

from **Night**



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Memoir by Elie Wiesel

# Can **HUMANITY** triumph over evil?

## COMMON CORE

**RI 1** Cite textual evidence to support what the text says explicitly as well as inferences drawn from the text. **RI 4** Analyze the cumulative impact of specific word choices on meaning and tone. **RI 6** Determine an author's point of view in a text.

Elie Wiesel was imprisoned in a Nazi concentration camp when he was only 15. He later wrote his memoir *Night* so that the world would never forget the horrors he and his fellow prisoners experienced. Yet his book also shows how people in the most desperate circumstances can retain their humanity through acts of kindness and self-sacrifice.

**DISCUSS** As a class, recall two or three examples of world events in which cruelty was inflicted on groups of people. Discuss how individuals and governments responded to these events, and then list actions that should be taken to prevent similar tragedies from occurring.

### Triumphing over Evil

1. Expose violations of human rights.
2. Prosecute leaders responsible for crimes.
- 3.
- 4.



## ● TEXT ANALYSIS: MEMOIR

A **memoir** is a personal account of the significant events and people in the author’s life. In Elie Wiesel’s memoir *Night*, for example, readers view through his eyes the terrifying experience of being imprisoned in a Nazi concentration camp. Unlike strictly historical accounts, most memoirs

- are first-person narratives in the writer’s voice
- express the writer’s feelings and opinions about events, giving insight into the impact of history on people’s lives

As you read, record the insights you gain from Wiesel’s personal history. Use a chart like the one shown.

<i>Wiesel’s Experience</i>	<i>Historical Insight</i>
<i>“I had been transferred to another unit ... where, twelve hours a day, I had to drag heavy blocks of stone about.”</i>	<i>In the concentration camps, inmates were brutally overworked.</i>

## ● READING STRATEGY: CONNECT

Because a memoir offers a personal view of events, you will often have the opportunity to **connect** the content to your own experiences and knowledge. Although Wiesel describes cruel treatment that few readers will have experienced, at some point in your life you probably have felt emotions that he expresses, such as his sense of relief in this example:

*“Well? So you passed?”*

*“Yes. And you?”*

*“Me too.”*

*How we breathed again, now!*

As you read, look for opportunities to connect with Wiesel’s reactions to incidents in the concentration camp.

## ▲ VOCABULARY IN CONTEXT

The following words help to convey Wiesel’s harrowing experience. To see how many words you know, substitute a different word or phrase for each boldfaced word in your *Reader/Writer Notebook*.

1. She heard the **din** of a dozen car horns.
2. I appeared **emaciated** after my long fast.
3. The basketball player had an imposing **stature**.
4. That long concert seemed **interminable**.

## Elie Wiesel

born 1928

### Holocaust Survivor

Elie Wiesel was born in Transylvania, a region of Romania controlled by Hungary during World War II. In April 1944, the Nazis ordered the deportation of all Jews in the area. Wiesel and his family were forced to board a cattle train bound for the Auschwitz concentration camp in Poland, where his mother and one of his sisters were murdered. Wiesel and his father were later sent to another camp, Buchenwald, in Germany; his father died just three months before the camp was liberated. Wiesel’s Holocaust experiences have led him to speak out against human rights violations in countries around the world. A U.S. citizen since 1963, Wiesel was awarded the Nobel Peace Prize in 1986.

### BACKGROUND TO THE MEMOIR

#### The Holocaust

Soon after Adolf Hitler became chancellor of Germany in 1933, he began to persecute German Jews, gradually stripping them of their rights. Germany’s invasion of Poland in 1939 marked the beginning of World War II. Two of Hitler’s goals were to expand his empire across Europe and to eliminate the Jewish population. Jews from all areas under Nazi control were transported to concentration camps, along with gypsies, homosexuals, political opponents, and others. Prisoners at Auschwitz, the largest camp, had numbers tattooed on their arms for identification. Most of the 6 million Jews killed in the Holocaust died in concentration camps—in gas chambers, before firing squads, or from starvation, torture, or disease.

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Complete the activities in your **Reader/Writer Notebook**.



# Night

Elie Wiesel

The SS<sup>1</sup> gave us a fine New Year's gift.

We had just come back from work. As soon as we had passed through the door of the camp, we sensed something different in the air. Roll call did not take so long as usual. The evening soup was given out with great speed and swallowed down at once in anguish.

I was no longer in the same block as my father. I had been transferred to another unit, the building one, where, twelve hours a day, I had to drag heavy blocks of stone about. The head of my new block was a German Jew, small of **stature**, with piercing eyes. He told us that evening that no one would  
10 be allowed to go out after the evening soup. And soon a terrible word was circulating—selection.

