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The Diary of a Young Girl: Psychosexual Revelation of Anne Frank

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by

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Approval Letter

This thesis submitted to the Central Department of English, Tribhuvan University by Mr. Bhola Dhakal entitled “Psychosexual Revelation of Anne Frank: *The Diary of a Young Girl*” has been approved by the underdesigned members of research committee.

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Abstract

The present research makes a study of Anne Frank, the writer of the diary, exploring her psychosexual build up. This exploration is conducted particularly on the basis of Freudian psychoanalysis. The nearly fifteen years old Anne Frank's awareness of her sexuality makes her psychological growth normal. She is hopeful and optimistic towards her life, even though it is being shattered day by day. Her daily life has been disturbed by the daily news of mass murder of the Jews, yet her psychosexual growth towards a matured woman is not blocked. The Nazis are on the way to eliminate Jewish people from Europe, but they can not wipe out the happiness of Anne's appearance, ambition of being a writer, faith on goodness, capacity for self-awareness and the journey towards a matured woman, because they get the foundation from her own psychosexuality.

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I. Historical Background of *The Diary of a Young Girl*

The Diary of a Young Girl is Anne Frank's true-life-story that hovers around the atmosphere of the Second World War. This book reveals the psychosexual build up of the author herself. The diary got wide critical responses and enthusiastic public praise in Netherlands, America and in many European countries right from its first publication in 1947. A written account of psychic manifestation of a teenage girl, *The Diary of a Young Girl* comes into its original form through the Holocaust background.

The Diary of a Young Girl was written in the context of the Second World War when Nazis were in the process of occupying the Dutch land and colonizing its people. The Franks family was originally from Germany. The economic disaster, combined with the lingering effects of the harsh demands made on Germany after its defeat in World War I, led to the installation of Adolf Hitler as a leader of the government. Through policies that stressed rearmament, nationalism and racism, Hitler sought to restore his country to a position of preeminence in Europe. A primary target for Hitler's condemnation was Jews; by aggravating long held anti-Semitic prejudice, Hitler sought to purge Germany of what he considered an exploitive group. In 1933, following Hitler's decree that Jews and non-Jewish children could not attend the same schools, the Franks left their homeland and in 1934 settled in Amsterdam. Here Anne's father, Otto Frank, directed a food import business. The family lived in relative peace until 1940, when Germany occupied the Netherlands and imposed stringent anti-Semitic laws. These new measures prohibited Jews from riding streetcars, forced Jews to attend separate schools, imposed boycotts of Jewish-owned business, and required Jews to wear yellow stars to identify themselves as Jewish. Within two years after these anti-Semitic laws were imposed, many Jews in the Netherlands were harassed, arrested and sent to concentration camps where they were

herded together and killed. Observing the pathetic condition of Jews during the Second World War, Julie Salamon writes:

But the war breaks out and she and her family who are assimilated Jews, have “J’S” marked on their identity cards. Anne can’t go to movies anymore and is forced to wear a yellow Star of David. With the Nazi takeover, her pleasant world turns hostile: Jews store windows are smashed; Jews are beaten on the street. Jews routinely disappear and don’t return. That’s when the Frank family goes into hiding. (11)

In such a situation of the country, Frank family was compelled to search a secret place for hiding. In 1942, the Frank family together with some other Jews moved into a secret hiding place in Amsterdam. They hoped that the war would end soon, but it did not. They spent over two years in their hiding place, never able to go out into the sunshine. During the day they had to be very quite because the business continued downstairs, and not all the workers knew that the Frank family was in hiding in the upper building.

In the spring of 1944, Anne heard a radio broadcast by Gerrit Bolkestein – a member of the Dutch government in exile – who said that when the war ended, he would create a public record of the Dutch people’s oppression under German occupation. He mentioned the publication of letters and diaries, and Anne decided to submit her writing, removing section and rewriting others, with the view to publication. She writes:

My greatest wish is to become a journalist someday and later on a famous writer.... In any case, I want to publish a book entitled The Secret Annex after the war. Whether I shall succeed or not, I cannot say, but my diary will be a great help. (370)

Her dream to be a well-known writer was fulfilled after her death by her father's initiation to publish her diary.

When the Frank family was arrested from the warehouse hiding, they were deported to different concentration camps where they had to face their ultimate lot of death. Anne's father, Otto Frank, the only survivor of the group, returned to Amsterdam after the war ended, to find that her diary had been saved. Knowing his daughter's aim to be a well-known writer through this unique record, he took action to have it publish. It was published under the English name *The Diary of a Young Girl* in 1947, followed by a second edition in 1950.

