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HOLOCAUST TESTIMONY ELEMENTS IN ELIE WIESEL'S NOVELS

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ЭЛЕМЕНТЫ СВИДЕТЕЛЬСТВА О ХОЛОКОСТЕ В РОМАНАХ ЭЛИ ВИЗЕЛЯ

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Abstract. The article considers Elie Wiesel and his autobiography as a major contribution to the Holocaust literature through his testimonies that found reflection in the author's novels. The trilogy *Night* and other works created by the author are about a world that seems unreal and insane that often indeed they are read like a nightmare. Wiesel is among the first to demonstrate the atrocities of the Nazi regime as a witness and the writer at the same time as his creative works based on his experience at the death camps. Therefore, the holistic depiction of the author's life will serve to shape the Holocaust universe.

Аннотация. В статье рассматривается Эли Визель и его автобиография как крупный вклад в литературу о Холокосте через его свидетельства, которые нашли отражение в романах автора. Трилогия *Ночь* и другие произведения, созданные автором, повествуют о мире настолько нереальном и безумном, что зачастую они действительно читаются как страшный сон. Визель одним из первых продемонстрировал злодеяние нацистского режима в качестве свидетеля и писателя, а его творческие работы, основанные на его опыте в лагерях смерти. Поэтому целостное изображение жизни автора будет служить формированию Вселенной Холокоста.

Keywords: Holocaust, Jewish nation, testimony, confession, memoirs, eyewitness.

Ключевые слова: Холокост, еврейский народ, свидетельство, признание, мемуары, очевидец.

Elie (Eliezer) Wiesel, a Romanian-born American Jewish writer, professor, political activist, Nobel Laureate, and Holocaust survivor was born in the village of Sighet, in Transylvania, on September 20, 1928. He was the author of works depicting the life of Jewish nation, written mostly in English and French, including the novel *Night*, a work based on his experiences as a prisoner in the Auschwitz and Buchenwald concentration camps, *Dawn* (1961) portraying the author's thoughts and judgements about survival and acts of revenge from the point of view of his protagonist Elisha, the novel *Day* (1962), which obviously established the powerful conclusion to Elie Wiesel's classic trilogy, that includes his memoir *Night* and novel *Dawn*, and a lot of other prodigious works that illustrate episodes of the life of the author so that serves as the Holocaust testimonies.

Along with writing, Wiesel was a professor of the humanities at Boston University, which created the Elie Wiesel Center for Jewish Studies in his honor. He was involved with Jewish causes and helped establish the United States Holocaust Memorial Museum in Washington, D.C. In his



political activities, he also campaigned for victims of oppression in different parts of the world. He was described as “the most important Jew in America” by the *Los Angeles Times*.

Wiesel was awarded the Nobel prize for Peace in 1986, at which time the Norwegian Nobel Committee called him a “messenger to mankind”, stating that through his struggle to come to terms with “his personal experience of total humiliation and of the utter contempt for humanity shown in Hitler’s death camps”, as well as his “practical work in the cause of peace” (Nobelprize.org/; “Press Release-Peace 1986.”), Wiesel had delivered a message “of peace, atonement and human dignity” to humanity. He was a founding board member of the New York Human Rights Foundation and remained active throughout his life.

His way towards the hell circles began on May 16, 1944, with the deportation of the Jews of Sighet to the Nazi death camp Auschwitz in Poland began. Wiesel, his father, mother, and three sisters were sent there. His mother and younger sister were immediately killed. Wiesel and his father remained together in Auschwitz in its slave-labor section, Buna, throughout their incarceration. In Auschwitz, Elie Wiesel not only lost his youth but came out doubting both God and life. Concerning the loss of his youth, he has said: “*When I was 18 ... I was not 18. I was an old man. What I knew then, the teachers of my teachers [of the Talmud and other religious works] never knew. What I lived in an hour people don’t live in a generation.*” [1, p. 36]. As for his relationship with God, he has observed that “Usually, we [Jews] say, ‘God is right,’ or ‘God is just’ – even during the Crusades we said that. But how can you say that now, with one million children dead [as a result of the Holocaust]?” [1, p. 68]. Elsewhere, and mirroring his assertion in *Night*, he has stated that “*I [never] denied God’s existence, but I doubted His absolute justice*” [2, p. 20].