We knew what that meant. An SS man would examine us. Whenever he found a weak one, a *musulman* as we called them, he would write his number down: good for the crematory.

After soup, we gathered together between the beds. The veterans said:  
“You're lucky to have been brought here so late. This camp is paradise today, compared with what it was like two years ago. Buna<sup>2</sup> was a real hell then. There was no water, no blankets, less soup and bread. At night we slept almost naked, and it was below thirty degrees. The corpses were collected in  
20 hundreds every day. The work was hard. Today, this is a little paradise. The Kapos<sup>3</sup> had orders to kill a certain number of prisoners every day. And every week—selection. A merciless selection. . . . Yes, you're lucky.”

“Stop it! Be quiet!” I begged. “You can tell your stories tomorrow or on some other day.”

They burst out laughing. They were not veterans for nothing.

“Are you scared? So were we scared. And there was plenty to be scared of in those days.” **A**

## Analyze Visuals ▶

The painting shows a portion of a uniform worn by a concentration camp prisoner. What do the details on the uniform **symbolize**?

**stature** (stăch'ər) *n.*  
the height of a person, animal, or object in an upright position

## **A** MEMOIR

Reread lines 15–27. What insights did you gain from this conversation between Wiesel and the camp veterans?

1. **SS**: an elite military unit of the Nazi party that served as Hitler's personal guard and as a special security force.

2. **Buna** (bōō'nə): a forced-labor camp in Poland, near the Auschwitz concentration camp.

3. **Kapos** (kā'pōz): the prisoners who served as foremen, or heads, of each building or cell block.

*Auschwitz Prisoner's Uniform*,  
from the series *Reclaiming My  
Family History* (1998), Lina Eve.  
Mixed media on canvas.

68 244



The old men stayed in their corner, dumb, motionless, haunted. Some were praying. **B**

30 An hour's delay. In an hour, we should know the verdict—death or a reprieve. And my father? Suddenly I remembered him. How would he pass the selection? He had aged so much. . . .

The head of our block had never been outside concentration camps since 1933. He had already been through all the slaughterhouses, all the factories of death. At about nine o'clock, he took up his position in our midst:

“Achtung!”<sup>4</sup>

There was instant silence.

“Listen carefully to what I am going to say.” (For the first time, I heard his voice quiver.) “In a few moments the selection will begin. You must get  
40 completely undressed. Then one by one you go before the SS doctors. I hope you will all succeed in getting through. But you must help your own chances. Before you go into the next room, move about in some way so that you give yourselves a little color. Don't walk slowly, run! Run as if the devil were after you! Don't look at the SS. Run, straight in front of you!”

He broke off for a moment, then added:

“And, the essential thing, don't be afraid!”

Here was a piece of advice we should have liked very much to be able to follow.

I got undressed, leaving my clothes on the bed. There was no danger of anyone stealing them this evening.

50 Tibi and Yossi, who had changed their unit at the same time as I had, came up to me and said:

“Let's keep together. We shall be stronger.”

Yossi was murmuring something between his teeth. He must have been praying. I had never realized that Yossi was a believer. I had even always thought the reverse. Tibi was silent, very pale. All the prisoners in the block stood naked between the beds. This must be how one stands at the last judgment.

“They're coming!”

There were three SS officers standing around the notorious Dr. Mengele,<sup>5</sup> who had received us at Birkenau.<sup>6</sup> The head of the block, with an attempt at a  
60 smile, asked us:

“Ready?”

Yes, we were ready. So were the SS doctors. Dr. Mengele was holding a list in his hand: our numbers. He made a sign to the head of the block: “We can begin!” As if this were a game!

The first to go by were the “officials” of the block: *Stubenaelteste*,<sup>7</sup> Kapos, foremen, all in perfect physical condition of course! Then came the ordinary

## **B** GRAMMAR AND STYLE

Reread lines 28–29. Notice how Wiesel's use of simple sentence structure and words such as *dumb*, *motionless*, and *haunted* helps to set a tone of sadness and despair.

4. **Achtung!** (ǒk-tōōng') *German*: Attention!

5. **Dr. Mengele** (mǔng'gě-lə): Josef Mengele, a German doctor who personally selected nearly half a million prisoners to die in gas chambers at Auschwitz. He also became infamous for his medical experiments on inmates.

6. **Birkenau** (būr'kīn-ou'): a large section of the Auschwitz concentration camp.