The first American edition was published in 1952 under the title *Anne Frank: The Diary of a Young Girl*. Anne's diary chronicles the events of her life from 12th June 1942 until its final entry of 1st August 1944. It was eventually translated from its original Dutch into many languages and became one of the worlds most widely read books. There have also been several films, television programme and theatrical productions and even an opera, based on the diary. Over the years the popularity of the diary grew and in many schools, particularly in the United States, it is included as part of the curriculum.

In the very short span of her life, Anne has become famous for her writing, especially for *The Diary of a Young Girl* which reflects her psychological build up. Between the ages of thirteen and fifteen, she wrote number of fables, short stories, reminiscences, essays and an unfinished novel. If the Second World War had not swallowed her up, she would be a shining star in the literary field. Antony Kamm writes, "She has in the course of her unique exposition, as the poet and critic John Berryman pointed out, portrayed the conversion of a child into a person" (706). Anne's glorification continues at 263 Princengracht in Amsterdam, the site of the

secret annex where she and seven others hid. The Anne Frank center USA promises to educate the public, especially young people, about the causes, instruments and dangers of discrimination and violence through the story of Anne Frank. Published two years after Anne's death, the diary has since been translated into at least forty languages and adapted into the Pulitzer Prize-winning play *The Diary of Anne Frank*, which was made into a motion picture. Written by a young but matured writer because of the outward circumstances, *The Diary of a Young Girl* manifests the psychosexual mental projection of the author herself.

Autobiography of Anne Frank

Anne Frank was born on 12 June, 1929 in Germany as the second daughter of Otto Heinrich Frank and Edith Hollander. Anne's Father, Otto, had come from a wealthy background, but his family fortune was lost after World War I. Being a Jewish girl Anne was compelled to move to Holland after Hitler came to power in Germany. Despite the growing threat of the war, Anne lived a normal life, much like any Dutch girl, for some years. She attended a Montessori school and was an average student. In many respects, Anne remained absorbed in everyday life even after the Germans invaded Holland in 1940 and imposed harsh anti-Jewish measures. But Nazi horrors increased, and the family had to accept the hiding option to escape Nazi persecution. In June 1942, Anne celebrated her thirteenth birthday, receiving among her presents a small clothbound diary which she deemed "possibly the nicest of all" her gift. She started to fill up the diary with everyday details that ranges from the description of the threat of war to her personal relationships with other members of the hiding that strongly explores her own psychic structure.

On the morning of August 4, 1944, the Gestapo, Germany's brutal secret-police force finally arrested Anne and her family with the help of an unknown

informer. On October 28, selections began for women to be relocated to Bergen-Belson concentration camp. More than 8,000 women, including Anne and Margot Frank were deported but her mother Edith was left behind. Anne and Margot Frank were transported from Auschwitz at the end of October and taken to Bergen-Belsen, a concentration camp near Hanover. The typhus epidemic that broke out in the winter of 1944/45, as a result of horrendous hygiene conditions, killed thousands of prisoners, including Margot and, a few days later Anne. She must have died in late February or early March when she was only 15. The bodies of both girls were probably dumped in Bergen-Belsen's mass graves. The camp was liberated by British troops on 12 April, 1945. Their mother died of hunger and exhaustion in Auschwitz in January 1945.

Anne's diaries and other manuscripts were left on the floor of the Annex, when they were arrested by Nazis. One of the policemen ordered the family to hand over the briefcase to him that was on the floor with the hope that it was full of money and jewelry. But Anne's unfinished diary was in it. The manuscripts were preserved under lock and key and given to Otto Frank when he returned after the war; he was the only one of the eight inhabitants of the Secret Annex who survived. He found his daughter's diary and presented Anne's words to the world.

Literature Review

With no doubt, the diary of Anne Frank comes with the background of the Nazi holocaust. Her diary gives her own psychological construction that has been built within the whole period of World War II. With the publication of her diary, many critics came to analyze it in their own way. The following reviews of different critics' comments on Anne Frank's *The Diary of a Young Girl* will assist us to know more about what has been done on it up to now.

Delinda C. Hanley has the view that the particular story of Anne Frank echoes in the mind of the people belonging to all backgrounds. She praises Anne for her ability to present the pictures of Nazi atrocities by her words on the pages. She writes:

The story of Anne Frank's life and death resonates with people of all ages and backgrounds. Anne's diary provides a vehicle for people to learn from Europe's holocaust and examine prejudice, persecution, discrimination, hatred and violence. Anne's worlds survive death and inspire young people to express their idealism. Her faith that good will triumph over evil still gives us hope. (21)

These lines indicate the optimistic point of view that faiths on good can salvage us from pessimism. Anne's story, which inspires young people to express their idealism, has overdone the death.