Furthermore, *Night* portrays Wiesel and his father were ordered into a long barracks with blue-tinted skylights in the roof. There they were ordered to strip, keeping only shoes and belts in their hands. The ward guards watching over them yelled out orders while randomly striking anyone they could reach. Naked and shivering, Wiesel and his father, with the other captives, were ordered to a barber, where the hair was shaved from their heads and bodies. A German soldier at Auschwitz selects which prisoners would live and which would be sent to the gas chamber. The men in line are wearing yellow stars, designating them as Jewish. The young and old were often selected to be killed. When Elie Wiesel and his father first arrived at Auschwitz, another prisoner told them to lie about their ages so they could avoid being automatically marked for death. Next, they were forced out of the barracks and into the icy air, where they were ordered to run to a new barracks. There they were soaked with gasoline, as a kind of disinfectant, and then ordered into a shower. After this, still wet from the shower, they were forced back outside, where they ran to another barrack. Inside, a series of long tables had been set up with mounds of prison clothes on them. Pants, shirts, and socks were thrown to the prisoners as they ran past. Later, an SS officer confronted the newly arrived prisoners and shout out loud: “*Remember this. Remember it forever. Engrave it into your minds. You are at Auschwitz. In addition, Auschwitz is not a convalescent home. It is a concentration camp. Here, you have got to work. If not, you will go straight to the furnace. To the crematory. Work or the crematory – the choice is in your hands*” [2, p. 36]. In Buchenwald, Wiesel’s father collapsed. Wiesel brought his father the coffee and soup he was given for himself. Suffering from dysentery, Shlomo Wiesel began to fail. Wiesel pleaded with a doctor to see his father but was refused. For several days, Wiesel watched his father die.

“*The night was gone,*” Wiesel wrote more than a decade later. “*The morning star was shining in the sky. I too had become a completely different person. The student of the Talmud, the child that I was, had been consumed in the flames. There remained only a shape that looked like me*” [3, p. 20].

In *Night*, the author recalled how fear and indecision warred with his love for his father. He left the cell block for roll call, then returned and lay back down on the top bunk, pretending to be sick himself so that he would not have to leave his father. His father died approximately two months before the arrival of American armed forces and the liberation of the camp. An American tank had arrived outside the Buchenwald gates. Wiesel wrote: “*I will never forget the American soldiers and the horror that could be read in their faces. I will especially remember one black sergeant, a muscled giant, who wept tears of impotent rage and shame, shame for the human species, when he saw us... We tried to lift him onto our shoulders to show our gratitude, but we didn't have the strength. We were too weak even to applaud him*” [4, p. 97].

After the liberation, unable to secure permission to settle in Palestine and not wishing to go back to Sighet. Wiesel was placed in an orphanage in France. In 1948, Wiesel began living in Paris and registered at the Sorbonne where he studied literature, philosophy, and psychology. To earn money, he taught Hebrew. At this time, too, he began a career in journalism, writing for the French-Jewish paper, *L'Arche*, and for *Yediot Ahronot*, the newspaper of the Irgun, a Jewish group in Palestine dedicated to the creation of a Zionist state there.

In 1954, Wiesel returned to France and received a choice assignment: he was to interview the French prime minister, Pierre Mendès-France. However, he decided to make contact with the prime minister by first interviewing one of Mendès-France's mentors, French novelist François Mauriac. Instead of the main assignment, they had a conversation about something more valuable that made a huge influence on Wiesel. Elie Wiesel then explained that he had been determined to keep silent for ten years, to be certain that when he spoke, his words would do justice to the memories. Mauriac told him, “*I think that you are wrong. You are wrong not to speak ... Listen to the old man that I am: one must speak out*” [5, p. 9].

Wiesel's vow of silence had, technically, already been broken. He had written the manuscript of his experiences in Yiddish while traveling to South America, and shortly before he met with Mauriac, Wiesel had learned that the manuscript was going to be published in Argentina. It was published in 1956 under the title *Un di velt hot geshvign (And the World Remained Silent)* and contained more than 800 pages. He cut the book down to a little more than one hundred pages and rewrote it in French. Mauriac was the first person to read *La Nuit (Night)* in French, and it was Mauriac who wrote a preface for the manuscript and submitted it to his publisher. The book was published in 1958. The English version appeared after two years. The memories Wiesel shared in *Night* would haunt readers for generations to come. As Wiesel explained in *From the Kingdom of Memory*, it was not merely his duty to keep his memories alive, but he is right to claim those memories as true and real: “*For memory is a blessing: it creates bonds rather than destroys them. Bonds between present and past, between individuals and groups. It is because I remember our common beginning that I move closer to my fellow human beings. It is because I refuse to forget that their future is as important as my own.*” [6, p. 10].