7. **Stubenaelteste** (shtyōō'bə-nīl-tūs'-tə): a rank of Kapos; literally “elders of the rooms.”

prisoners' turn. Dr. Mengele took stock of them from head to foot. Every now and then, he wrote a number down. One single thought filled my mind: not to let my number be taken; not to show my left arm.

70 There were only Tibi and Yossi in front of me. They passed. I had time to notice that Mengele had not written their numbers down. Someone pushed me. It was my turn. I ran without looking back. My head was spinning: you're too thin, you're too weak, you're too thin, you're good for the furnace. . . . The race seemed **interminable**. I thought I had been running for years. . . . You're too thin, you're too weak. . . . At last I had arrived exhausted. When I regained my breath, I questioned Yossi and Tibi:

"Was I written down?"

"No," said Yossi. He added, smiling: "In any case, he couldn't have written you down, you were running too fast. . . ."

80 I began to laugh. I was glad. I would have liked to kiss him. At that moment, what did the others matter! I hadn't been written down. **C**

Those whose numbers had been noted stood apart, abandoned by the whole world. Some were weeping in silence.

The SS officers went away. The head of the block appeared, his face reflecting the general weariness.

"Everything went off all right. Don't worry. Nothing is going to happen to anyone. To anyone."

Again he tried to smile. A poor, **emaciated**, dried-up Jew questioned him avidly in a trembling voice:

90 "But . . . but, *Blockaelteste*,<sup>8</sup> they did write me down!"

The head of the block let his anger break out. What! Did someone refuse to believe him!

"What's the matter now? Am I telling lies then? I tell you once and for all, nothing's going to happen to you! To anyone! You're wallowing in your own despair, you fool!"

The bell rang, a signal that the selection had been completed throughout the camp.

With all my might I began to run to Block 36. I met my father on the way. He came up to me:

100 "Well? So you passed?"

"Yes. And you?"

"Me too."

How we breathed again, now! My father had brought me a present—half a ration of bread obtained in exchange for a piece of rubber, found at the warehouse, which would do to sole a shoe. **D**

The bell. Already we must separate, go to bed. Everything was regulated by the bell. It gave me orders, and I automatically obeyed them. I hated it. Whenever I dreamed of a better world, I could only imagine a universe with no bells.

### **interminable**

(ĭn-tûr'mə-nə-bəl) *adj.*  
having no limit or end

### **C CONNECT**

What experiences in your own life help you understand Wiesel's reaction after he gets through the selection process?

### **emaciated**

(ĭ-mā'shē-ā'tīd) *adj.*  
excessively thin as a result of starvation  
**emaciate** *v.*

### **D MEMOIR**

What do you learn in lines 103–105 about actions that prisoners could take to improve their situation?

8. *Blockaelteste* (blä'kĭl-tŭs'tə): a rank of Kapos; literally, "elders of the building."



### ◀ Analyze Visuals

In what ways does this image reflect Wiesel's experiences in the camp?

110 Several days had elapsed. We no longer thought about the selection. We went to work as usual, loading heavy stones into railway wagons. Rations had become more meager: this was the only change.

We had risen before dawn, as on every day. We had received the black coffee, the ration of bread. We were about to set out for the yard as usual. The head of the block arrived, running.

“Silence for a moment. I have a list of numbers here. I’m going to read them to you. Those whose numbers I call won’t be going to work this morning; they’ll stay behind in the camp.”

And, in a soft voice, he read out about ten numbers. We had understood.

120 These were numbers chosen at the selection. Dr. Mengele had not forgotten.

The head of the block went toward his room. Ten prisoners surrounded him, hanging onto his clothes:

“Save us! You promised . . . ! We want to go to the yard. We’re strong enough to work. We’re good workers. We can . . . we will . . . .”

He tried to calm them to reassure them about their fate, to explain to them that the fact that they were staying behind in the camp did not mean much, had no tragic significance.

“After all, I stay here myself every day,” he added.

130 It was a somewhat feeble argument. He realized it, and without another word went and shut himself up in his room.

The bell had just rung.

“Form up!”

It scarcely mattered now that the work was hard. The essential thing was to be as far away as possible from the block, from the crucible of death, from the center of hell.

I saw my father running toward me. I became frightened all of a sudden.

“What’s the matter?”

COMMON CORE RI.4

### Language Coach

**Etymology** The words *tragic* and *tragedy* come from a Greek word referring to serious plays about the problems of a central character. Over time, *tragedy* came to refer to sad events in real life as well as in drama.

Reread lines 125–127.

What does *tragic* mean?

Out of breath, he could hardly open his mouth.

“Me, too . . . me, too . . . ! They told me to stay behind in the camp.”