Another critic Leigh Ann Jones opines that the diary must be put intact of the literary criticism since it kills the power and beauty of the work. Readers must have the experience of the power and beauty of *The Diary of a Young Girl*. Then only there will be the good readings of Anne Frank. He comments:

More than once, readers are told that Anne received the diary for her birthday, how it was left behind in the raid of the Secret Annex, and how Otto frank edited it and searched for a publisher. The same quotes are found in multiple chapters as well. "I want to go on living even after my death!" " I still believe, in spite of everything, that people are truly good at heart" and "If god lets me live, I shall achieve more than mother ever did" are powerful statements in the context of the diary. Unfortunately, their impact is diminished. Young adults should be

allowed to experience the power and beauty of *The Diary of a Young Girl* without enduring lessons in literary criticism. (146)

Those sayings of Anne bear certain power since they are spoken within the background of Nazi holocaust. They give us the sense of hope, confidence and willingness.

Similarly another critic Philip Roth opines that though Anne was killed under the Nazi cruelty, but the theatrical performance of her diary under the direction of Francis Goodrich and Albert Hacket resurrected her. She is still with us. He writes:

It is not Anne Frank's death, much less the circumstances of her starvation in Bergen-Belsen, which is responsible for the success of the diary. It much more the fact that as one has historically disappeared, has been violently obliterated, she can not hinder her own ongoing and idealized resurrection. Thus The New York Post could write after the premiere of the play *The Diary of Anne Frank*, by Francis Goodrich and Albert Hacket on 8 October 1995. The play brought about the reincarnation of Anne Frank, as though she had never been dead. (163)

Though she has physically disappeared from us in the certain time of history, but there have been several films, television and the theatrical productions and even an opera, based on the diary that contribute to her ideal resurrection.

The Diary of a Young Girl represents the life of all Jewish people during the time of Second World War. The tortures and pain that Jews suffered at the Nazi concentration camps are heart breaking. She remains a representative of all Jewish people who had to face Nazi extremism. Her diary is the best example of the record of brutal experiences of the holocaust, which are hardly expressible through words. In this respect, Antony Kamm writes:

That, through her diary, Anne Frank has become a symbol of the six million Jews murdered by the Nazis is due to a combination of circumstances. The novelist and critic Frederic Raphael has suggested that the appalling nature of the Holocaust is such that language is incapable of describing it. (706)

The diary is taken as the masterpiece of holocaust details. Many critics found it as the record of the sufferings of Jews people during the Second World War. But there are still some critics who deny the authenticity of the diary. Norman Ravvin writes:

It is the watery aspect of the diary that now interests many critics and readers, and has even driven the claims of a wide range of holocaust deniers that the diary is a hoax. Deborn Lipotadts short piece, "*Twisting the Truth: The Diary of Anne Frank,*" catalogues the twisted claimants who have dedicated themselves to such work. The list includes David Irving and Robert Faurrisson. The involvement of these men in the argument for the diary's fraudulence should give pause to readers who are willing to give their scholarly methods credit in other contexts. (142)

Ravvin negates the wide range of holocaust described in the diary. There is the emptiness of reality, according to him. The diary exists as the result of poor imagination of the author. Contradictions, absurdities, and fictitious events back up the diary so it is hoax.

People were severely punished in the concentration camps. Men were destined to be killed and women's heads were shaved and then raped before they were killed by Nazis. Despite such brutality, Anne lived comparatively an easier life than that of other Jewish women. Marianne Heinemann in *Gender and Destiny: Women Writers*

and the Holocaust, writes, “what her diary describes has very little to do with the concentration camp and deaths which awaited Anne and her family, like millions of other” (21). Anne did not face the experiences what other women were experiencing in the camp until her writing in the diary.

Sue Gibson sees the popularity of Anne’s diary among teenagers and adults. He says, “today her diary is a classic, read and cherished by teenagers and adult alike” (22). As a teenage writer, Anne Frank’s feelings and emotions almost match with the thousands of young readers. It must be the cause of the popularity of her diary among them.

No doubt, the above critical readings of *The Diary of a Young Girl* give us the various insights regarding the work. However, they can not be taken for granted. The researcher still found the psychic manifestation of Anne Frank left behind the concern that was overlooked in the name of the work as the output of the Nazi cruelty. The fifteen-year-old Anne and her psychological build up is primarily the focus of the present research. It explores Anne’s psychology including the sexual hemisphere of her own self.