Night enables readers to sink to that very period of horror and humiliation where Jewish people have been under a complete catastrophe of extermination. Though being a semi-fictional work, it is a testimony of a witness who being in a whirlwind of tortures has had the nerve to present in a bare form the reality of that time without being decorated or embellished. *Night* is such a shred of burning evidence, that H. Bloom, an American critic, cannot but say that it is “a book of revolt, the voice of rebellion the author could not express at the time of his imprisonment, not a revolt against God but against the human brutality to which he had once been forced to submit” [7]. The embodiment of dehumanization and litany of torments reflected in the novel is impossible to locate into a sane mind.

The second novel of the trilogy the *Dawn* (1961) is one of Wiesel's earlier works, which focuses on Jews' life after the Holocaust. It deals with a death-camp survivor's desire to join the underground Jewish movement just before the creation of the State of Israel in 1948. Set in Palestine during the struggle for the foundation of Israel, it uses fiction as a way of dealing with issues beyond Wiesel's own experience. Nevertheless, the Holocaust constitutes the essential background of Wiesel's novels. The Holocaust is never absent from Wiesel's work, even if it is rarely directly described. Colin Davis, a professor of history at the University of Alabama in Birmingham, marked an important link between the author and the narrator, Elisha. The latter — protagonist of *Dawn* — is a Holocaust survivor like Wiesel, studied in Paris as Wiesel, and has a name with strong connections to Wiesel's first name [8]. So, the novel retells the author's life episode.

Dawn takes place within the period of just one night. This is the story of Elisha's coming to execute a man. Soon after arriving in Palestine, Elisha undergoes intensive terrorist training for six weeks. He is also programmed into the Movement's ideology, which is to get rid of the English by any possible means. Elisha goes on a few missions, but it is always in a group. He may have killed someone, but it is not clear because he has never had to face a person and kill point-blank. That is about to change. Soon he has been chosen for an important task to kill English captain John Dawson at dawn. The novel covers his internal struggle leading up to the execution, looking back at his life and those that have affected it.

Wiesel made this book have a serious meaning throughout with strong character development and themes. The main hero, Elisha, has a dynamic character as through the novel he has altered from an innocent survivor to a murderer the sole survivor of the *Holocaust* demonstrates the total change at any level. He refuses to go back home, as he "*didn't want to relive [his] childhood, to see [their family] house in foreign hands. [He] knew that [his] parents were dead and native town was occupied by the Russians. What was the use of going back?*" [9, p. 36]. He lost hope to bright up the future and his soul became empty that was rather dangerous as emptiness might easily be replaced with evil ideas like revenge and vengeance. Elisha's innocence had now been left behind as his character developed after joining the Movement, the terroristic group with the initiation of Gad, a man who recruited Elisha to the Zionist movement. Additionally, he is burning with the desire of retribution for his Holocaust experience. Though being chosen as an executioner of English captain Dawson, Elisha has tried to compel himself to hate the captain in order to simplify the killing process. He thought he had only accepted to be a fighter for freedom but what he really accepted was murdering someone he did not even hate. Elisha went from being the one murdered person to the murderer of all because of Gad. Elisha's whole life had changed and became upside down when he accepted to accomplish this duty. The victim and the executioner have a binary relationship which shifts Elisha from the former to the latter. Ghosts which come to Elisha at the execution night, among them Elisha's father, mother, rabbi he knows from his childhood years, soldiers, prisoners of Buchenwald and Auschwitz, and "*a boy who looked strangely like myself as I had been before the concentration camps, before the war, before everything*" [9, p. 44]. This boy is also among those who are killed, it means innocence, immaturity died inside Elisha, plus he was no longer that boy after survival from the concentration camp where Jewish people along with their hope to bright future were burned in the crematoria. The narrator approaches the ghost of his father and requests him not to judge, but "*judge God. He created the universe and made justice stem from injustices. He brought it about that a people should attain happiness through tears, that the freedom of a nation, like that of a man, should be a monument built upon a pile, a foundation of dead bodies...*" [9, p. 57]. then he went to the ghost of his mother and he starts to cry. Elisha explains to her that she did not give birth to a murderer but to a soldier, "*to a fighter for freedom, to an idealist*

who had sacrificed his peace of mind—a possession more precious than life itself — to his people, to his people’s right to the light of day, to joy, to the laughter of children” [9, p. 57]. With these words Elisha tranquil not his mother but his conscience and soul concerning the upcoming assassination.

