

Name: _____ Period: _____

Annotate as you read...

- Put a ! next to anything that surprises or shocks you. Write your thoughts!
- Put a ? and write any questions you have.
- Underline anything that tells you why Wiesel writes.

“Why I Write: Making No Become Yes”
by Elie Wiesel

Why do I write?

Perhaps in order not to go mad. Or, on the contrary, to touch the bottom of madness. Like Samuel Beckett, the survivor expresses himself “en désespoir de cause”—out of desperation.

Speaking of the solitude of the survivor, the great Yiddish and Hebrew poet and thinker Aaron Zeitlin addresses those—his father, his brother, his friends—who have died and left him: “You have abandoned me,” he says to them. “You are together, without me. I am here. Alone. And I make words.”

So do I, just like him. I also say words, write words, reluctantly.

There are easier occupations, far more pleasant ones. But for the survivor, writing is not a profession, but an occupation, a duty. Camus calls it “an honor.” As he puts it: “I entered literature through worship.” Other writers have said they did so through anger, through love. Speaking for myself, I would say—through silence.

It was by seeking, by probing silence that I began to discover the perils and power of the word. I never intended to be a philosopher, or a theologian. The only role I sought was that of witness. I believed that, having survived by chance, I was duty-bound to give meaning to my survival, to justify each moment of my life. I knew the story had to be told. Not to transmit an experience is to betray it. This is what Jewish tradition teaches us. But how to do this? “When Israel is in exile, so is the word,” says the Zohar. The word has deserted the meaning it was intended to convey—impossible to make them coincide. The displacement, the shift, is irrevocable.

This was never more true than right after the upheaval. We all knew that we could never, never say what had to be said, that we could never express in words, coherent, intelligible words, our experience of madness on an absolute scale. The walk through flaming night, the silence before and after the selection, the monotonous praying of the condemned, the Kaddish of the dying, the fear and hunger of the sick, the shame and suffering, the haunted eyes, the demented stares. I thought that I would never be able to speak of them. All words seemed inadequate, worn, foolish, lifeless, whereas I wanted them to be searing.

Where was I to discover a fresh vocabulary, a primeval language? The language of night was not human, it was primitive, almost animal—hoarse shouting, screams, muffled moaning, savage howling, the sound of beating. A brute strikes out wildly, a body falls. An officer raises his arm and a whole community walks toward a common grave. A soldier shrugs his shoulders, and a thousand families are torn apart, to be reunited only by death. This was the concentration camp language. It negated all other language and took its place. Rather than a link, it became a wall. Could it be surmounted? Could the reader

be brought to the other side? I knew the answer was negative, and yet I knew that “no” had to become “yes.” It was the last wish of the dead.

The fear of forgetting remains the main obsession of all those who have passed through the universe of the damned. The enemy counted on people’s incredulity and forgetfulness. How could one foil this plot? And if memory grew hollow, empty of substance, what would happen to all we had accumulated along the way? Remember, said the father to his son, and the son to his friend. Gather the names, the faces, the tears. We had all taken an oath: “If, by some miracle, I emerge alive, I will devote my life to testifying on behalf of those whose shadow will fall on mine forever and ever.”

That is why I write certain things rather than others—to remain faithful.

Of course, there are times of doubt for the survivor, times when one gives in to weakness, or longs for comfort. I hear a voice within me telling me to stop mourning the past. I too want to sing of love and of its magic. I too want to celebrate the sun, and the dawn that heralds the sun. I would like to shout, and shout loudly: “Listen, listen well! I too am capable of victory, do you hear? I too am open to laughter and joy! I want to stride, head high, my face unguarded, without having to point to the ashes over there on the horizon, without having to tamper with facts to hide their tragic ugliness. For a man born blind, God himself is blind, but look, I see, I am not blind.” One feels like shouting this, but the shout changes to a murmur. One must make a choice; one must remain faithful. A big word, I know. Nevertheless, I use it, it suits me. Having written the things I have written, I feel I can afford no longer to play with words. If I say that the writer in me wants to remain loyal, it is because it is true. This sentiment moves all survivors; they owe nothing to anyone; but everything to the dead.

I owe them my roots and my memory. I am duty-bound to serve as their emissary, transmitting the history of their disappearance, even if it disturbs, even if it brings pain. Not to do so would be to betray them, and thus myself. And since I am incapable of communicating their cry by shouting, I simply look at them. I see them and I write.