Style

When Anne Frank received a book as a gift for her thirteenth birthday, she decided she would use it as a diary. She candidly described her life, her family and companions, their situations under the threat of war and her psychological as well as physical growth, while beginning to recognize her ambition to write fiction for publication. Her diary began as a private expression of her thoughts and she wrote several times that she would never allow anyone to read it. M. H. Abrams in his *A Glossary of Literary Terms* opines on diary as, “a day-to-day record of the events in one’s life, written for personal use and satisfaction, with little or no thought of

publication” (22). This private writing, which she did not live to see published as a diary, sheds light on an episode of her own psychosexuality in the context of war.

Her book acquires the autobiographical quality where she reflects her own activities and relations with other people. It has received a lot of critical responses right from its first publication. The well-known critic Antony Kamm views the diary not only as the juxtaposition of autobiographical and dramatic quality but also the expression of innermost feelings of the teenage personality. He writes:

The Diary of a Young Girl is, however, not only an extraordinary record of events, which are rendered more immediate by the diary format and more dramatic by the unities of place and time, imposed by the unnatural circumstances. It also reveals the uninhibited inner thoughts and feelings of an intelligent, articulate, self-critical teenager, and methodically and faithfully charts the development of her personality through various changes until she can say to her alter ego (706).

Some critics and writers take interests in Anne Frank’s writing style. Concerning her writing style, the dramatist Mayer Levion praises the diary for, “sustaining the tension of a well constructed novel” (5). Anne’s writing is largely a study of characters and she examines every person in her circle with a shrewd, uncompromising eye. Her examination of herself and her surroundings is sustained over the period of almost two years analytically and self-critically. Another critic Martha V Paravano praises the work for its immense pictorial quality that is able to bring the pictures of holocaust on the pages of the diary while reading it. She opines, “In fact, the entire text is a model of picture book writing” (740).

Although stylistic considerations are of minor importance when compared to the documentary value of the diary, some critics have described Frank as a 'born writer', or as someone who could have become a professional writer. Anne's diary makes available the mysterious fundamental process of a child becoming an adult as it is actually happening. The vivid poignant entries that range in tone from humorous to serious and casual to intense, reveals Anne's ability to write narrative and descriptive accounts as well as to write about abstract ideas. The diary, often commended for its engaging style, is full of vitality.

II. Overview of Freudian Psychoanalysis

The Austrian neurologist and psychologist Sigmund Freud's theory of psychoanalysis has become the most influential personality theory of the modern era. It has become a significant tool for analyzing the unconscious desire of the character in the literary work that remains under the veil of language. Psychoanalytic approach is an attempt to investigate the unconscious territory of human psyche with logic and rationality. The unconscious contains the repressed desires especially sexual ones that are inaccessible to the conscious mind since one cannot know his or her unconscious mind going directly into it. Regarding the psychoanalysis, *The Oxford English Dictionary* Vol. VII says that, "A theory of personality and psychological life derived from this, based on the concept of ego, id and super ego, the conscious, preconscious and unconscious levels of mind and the repression of sexual instinct; more widely, a branch of psychology dealing with the unconscious" (76). Psychoanalysis is not only the study of human instincts and human relation but also the study of the same with the characters of literary texts. In *Fundamental Conceptions of Psychology*, A. A. Brill writes that, "In probing the unconscious, Freud thus discovered material that is of the utmost importance not only in the treatment of patient but also in the development of normal people in education, folklore, religion, art and literature, and every other field of human interest" (24).

Psychoanalysis takes any literary piece primarily as an expression of the state of mind and the structure of the personality of the author. It regards the role of the sexual instincts, as the determining force of each individual's life. The sexual instincts are the basic core energies in the unconscious. Literary text is analyzed in relation to the conscious and unconscious psychic parts of the characters. The present research shows the sexual psychic exploration of Anne Frank, the author of *The Diary of a*

Young Girl and her relation to her father, mother, sister, boy friend Peter, and other members of the warehouse who are hiding from the Nazis. Anne fails to accept the reality of the Nazi atrocities and the horrific environment of the World War II and turns to her own psyche. The suffocative circumstances of the warehouse hiding and the suppressive as well as the dominant nature of the family, basically of Anne's mother are not able to eliminate the psychosexual mental projections of the author Anne Frank. Heterosexual inclination towards her father, growing awareness to physical growth, unconscious desire for sex, the psychic anger, quarrelling nature, irritations, and aloofness concerning the sexuality are intact amid such problematic atmosphere which are the prime focus of the present dissertation.

Division of Personality

Freud divides human personality into three separate components namely the id, the ego, and the superego. They have different functions but their interaction among each other is highly important to shape the character of an individual. Freudian psychoanalysis studies the relationship between id, ego and superego and their collective relation.