Elie Wiesel created the protagonist, Elisha, and he represents the author’s alter ego, who himself did not become a terrorist after being released from a death camp, like Elisha, a young survivor of his age, turned to. Wiesel in the preface of the *Dawn* claims that the novel was written for the purpose of looking at [him]self in a new way and “in order to explore distant memories and buried doubts” [9, p. 1].

Elie Wiesel’s recollection of history in *Dawn* was done in the hope to change and frighten the world. The title *Dawn* is symbolic as the first novel of the trilogy, nevertheless, unlike *Night* nocturnal time create rather a positive atmosphere since it is the period to make dialogue with our conscience and for meditation. Dawn is a symbol that represents death. It is generally the time that the Jews and hostages get executed, so throughout the book, the repetition of Elisha mentioning dawn refers to the death of Jews and hostages. In addition, Elisha takes Dawson's life at dawn, as night recedes and transforms into day; this fact is important because of the emphasis that Wiesel places on day and night.

Elie testifies that “In *Night* it is the ‘I’ who speaks, in the other two, it is the ‘I’ who listens and questions” [10, p. 67]. The setting for *Day* (The Accident) is very different, but this novel also probes Holocaust survival and finds its meaning unsettled and unsettling.

Both *Night* and *Dawn* reveal that the swords of politics and history cut many ways. Once one has experienced a kind of destruction similar to the Holocaust, he asks whether life is worth living at all, and the novel *Day* deals with this question. The main hero is Eliezer like in the first novel *Night*, who is a young journalist who is spiritually numb, whose own experiences during the Holocaust have left him, like many others, with a strong sense of despair and self-loathing such that he finds it impossible to find any satisfaction in life. Despite the efforts of his girlfriend and others, he finds himself withdrawing from life.

The title of the novel refers to the accident that occurs in New York City and sets off a series of memories that take the reader through the protagonist’s psychological and emotional struggles as he grapples with his urge to end his life while simultaneously recovering from a near-death experience. For years he has suffered from what is called “survivor guilt”, just as, when a young boy, he felt guilty for being happier than a less fortunate orphan boy. He thinks of himself as being dead with them and the other six million people destroyed by the Holocaust.

Those who have survived the Holocaust are no longer normal human beings; a spring has snapped inside them from the shock, and the results must appear sooner or later. We think that survivors of that tragedy more or less can be put into parallel with Lost Generation in American literature. Representatives of the Lost Generation could also come back alive from the first World War, but unfortunately, they lost hope to the best future, lost faith to God and all divinity, they were unable to adjust to a normal lifestyle that caused them to continue their war career or lead committing even suicide, so did the Holocaust survivors. Despite the author demonstrates the fate of survivors only in the example of Eliezer, we could have an obvious picture of what those people feel, think about life at all. Moreover, how they become depressed, desperate, and hopeless towards their future, and they live waiting for their biological death since their souls are already dead with their family, friends, and those who have fulfilled their life with meaning and sense.

After the Holocaust, as Wiesel tells us, many of the Jewish children in Poland were unable to embrace life. “They had known how to fight hunger, conquer fear, and outmaneuver the myriad perils that had plagued them during the reign of Night. But once the world had more or less returned to ‘normal’, they gave up”. The painful awareness of the extent to which the horrors of the Holocaust had exhausted them, coupled with the feeling that they had been both beaten and

stigmatized, left them feeling so completely alone that they no longer had a reason to live. Such appears to be the fate of the protagonist in the novel as well.

Elie Wiesel's all three novels in the trilogy narrate on "the odysseys" of souls [11] fragmented by the Holocaust, in quest of tranquility, an attempt to move away from the night, reaching the shores of day. Wiesel acknowledges in his interview that *Night*, is his first narrative, was an autobiographical story, a kind of testimony of one witness speaking of his own life, his death. All kinds of options were available: suicide, madness, killing, political action, hate, friendship. "I note all of these options: faith, rejection of faith, blasphemy, atheism, denial, rejection of man, despair and in each book, I explore one aspect. In *Dawn* I explore the political action; in *Day* (*The Accident*), suicide; All the stories are one story except that I build them in concentric circles. The center is the same and is in *Night*."