140 They had written down his number without his being aware of it.

“What will happen?” I asked in anguish.

But it was he who tried to reassure me.

“It isn’t certain yet. There’s still a chance of escape. They’re going to do another selection today . . . a decisive selection.”

I was silent.

He felt that his time was short. He spoke quickly. He would have liked to say so many things. His speech grew confused; his voice choked. He knew that I would have to go in a few moments. He would have to stay behind alone, so very alone.

150 “Look, take this knife,” he said to me. “I don’t need it any longer. It might be useful to you. And take this spoon as well. Don’t sell them. Quickly! Go on. Take what I’m giving you!”

The inheritance. **E**

“Don’t talk like that, Father.” (I felt that I would break into sobs.) “I don’t want you to say that. Keep the spoon and knife. You need them as much as I do. We shall see each other again this evening, after work.” **F**

He looked at me with his tired eyes, veiled with despair. He went on:

“I’m asking this of you. . . . Take them. Do as I ask, my son. We have no time. . . . Do as your father asks.”

160 Our Kapo yelled that we should start.

The unit set out toward the camp gate. Left, right! I bit my lips. My father had stayed by the block, leaning against the wall. Then he began to run, to catch up with us. Perhaps he had forgotten something he wanted to say to me. . . . But we were marching too quickly . . . Left, right!

We were already at the gate. They counted us, to the **din** of military music. We were outside.

The whole day, I wandered about as if sleepwalking. Now and then Tibi and Yossi would throw me a brotherly word. The Kapo, too, tried to reassure me.


170 He had given me easier work today. I felt sick at heart. How well they were treating me! Like an orphan! I thought: even now, my father is still helping me.

I did not know myself what I wanted—for the day to pass quickly or not. I was afraid of finding myself alone that night. How good it would be to die here!

At last we began the return journey. How I longed for orders to run!

The military march. The gate. The camp.

I ran to Block 36.

Were there still miracles on this earth? He was alive. He had escaped the second selection. He had been able to prove that he was still useful. . . . I gave him back his knife and spoon. 

**COMMON CORE RI 4**

**E VOICE**

Writers use language in unique ways, so much so that a reader can often “hear” personality in the words. This unique use of language is called **voice**. Sentence structure, diction, (specific word choices) and tone all contribute to the writer’s voice. Reread lines 138–153. How does the voice in this passage affect you as a reader?

**F CONNECT**

Think about a time when you received some painful news. Why might Wiesel have been reluctant to accept the spoon and knife?

**din** (dĭn) *n.* a deafening noise



**SPEECH** The following is an excerpt from the speech that Elie Wiesel gave in 1986 at the ceremony in Oslo, Norway, where he was awarded the Nobel Peace Prize.

## Nobel Prize Acceptance Speech

ELIE WIESEL



It is with a profound sense of humility that I accept the honor you have chosen to bestow upon me. I know: your choice transcends me. This both frightens and pleases me.

It frightens me because I wonder: do I have the right to represent the multitudes who have perished? Do I have the right to accept this great honor on their behalf? I do not. That would be presumptuous. No one may speak for the dead, no one may interpret their mutilated dreams and visions.

It pleases me because I may say that this honor belongs to all the survivors and their children, and through us, to the Jewish people with whose destiny I have always identified.

I remember: it happened yesterday or eternities ago. A young Jewish boy discovered the kingdom of night. I remember his bewilderment, I remember his anguish. It all happened so fast. The ghetto. The deportation. The sealed cattle car. The fiery altar upon which the history of our people and the future of mankind were meant to be sacrificed.

I remember: he asked his father: "Can this be true? This is the 20th century, not the Middle Ages. Who would allow such crimes to be committed? How could the world remain silent?"

And now the boy is turning to me: "Tell me," he asks. "What have you done with my future? What have you done with your life?"

And I tell him that I have tried. That I have tried to keep memory alive, that I have tried to fight those who would forget. Because if we forget, we are guilty, we are accomplices.

And then I explained to him how naive we were, that the world did know and remained silent. And that is why I swore never to be silent whenever and wherever human beings endure suffering and humiliation. We must always take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented.

## Comprehension

1. **Recall** What is the purpose of the camp's selection process?
2. **Recall** How do the prisoners try to avoid being chosen?
3. **Recall** Why does Wiesel's father give him his knife and spoon?
4. **Summarize** What happens after Wiesel's father stays behind at the camp?