The id is absolutely lawless, asocial, amoral, irrational and selfish part of human psyche, and is concerned only with the immediate gratification. Guerin asserts that the id works as "the storehouse of all instincts, wishes and desires" (129). It reserves the entire unconscious wishes and desires. In fact, the id is the storeroom of the thoughts, feelings, desires and experiences that are repressed to get an outlet. Its function is to "gratify our instincts of pleasure without any regard for social conventions, legal ethics or morality" (130). In other words, id can be said basic animal instinct within human personality that is created from the need of the body. It has no considerations on temporal, physical, and cultural as well as social realities.

The id wants its wishes to be satisfied whether they are socially acceptable or not. Freud sees id always attempts “to seek immediate pleasure and avoid pain, regardless how harmful it might be to others” (Lahey, 466). It functions to fulfill the primordial life principle, which in Freud’s terminology is called ‘pleasure principle’. Unchecked, it will lead us to any length of neurosis or even neurotic disorder to satisfy its impulses for pleasure.

Another part of the human psyche is the ego that is our ordinary social self that thinks, decides, feels, and wills. The ego develops after an infant is approximately six months old and protects an individual and society from the dangerous potentialities of the id. Freud also calls it ‘Self Conscious Intelligence’ that is continuously in the contact of both external world and sexual instincts. This component of personality is rational and is the governing agent of the psyche. It regulates the instinctual drives of the id, so that they may be released in non-destructive behavioral patterns. The ego is mainly conscious and uses memory, reason, and judgment in attempts to satisfy the desires of the id, to anticipate the consequences of a particular means of gratification, and sometimes to delay gratification in order to achieve its goal. It is regarded as the ruler of the human personality.

Defining ego, Benjamin B. Lahey opines, “it holds the Id back in check until a safe and realistic way has been found to satisfy its motive” (476). The ego always concerns the demands and realities of the external world into account while satisfying the id instincts. Through this basic ego function of finding reality means to satisfy the id, the mind develops and refines its higher cognitive functions: perception, learning, discrimination, memory, judgment and planning.

The third component of the human personality is the superego, a moral censoring agency that is particularly guided by the standards of morality. It serves to repress the drives of the id to block off and those impulses towards pleasure that society rejects such as public aggression, sexual passion, and Oedipal and Electra instincts. To sum up, the Superego is the critical judging which functions to govern all the activities of human personality, on the basis of norms and values of the society. Gurin says, “Superego develops in childhood from the influence of parents and other members of family in terms of punishment for what society considers being bad behavior and reward for what society considers good” (131). The superego is mainly conscious and the storehouse of moral principles.

These three aspects bear equal importance in life. If one of them gets more dominant or more dominated, it will directly hamper the personality. If the id dominates human personality, it will make us demon and likewise if the superego is dominant, it will transform us into saintly persons. Above all, it is the ego that will make us healthy human personality by making a balance between demonic id and saintly superego. Id is dominated by the pleasure principle, the ego by the reality principle and the superego by the morality principle. Human personality is the result of potentialities of the ego to make balance between the id and the superego.

Eros and Thanatos

Freud further talks about two fundamental forces at work in human beings. They are Eros and Thanatos. The Eros is the constructive life instincts responsible for survival and creativity. The instinct of Eros is better known as love or sex life instinct. According to Freudian psychoanalysis, the energy of the sex motive is the sustaining force of life. Or the libido is the motivating force of life. Here, Freud uses sex in broad sense; it is not only the genital intercourse but also love, sympathy, affection

and tenderness that cover a wide range of life-giving and life-sustaining activities. It does include genital intercourse but does not exclude the meaning of artistic creation. Freud writes, “The concept of sexuality and at the same of sexual instinct has to be extended as to cover many things which could not be classed under the reproductive function” (45). Thus the energy of Eros is generated by what Freud called the libido.

Thanatos is known as the destructive force and is also called the death instinct because it inclines towards aggression, dissolution and eventually death. Every living organism follows its own path to death. Human organism instinctively returns back to the original inanimate state from which it arises— a state of death. The feeling and behavior of human beings, therefore, somehow reveal death.

Life and death instincts seem antagonistic in nature, but they are inseparable and are interrelated to human activities. For example, love and hate, affection and hostility, sex and aggression can be seen as two opposing forces, but are closely related. When the Eros— the constructive life instinct dominates the death instinct, there is happiness, prosperity, love and tenderness in the human life; but when the Thanatos— the destructive death instinct dominates the life instinct, there is pain, hate, aggression and dissolution in human life. However these two opposing instincts provide the various types of ups and down in life.