Elie Wiesel wrote over 40 books, most of them non-fiction Holocaust literature, and novels. As an author, he has been awarded a number of literary prizes and is considered among the "most important in describing the Holocaust from a highly personal level" [12]. As a result, some historians credited Wiesel with giving the term Holocaust in present meaning, although he did not feel that the word adequately described that historical event. In addition, he co-founded the magazine *Moment* with writer Leonard Fein in 1975.

In 1979 book and play *The Trial of God* are said to have been based on his real-life Auschwitz experience of witnessing three Jews who, close to death, conduct a trial against God, under the accusation that He has been oppressive of the Jewish people. Regarding his personal beliefs, Wiesel calls himself an agnostic [4]. Wiesel published two volumes of memoirs. The first, *All Rivers Run to the Sea*, was published in 1994 and covered his life up to the year 1969. The second, titled *And the Sea is Never Full* and published in 1999, covered the years from 1969 to 1999.

Not an immediate popular success, nevertheless, in the course of a few years, *Night* became viewed as the main account of the Holocaust and Wiesel became, in his person, the foremost voice of the experience of the Holocaust. Elie Wiesel is a witness, a teller of tales, and a writer, in that order. Each of these roles is determined by the Holocaust. As a survivor, Wiesel has no choice but to tell all who will listen to what the silenced victims would tell if they could speak. He is a self-appointed witness on their behalf. But Wiesel is more than a bearer of testimony. He is an artist — a storyteller, a writer. When asked what it means to be a writer today, Wiesel has consistently said that it means to correct injustices, to alleviate suffering, to create hope. Precisely for this reason, the witness / storyteller / writer's work is disheartening. It so rarely accomplishes what it must accomplish.

Though he has been the recipient of numerous awards, has chaired many committees studying aspects of the Holocaust, and has been a notable voice in defense of many groups of oppressed people. Wiesel's writing has been described as "a courageous, sustained protest against indifference" [1].

Alan Dershowitz, an author and professor of law at Harvard Law School, was among those who, in 1986, were asked to propose nominees to the Nobel Prize Committee. His letter, urging the Committee to consider Wiesel, included the following:

"There are many excellent reasons for recognizing Professor Wiesel. But none is more important than his role in teaching survivors and their children how to respond in constructive peace and justice to a worldwide conspiracy of genocide, the components of which included mass killing, mass silence and mass indifference. Professor Wiesel has devoted his life to teaching the survivors of a conspiracy which excluded so few Elie Wiesel to re-enter and adjust in peace to an alien world that deserved little forgiveness. Wiesel's works merit the highest degree of recognition, especially from representatives of the world that stood silently by" [8]. We totally agreed with Professor Dershowitz about the contribution of Wiesel to the development of the Holocaust theme

in world literature. Because no one but Wiesel has served as the voice and conscience of the Jewish people for nearly a half-century with his creative works on the destiny and morbid fate of his nation.

Samuel Totten, the professor of curriculum and instruction in the College of Education and Health Professions at the University of Arkansas, claims that Elie Wiesel is “a man of remarkable eloquence and a prolific writer who is driven to tell the story of the Holocaust”, and Wiesel has been referred to over the years as “a messenger to all humanity,” “the conscience of a people’s anguish and a people’s hope”, and “chronicler of the Holocaust.” Ultimately, Wiesel is a witness and a teacher. In regard to his role — and that of other survivors – as a writer and a witness, he has said: “If the role of the writer may once have been to entertain, that of the witness is to disturb, alert, to awaken, to warn against indifference to injustice – any injustice – and above all against complacency about any need and any people” [13, p. 35]. As for his role as a teacher, he has said of himself and other survivors who tell their stories and write about the Holocaust, “[T]he survivors chose to teach; and what is their writing, their testimony, if not teaching?” [9, p. 266].

Finally, all the above-given remarks highlight the significance of Elie Wiesel as an author who is professional at transferring Jewish testimony under the terror of the Nazi regime. In addition, we found out that his dynamic life experience is not only impetus but also source for creative works by him.

Hence, Wiesel’s mission remains the same: to speak for those who have no voice, and to serve as a witness for what came before. Through his writing and his speaking, he gives voice to so many who have been forgotten or overlooked. He speaks for them, all the while knowing that his task is often futile.

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