While writing, I question them as I question myself. I believe I have said it before, elsewhere. I write to understand as much as to be understood. Will I succeed one day? Wherever one starts, one reaches darkness. God? He remains the God of darkness. Man? The source of darkness. The killers’ derision, their victims’ tears, the onlookers’ indifference, their complicity and complacency—the divine role in all that I do not understand. A million children massacred—I shall never understand.

Jewish children—they haunt my writings. I see them again and again. I shall always see them. Hounded, humiliated, bent like the old men who surround them as though to protect them, unable to do so. They are thirsty, the children, and there is no one to give them water. They are hungry, but there is no one to give them a crust of bread. They are afraid, and there is no one to reassure them.

They walk in the middle of the roads, the vagabonds. They are on the way to the station, and they will never return. In sealed cards, without air or food, they travel toward another world. They guess where they are going, they know it, and they keep silent. Tense, thoughtful, they listen to the wind, the call of death in the distance.

All these children, these old people, I see them. I never stop seeing them. I belong to them.

But they, to whom do they belong?

People tend to think that a murderer weakens when facing a child. The child reawakens the killer’s lost humanity. The killer can no longer kill the child before him, the child inside him.

But with us it happened differently. Our Jewish children had no effect upon the killers. Nor upon the world. Nor upon God.

I think of them, I think of their childhood. Their childhood is a small Jewish town, and this town is no more. They frighten me; they reflect an image of myself, one that I pursue and run from at the same time—the image of a Jewish adolescent who knew no fear, except the fear of God, whose faith was whole, comforting, and not marked by anxiety.

No, I do not understand. And if I write, it is to warn the readers that he will not understand either. “You will not understand, you will not understand,” were the words heard everywhere during the reign of night. I can only echo them. You, who never lived under a sky of blood, will never know what it was like. Even if you read all the books ever written, even if you listen to all the testimonies ever given, you will remain on this side of the wall, you will view the agony and death of a people from afar, through the screen of a memory that is not your own.

An admission of impotence and guilt? I do not know. All I know is that Treblinka and Auschwitz cannot be told. And yet I have tried. God knows I have tried.

Have I attempted too much or not enough? Among some twenty-five volumes, only three or four penetrate the phantasmagoric realm of the dead. In my other books, through my other books, I have tried to follow other roads. For it is dangerous to linger among the dead, they hold on to you and you run the risk of speaking only to them. And so I have forced myself to turn away from them and study other periods, explore other destinies and teach other tales—the Bible and the Talmud, Hasidism and its fervor, the shtetl and its songs, Jerusalem and its echoes, the Russian Jews and their anguish, their awakening, their courage. At times, it has seemed to me that I was speaking of other things with the sole purpose of keeping the essential—the personal experience—unspoken. At times I have wondered: And what if I was wrong? Perhaps I should not have heeded my own advice and stayed in my world with the dead.

But where is one to begin? Whom is one to include? One meets a Hasid in all my novels. And a child. And an old man. And a beggar. And a madman. They are all part of my inner landscape. The reason why? Pursued and persecuted by the killers, I offer them shelter. The enemy wanted to create a society purged of their presence, and I have brought some of them back. The world denied them, repudiated them, so I let them live at least within the feverish dreams of my characters.

It is for them that I write, and yet the survivor may experience remorse. He has tried to bear witness; it was all in vain.

After the liberation, we had illusions. We were convinced that a new world would be built upon the ruins of Europe. A new civilization would see the light. No more wars, no more hate, no more intolerance, no fanaticism. And all this because the witnesses would speak. And speak they did, to no avail.

They will continue, for they cannot do otherwise. When man, in his grief, falls silent, Goethe says, then God gives him the strength to sing his sorrows. From that moment on, he may no longer choose not to sing, whether his song is heard or not. What matters is to struggle against silence with words, or through another form of silence. What matters is to gather a smile here and there, a tear here and there, a word here and there, and thus justify the faith placed in you, a long time ago, by so many victims.

Why do I write? To wrench those victims from oblivion. To help the dead vanquish death.

Translated from the French by Rosette C. Lamont.

After you read, write a short reflection (1 paragraph of 5 sentences or more) about this essay. Choose ONE of these questions to write about:

- Why does Wiesel say that he writes?
- What did you learn, or think about, as you read this?
- Why is it important to understand this?
- How did you connect with what Wiesel said in this essay? What is something hard that you've survived or witnessed?