Freudian psychoanalysis refers the understanding of the concept of the unconscious primarily to explore the human behavior and personality. Freud regards that the unconscious represents instinctual drives, and infantile goals, desires and wishes that are repressed. He makes an analogy between the unconscious mind and an iceberg; people’s conscious thought resemble the small tip of the iceberg; beneath the surface- out of the person’s awareness- lays the massive unconscious. He gives this analogy and proves that the contents of the conscious mind are only a part of the

personality. Under that personality, there lies unconscious mind, which is like the huge lump of ice beneath the surface of the ocean. It is not seen but remains always there in the human mind. Regarding the unconscious, Freud writes, “let us state that the very outset that the repressed does not cover everything that is unconscious. The unconscious has the wider compass: the repressed is a part of the unconscious” (*Essentials* 142).

Different sort of infantile goals, hopes, wishes and needs are concealed from conscious awareness, so they cause internal conflict. Such conflicts are the cause of clash between social and moral constraints and impulses concerning sexual or aggressive actions. Freud discovered that dreams, jokes and even accidents are keys that help unlock unconscious emotional conflict. Free association is also one method of reaching the unconscious. However the compromise of these two types of conflicts is expressed in socially accepted ways like writing.

An individual’s dreams and its analysis is an important psychological achievement of Freudian psychoanalysis. He views that dream and desire are interrelated into each other. When a person sleeps, his unconscious mind starts to be active, but conscious mind is deactivated. Then dream emerges from the unconscious impulse-seeking fulfillment to those desires not fulfilled in waking life. The conscious does not allow these desires to get representation in their original form and Freud says that in spite of the censorship, the materials get transformed into a series of images that is the dream. In this way, the dream fulfills a repressed desire. As the unconscious represents desires which are repressed, the dream represents an outlet to those repressed desires giving relief to the conscious psyche of an individual. So Freud writes:

[...] we can express in general term the principle finding to which we have been led by the analysis of dreams. In the case of dreams which are intelligible and have a meaning, we have found that they are undisguised wish-fulfillments; that is, that in their case the dream-situation represents as fulfilled a wish which is known to consciousness, which is left over from daytime life, and which is deservedly of interest. (*Essentials*, 115)

Basically, the libidinal desires and impulses of the unconscious, which are censored in the real life, get an outlet through dreams. So such unconscious feelings and thoughts, which are libidinal in nature, are the materials for dream. Regarding the appearance of dream, Freud writes:

During the night this train of thoughts succeeds in finding connections with one of the unconscious tendencies present ever since childhood in the mind of the dreamer, but ordinarily repressed and excluded from his conscious life. By the borrowed force of this unconscious help, the thoughts, the residue of the day's work now become active again, and emerge into consciousness in the shape of the dream. (*Essentials* 140)

The dreams have two contents: manifest and latent. Both the terms occupy an important significance in Freud's dream-work. The manifest content of the dream is the surface meaning of the dream and the latent content is the underlying meaning of the dream. The dream work transforms the latent content of the dream into the manifest dream stories that are uncovered through free association and analysis. Those unfulfilled desires, which are stored in the unconscious mind, come onto the surface in the dream. And free association is an appropriate way that helps to connect ideas and images of the dreams in a certain meanings.

According to Freud, the desires and wishes, which are repressed, go into the unconscious level of the mind and they are released into the dream. Even in the dream, those hidden wishes cannot appear in their original form. Thus, those wishes come into the dream in the form of different symbols. Freud asserts that, “Dreams make use of this symbolism for the disguised representation of their latent thoughts” (*Interpretation* 469). Freud talks about some of the worldwide symbols appearing in the dream that help to investigate the repressed desires. Freud in his *Introductory Lectures on Psychoanalysis* notes that in psychoanalytic theory, dreams often depict, “sexual process” (154). He argues that the both flying dreams and dreams of being a bird unconsciously express concealed sexual wishes.

Freudian psychoanalytical studies interpret the dream symbol to analyze the psyche of the character of the any text concerning the libido. This criticism is based on the idea that the content of wish in art has the greater significance since there is a direct connection of the artist with his/her works. The present research is centered on exploring the psychosexual motive of Anne Frank, the author of *The Diary of a Young Girl*.

Oedipus Complex

Freudian psychoanalysis basically deals with human psychology and sexuality together and to delve into the human personality, Freud goes back to childhood development of the personality as the determining factor. He takes the first five years of a child as very important. Between the ages of three and five, the child develops an unnatural feelings of sexual desire for his mother and jealous feelings towards his father, which Freud denotes as Oedipus Complex. This term derives its name from the Greek story of Oedipus whose father Laius had been told by the oracle that his son

would kill him. Laius left Oedipus on a mountain to die, but a shepherd rescued him. Later Oedipus kills Laius on a feud and marries his mother Jacosta unknowingly.

