

The Watch

Elie Wiesel

"The Watch" was written by Elie Wiesel in 1964. The story is based on his personal experiences before and after the Holocaust, focusing on the protagonist's feelings of loss and trauma and how he tries to deal with them through forgiveness and remembering.

Translated from the French by Elie Wiesel

For my bar mitzvah, I remember, I had received a magnificent gold watch. It was the customary gift for the occasion, and was meant to remind each boy that henceforth he would be held responsible for his acts before the Torah and its timeless laws.

But I could not keep my gift. I had to part with it the very day my native town became the pride of the Hungarian nation by chasing from its confines every single one of its Jews. The glorious masters of our municipality were jubilant: they were rid of us, there would be no more kaftans on the streets. The local newspaper was brief and to the point: from now on, it would be possible to state one's place of residence without feeling shame.

The time was late April, 1944.

In the early morning hours of that particular day, after a sleepless night, the ghetto was changed into a cemetery and its residents into gravediggers. We were digging feverishly in the courtyard, the garden, the cellar, consigning to the earth, temporarily we thought, whatever remained of the belongings accumulated by several generations, the sorrow and reward of long years of toil.

My father took charge of the jewelry and valuable papers. His head bowed, he was silently digging near the barn. Not far away, my mother, crouched on the damp ground, was burying the silver candelabra she used only on Shabbat eve; she was moaning softly, and I avoided her eyes. My sisters burrowed near the cellar. The youngest, Tziporah, had chosen the garden, like myself. Solemnly shoveling, she declined my help. What did she have to hide? Her toys? Her school notebooks? As for me, my only possession was

The Watch

my watch. It meant a lot to me. And so I decided to bury it in a dark, deep hole, three paces away from the fence, under a poplar tree whose thick, strong foliage seemed to provide a reasonably secure shelter.

All of us expected to recover our treasures. On our return, the earth would give them back to us. Until then, until the end of the storm, they would be safe.

Yes, we were naive. We could not foresee that the very same evening, before the last train had time to leave the station, an excited mob of well-informed friendly neighbors would be rushing through the ghetto's wide-open houses and courtyards, leaving not a stone or beam unturned, throwing themselves upon the loot.

Twenty years later, standing in our garden, in the middle of the night, I remember the first gift, also the last, I ever received from my parents. I am seized by an irrational, irresistible desire to see it, to see if it is still there in the same spot, and if defying all laws of probability, it has survived—like me—by accident, not knowing how or why. My curiosity becomes obsession. I think neither of my father's money nor of my mother's candlesticks. All that matters in this town is my gold watch and the sound of its ticking.

Despite the darkness, I easily find my way in the garden. Once more I am the bar mitzvah child; here is the barn, the fence, the tree. Nothing has changed. To my left, the path leading to the Slotvino Rebbe's house. The Rebbe, though, had changed: the burning bush burned itself out and there is nothing left, not even smoke. What could he possibly have hidden the day we went away? His phylacteries? His prayer shawl? The holy scrolls inherited from his famous ancestor Rebbe Meir of Premishlan? No, probably not even that kind of treasure. He had taken everything along, convinced that he was thus protecting not only himself but his disciples as well. He was proved wrong, the wonder rabbi.

But I mustn't think of him, not now. The watch, I must think of the watch. Maybe it was spared. Let's see, three steps to the

right. Stop. Two forward. I recognize the place. Instinctively, I get ready to re-enact the scene my memory recalls. I fall on my knees. What can I use to dig? There is a shovel in the barn; its door is never locked. But by groping around in the dark I risk stumbling and waking the people sleeping in the house. They would take me for a marauder, a thief, and hand me over to the police. They might even kill me. Never mind, I'll have to manage without a shovel. Or any other tool. I'll use my hands, my nails. But it is difficult; the soil is hard, frozen, it resists as if determined to keep its secret. Too bad, I'll punish it by being the stronger.

Feverishly, furiously, my hands claw the earth, impervious to cold, fatigue and pain. One scratch, then another. No matter. Continue. My nails inch ahead, my fingers dig in, I bear down, my every fiber participates in the task. Little by little the hole deepens. I must hurry. My forehead touches the ground. Almost. I break out in a cold sweat, I am drenched, delirious. Faster, faster. I shall rip the earth from end to end, but I must know. Nothing can stop or frighten me. I'll go to the bottom of my fear, to the bottom of night, but I will know.

What time is it? How long have I been here? Five minutes, five hours? Twenty years. This night was defying time. I was laboring to exhume not an object but time itself, the soul and memory of that time. Nothing could be more urgent, more vital.

