences, then the individual experiences are often a result of cultural forces. Hence, this research demonstrates experiences that disrupt the individual conceptualization of self and connection to family and community, but the values attributed to the traumatic experiences are largely shaped by cultural forces created

within the surroundings. Traumatic experiences of the survivors can disrupt or alter consciousness, memory, sense of self and relation to community, and that, which is shown in the research.

So, the last but not the list, the researcher reaches to the conclusion that Elie Wiesel has attempted to raise the issue of humanity because hundreds of thousands of innocent Jews are mercilessly killed in the Nazi Concentration Camps which leaves the traumatic stress on the descendents of the Jews who luckily get chance to survive so that their survival has meaning for humankind.

The researcher has analyzed Elie Wiesel's *Night* from the perspective of trauma theory which can give new perspective to the reader on the one hand, and it can be helpful for them to know about the history of Holocaust on the other. Thus, this research has attempted to unravel the issues of cultural as well as historical trauma in relation to memory, violence, loss, pain, sufferings, and issue of survival as a whole.

Works Cited

- Alexander, Jeffrey C. "Toward a Theory of Cultural Trauma." Los Angeles: University of California Press, 2004.
- - - . "On the Social Construction of Moral Universals: The "Holocaust" from War Crime to Trauma Drama." London: University of California Press, 2004.
- Carroll, Andrew Silow. "Elie Wiesel as a Fraud?" *The Jewish Press*. February 1st, 2009: 19-25.
- Caruth, Cathy. *Trauma: Explorations in Memory*. Baltimore: John Hopkins UP, 1995.
- Edkins, Jenny. "Trauma, Time and Politics." Hampshire: Palgrave Macmillan, 2006.
- Eyerman, Ron. "Cultural Trauma: Slavery and the Formation of African American Identity". Berkeley: University of California Press, 2004.
- Hornby, A S. *Oxford Advanced Learner's Dictionary*, 5th ed. London: Oxford University Press, 1995.
- Kakutani , Michiko. "A Thousand Darknesses." *The New York Times*. January 17th, 2006: 12-18.
- Kilby, Jane. *Violence and the Cultural Politics of Trauma*. Edeinburgh: Edeinburgh UP Ltd., 2007.
- LaCapra, Dominick. "Trauma Absence Loss." *European Journal of English Studies* 15.3 (1999): 720-735.
- - - . *History and Memory after Auschwitz*. Ithaca. N.Y.: Cornell UP, 1998.
- Mauraic, Francois. "Wiesel As A Latter Day Lazarus." *The New Republic Online*. March 13th, 2004: 38-45.
- Smelser, Neil J. "Psychological Trauma and Cultural Trauma." Berkeley: University of California Press, 2004.
- Wiesel, Elie. *Night*. London: Penguin Group, 2008.