Freud called sexual drive the libido. For him, its development and functioning has particular significance for the personality of an individual. In Freud's psychosexual development theory, the phallic stage, approximately between the ages of three and five, is a period of development in which the libidinal focus is primarily on the genital area. Prior to this stage, the libido focuses on other psychological areas. For instance, in the oral stage, in the first 12 to 18 months of life, libidinal needs concentrate on the desire to eat, sleep, suck and bite. But in the phallic stage, the child's knowledge on sexual differences assumes significance. His idea towards his mother is directed with sexual curiosity and he is likely to desire a close contact with her. But his father becomes a rival. He would like to get rid of him in order to enjoy sole possession of his mother. The authority of the father will stop his son to make unwanted advances to his mother. The child feels both fear and hostility due to the feeling of rivalry with his father. He may be afraid of the loss of love and the punishment in the form of castration. Regarding the idea of Oedipus Complex, Freud writes:

In the boy the Oedipus Complex, in which he desires his mother and would like to get rid of his father as being a rival, develops naturally from the phase of his phallic sexuality. The threat of castration compels him, however, to give up that attitude. Under the impression of the danger of losing his penis, the Oedipus Complex is abandoned, repressed and in the most normal cases, entirely destroyed and a severe superego is setup as its heir. (Qtd in Sydnie 128)

The male children suffer from a fear of being robbed of their sexual organ by his father. Under that impression, the implication of Oedipal Complex diminishes gradually. He employs the defense mechanism of displacement to shift the object of his sexual desire from his mother to women in general.

Electra Complex

The Electra Complex is a concept found in psychoanalytic theory that attempts to address issues of female psychosexual development. It is based largely on the works of Sigmund Freud, and uses the Oedipus Complex as a point of reference for its elaboration. Freud referred to it as the “feminine Oedipus attitude” in his own writings. It was later renamed the Electra Complex by his contemporary Carl Jung. The naming of the theory came from the Greek myth of Electra, who wanted her brother to avenge their father Agamemnon’s death by killing their mother Clytemnestra.

According to Freud, a girl, like a boy, is originally attached to the mother figure. However, during the phallic stage, when she discovers that she lacks a penis, she becomes libidinal attached to the father figure and imagines that she will become pregnant by him, all the while becoming more hostile toward her mother. Freud attributes the character of this developmental stage in girls to the idea of ‘penis envy’. This character leads to resentment towards the mother figure, which is believed to have caused the girl’s castration. So she shifts her affectation from her mother to her father. Her desire for penis, she thinks, would be fulfilled by giving birth to a new baby. In this regard, Freud writes:

In the phallic phase during which the anatomical equipment of the female child puts her at a disadvantage in relation to the possessor of the phallus, as for as masturbatory and exhibitionistic pleasure are

concerned. While the boy who highly values his sexual organ is exposed to castration anxiety, the girl in turn develops penis envy and the wishes for a substitute for what has been withheld from her, a wish that ultimately culminates in the wish to have a child. (*Essentials* 275)

These events- although known as the Oedipus Complex for both sexes results in significantly different outcomes for each gender, because of differences in anatomy. The superego of a boy and a girl is differently formulated because of these differences. Comparing the two superego, Freud writes:

Their superego is never so inexorable, so impersonal, and so independent of its emotional origins as we require it to be in men. Character-traits which critics of every epoch have brought up against women- that they show less sense of justice than men, that they are less ready to submit to the great exigencies of life, that they are more often influenced in their judgments by feelings of affectation or hostility- all these would be amply accounted for by the modification in the formation of their superego. (*Essentials* 411)

Due to the journey through feminine Oedipal situation the characteristics of the girl is determined differently than the boy. Freudian argument that the Oedipus Complex channels the sexes into their heterosexual roles is significantly under the focus of the present work. The central character, Anne Frank and her relationship with her father, mother, and her boy friend Peter is also the issues of the dissertation under the concept of Electra Complex.

Freud and Psychosexuality

Psychosexuality is at the cornerstone of Sigmund Freud's first effort to articulate a psychological aspect of an individual concerning the sexuality. The whole

of Freudian psychoanalysis is built on the idea that adult behaviors are driven by instinctual impulses and desires that originate in the id in childhood. He claims that the most of these impulses concern with sex and fantasies about behaviors that are censored by society and so are hidden by the ego. So the understanding of the Freudian psychoanalysis will be unfulfilled if it was tried to study without the connection to the sexuality. Peter Barry opines that, “Many of Freud’s ideas concern the aspects of sexuality.” (97)