Suddenly a shiver goes through me. A sharp sensation, like a bite. My fingers touch something hard, metallic, rectangular. So I have not been digging in vain. The garden is spinning around me, over me. I stand up to catch my breath. A moment later, I'm on my knees again. Cautiously, gently I take the box from its tomb. Here it is, in the palm of my hand: the last relic, the only remaining symbol of everything I had loved, of everything I had been. A voice inside me warns: Don't open it, it contains nothing but emptiness, throw it away and run. I cannot heed the warning; it is too late to turn back. I need to know, either way. A slight pressure of my thumb and the box opens. I stifle the cry rising in my throat: the watch is there. Quick, a match. And another. Fleet-

ingly, I catch a glimpse of it. The pain is blinding: could this thing, this object, be my gift, my pride? My past? Covered with dirt and rust, crawling with worms, it is unrecognizable, revolting. Unable to move, wondering what to do, I remain staring at it with the disgust one feels for love betrayed or a body debased. I am angry with myself for having yielded to curiosity. But disappointment gives way to profound pity: the watch too lived through war and holocaust, the kind reserved for watches perhaps. In its way, it too is a survivor, a ghost infested with humiliating sores and obsolete memories. Suddenly I feel the urge to carry it to my lips, dirty as it is, to kiss and console it with my tears, as one might console a living being, a sick friend returning from far away and requiring much kindness and rest, especially rest.

I touch it, I caress it. What I feel, besides compassion, is a strange kind of gratitude. You see, the men I had believed to be immortal had vanished into fiery clouds. My teachers, my friends, my guides had all deserted me. While this thing, this nameless, lifeless thing had survived for the sole purpose of welcoming me on my return and providing an epilogue to my childhood. And there awakens in me a desire to confide in it, to tell it my adventures, and in exchange, listen to its own. What had happened in my absence: who had first taken possession of my house, my bed? Or rather, no; our confidences could wait for another time, another place: Paris, New York, Jerusalem. But first I would entrust it to the best jeweler in the world, so that the watch might recover its luster, its memory of the past.

It is growing late. The horizon is turning a deep red. I must go. The tenants will soon be waking, they will come down to the well for water. No time to lose. I stuff the watch into my pocket and cross the garden. I enter the courtyard. From under the porch a dog barks. And stops at once: he knows I am not a thief, anything but a thief. I open the gate. Halfway down the street I am overcome by violent remorse: I have just committed my first theft.

I turn around, retrace my steps through courtyard and garden. I find myself kneeling, as at Yom Kippur services, beneath a poplar. Holding my breath, my eyes refusing to cry, I place the watch back into its box, close the cover, and my first gift to the earth more takes refuge deep inside the hole. Using both hands, I dig until I can no longer feel the earth beneath my fingers. I want to fill the earth to remove all traces. Breathless and with pounding heart, I reach the still deserted street. I stop and question the meaning of what I have just done. I do not know how to find it inexplicable.

In retrospect, I tell myself that probably I simply wanted to give my father a gift, to give him something that would be behind me, underneath the silent soil, a reflection of my presence. Or that somehow I wanted to transform my watch into an instrument of delayed vengeance: one day, a child would play in the garden, dig near the tree and stumble upon a metal box. He would thus learn that his parents were usurers, and that among the inhabitants of his town, once upon a time, there had been thieves and Jewish children, children robbed of their future.

The sun was rising and I was still walking through the empty streets and alleys. For a moment I thought I heard the chanting of schoolboys studying Talmud; I also thought I heard the recitations of Hasidim reciting morning prayers in thirty-three voices at once. Yet above all these incantations, I heard distinctly, as though coming from far away, the tick-tock of the watch that had just buried in accordance with Jewish custom. It was, after all, the very first gift that a Jewish child had once been given for his father's birthday; a very first celebration.

Since that day, the town of my childhood has ceased being just another town. It has become the face of a watch.

Answer the following questions in complete sentences in your notebook. Be prepared to discuss your answers.

1. What gift did Elie Wiesel have to part with shortly after receiving it? Why did he have to part with it?
2. Where did he bury his gift? Be specific and use textual evidence. You will not receive credit without it!
3. How did he refer to the war? What word did he call it and why?
4. What sort of feelings does the protagonist have towards the people of the town in the beginning of the story? Does this change by the end of the story?
5. When he retraces his steps and begins to dig, why does he do so furiously? Why does he seem to be running out of time? What is he afraid of?
6. What is his reaction when he finds the watch? What does the watch symbolize?
7. Why did the protagonist say he was "overcome by violent remorse" over his "first theft", even though he said he "not a thief, anything but a thief"?
8. Why does the protagonist re-bury the watch? What does he hope to accomplish by that?
9. Were you surprised by the protagonist's decision to rebury the watch? Why or why not?
10. Do you own anything valuable or sentimental as the watch? Describe it in detail. What does it symbolize to you?
11. What do you think the theme of this story is? Provide at least 2 quotes that help support the theme.