## Text Analysis

5. **Connect** How did the connections you made as you read deepen your understanding of Wiesel's experiences? Discuss specific examples in the selection.
6. **Analyze Memoir** Review the chart you created as you read. What insights did you gain about the hardships faced by the concentration camp prisoners? Support your response with examples from the text.
7. **Make Inferences** Reread lines 84–95. Why does the head of Wiesel's block insist so firmly that none of the prisoners is in danger? Cite evidence to support your answer.
8. **Draw Conclusions** Wiesel describes an encounter with veteran prisoners in lines 15–27. Based on this description, what would you conclude about the effects of living in a concentration camp over a long period of time?
9. **Interpret Title** Why do you think Wiesel chose to call his memoir *Night*?
10. **Examine Author's Purpose** What does the excerpt from Wiesel's Nobel Prize acceptance speech on page 948 suggest about his purpose for writing *Night*? Cite specific statements in your response.

## Text Criticism

11. **Different Perspectives** Elie Wiesel once said, "Just as despair can come to one only from other human beings, hope, too, can be given to one only by other human beings." Which details or incidents in the selection from *Night* give you reason to be hopeful about humanity?

### Can HUMANITY triumph over evil?

How do some people manage to keep their humanity in desperate circumstances?



**RI 1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.  
**RI 6** Determine an author's point of view or purpose in a text.

# Vocabulary in Context

## ▲ VOCABULARY PRACTICE

Decide whether the words in each pair are synonyms (words with similar meanings) or antonyms (words with opposite meanings).

1. stature/height
2. interminable/finite
3. emaciated/portly
4. din/commotion

## ACADEMIC VOCABULARY IN WRITING

- acknowledge
- community
- contemporary
- culture
- role

How do the prisoners create their own society within the concentration camp? Write a paragraph in which you describe the **community** portrayed in Wiesel’s memoir. Tell how the sense of community was threatened by the Nazis. Use at least one Academic Vocabulary word in your response.

## VOCABULARY STRATEGY: CONNOTATION AND DENOTATION

A word’s **denotation** is its basic dictionary meaning. Its **connotation** is the nuances of meaning that it may take on. Even if words are **synonyms**—have the same meaning—they can have different connotations. For example, *emaciated* and *skinny* both mean “very thin,” but the connotation of *emaciated* makes it a better choice to describe someone who is suffering from starvation or illness. When you choose words in writing, be sure to consider whether their connotations fit the context.

**PRACTICE** From the choice of words supplied in each sentence, choose the one that fits best. You can use a dictionary or thesaurus to help you.

1. I feel (anxious/fearful) about my upcoming math quiz.
2. She admired his easy and (confident/presumptuous) attitude.
3. You are young and (naive/foolish), but you have a good head on your shoulders.
4. The new employee will not last long if he continues to be (lazy/leisurely).
5. I appreciate your (meticulous/picky) review of my term paper.

### WORD LIST

din  
emaciated  
interminable  
stature

### COMMON CORE

**L5b** Analyze nuances in the meaning of words with similar denotations.

Interactive Vocabulary **THINK** central

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## Language

### ◆ GRAMMAR AND STYLE: Establish Tone

Review the **Grammar and Style** note on page 944. Tone, or the writer's attitude toward a subject, is established through the use of **imagery**, **word choice**, and **formal** or **informal language**. Wiesel's short, simple sentences and stark imagery help to convey the serious tone of his piece, allowing the tragic events to speak for themselves. In your own writing, make sure the language you choose matches the tone you wish to convey to your reader. Here is another example from the text:

*Those whose numbers had been noted stood apart, abandoned by the whole world. Some were weeping in silence.*

*The SS officers went away. The head of the block appeared, his face reflecting the general weariness. (lines 82–85)*

Notice how the revisions in blue give this first draft a more serious tone. Revise your responses to the prompt by making sure your word choice, sentence structure, and use of imagery match the desired tone.

#### STUDENT MODEL

Although the Kapos <sup>had some authority over</sup> could push around other prisoners, they were completely under the control of Dr. Mengele. He had the power <sup>of life and death</sup> to kill off <sup>any</sup> guy.

### READING-WRITING CONNECTION



Broaden your understanding of the selection from *Night* by responding to this prompt. Then use the **revising tip** to improve your writing.

#### WRITING PROMPT

##### Short Constructed Response: Journal Entry

Suppose that you were one of the soldiers who liberated Auschwitz from the Nazis. In **three to five paragraphs**, write a journal entry describing what you found in the camp.

#### REVISING TIP

Review your response. Did you use language that matches the tone you want to convey to your reader? If not, revise to give your response the correct tone.



L3 Apply knowledge of language to make effective choices for meaning or style.

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