Freud’s psychoanalysis unveils the unconscious at the greater level that is known as the storehouse of the libidinal desires. The present thesis aims at revealing those hidden psychosexual urges of fifteen years old Anne Frank, under the horrific circumstances when Holland was captured by demonic icon Hitler, during the Second World War. Regarding the sex and sexuality, Freud says:

If you take the sexual act itself is the central point, you will perhaps declare sexual to mean everything which is concerned with obtaining pleasurable gratification from the body (and particularly the sexual organs) of the opposite sex. In the narrowest sense, everything which is directed to the union of the genital organs and performance of sexual act. In so doing, however you come very near to reckoning the sexual and the improper as identical, and childbirth would really have nothing to do sex [...] reproduction the kernel of sexuality, you run the risk of excluding from it a whole host of things like masturbation, or even kissing [...] nevertheless undoubtedly sexual. (Qtd.in G. Hajo 29)

The unconscious gets its manifestation through different channels. Dream is one significant channel among other channels like jokes, tongue sleep, accident etc. Sexual desires or impulses getting barred in the real life situation get the outlet

through dreams. In this regard, Brill writes in *The Fundamental Conceptions of Psychoanalysis*, “In the time he was well conceived that the dream is not mere jumble, a senseless mechanism but that it represents frequently in symbolic form the person’s inmost thoughts and desire that represents a hidden wish” (23). Thus the dream cannot be taken just as a senseless mechanism in Freudian psychoanalysis; rather it is a significant asset that helps exploring the psychosexual aspects of the individual. The dreams of Anne Frank have become one of the important ways to explore her psychosexual motive.

III. Psychosexual Revelation of Anne Frank

Some of the readers of Anne Frank's *The Diary of a Young Girl* have responded to it as the record of Nazi Holocaust. This issue might be exploratory to some extent, but cannot be said all in all at the cost of psychological and sexual implications of Anne herself, under the suffocative horror of the Second World War which became profound insights for my research. Too much priority of the diary as the documentation of Nazi atrocities bars us from delving into her own psychosexual structure.

Anne is thirteen years old when she begins writing her diary with the hope that she will be able to reveal everything to it, since she has "never been able to confide in anyone" and the diary "will be a great source of comfort and support" (6). Her carefree tone of voice and the topics she explores, such as friendship with Hello, and Peter and gym class, show that she is concerned with the immediate gratification. Her instant reaction to the friendship of Hello as he "is in love with me" and at the same time reacts to the relationship of Peter as "I love Peter as I've never loved anyone" give the sense of sensuousness (25). Anne's self-realization as "I'm quite the jealous type" hints her id dominated personality from the very beginning (66). And her inclination towards sexuality is more visible when she talks about her menstruation and "longs to have my [Anne's] period" to be seen a grown up (69).

Anne has no consideration on temporal and cultural realities. Her id dominated personality wants its wishes to be satisfied whether they are socially acceptable or not. She runs blindly to seek immediate pleasure of her instincts. She does not consider Peter's negation to follow him. She lays "on Peter's bed, after first having chased him off it. He was furious, but I [Anne] didn't care" (75). Her longing for physical attraction to the opposite sex is always hidden into her mind. Thus she always longed

“unconsciously— and at times consciously— for trust, love, and physical affection” (81). Social rules, conventions and norms do not hold much significance in terms of Anne’s wishes and desires. She wants to be free in every situation. She longs “to ride a bike, dance, whistle, look at the world, feel young and know that I’m [Anne] free and yet I can’t let it show” (197). She wants to be young in age and wishes to gratify her instincts of pleasure without any regard for social conventions.

Id is said the basic animal instinct within human personality, according to Sigmund Freud. Anne is also a human personality with some of animal instincts. Her “terrible desire” to kiss her one female friend manifests her own animalistic wishes when she writes:

Unconsciously, I had these feeling even before I came here. Once when I was spending the night at Jacque’s, I could no longer restrain my curiosity about her body, which she’d always hidden from me and which I’d never seen. I asked her whether, as proof of our friendship, we could touch each other’s breasts. Jacque refused. I also had a terrible desire to kiss her, which I did. Everything I see a Female nude, such as the Venus in my art history book, I go into ecstasy. (207)

Anne also mentions the ecstasy she feels at seeing a female nude, such as the Venus de Milo statue, and she talks about how she once had a strong desire to kiss a female friend Jacque. The desire to kiss her own female friend is animal instinct that is created from the need of the body. Such desire of Anne is id that wants her wishes to be satisfied whether they are socially acceptable or not.

Under the hiding in the secret annex, Anne Frank suffers a lot by the untamed passion for Peter. Most of the time she seems restless for Peter. Her desire for Peter

takes the form of obsession. This type of obsessive desire is the sole property of id in human personality. Anne goes on writing:

Most of all I miss the outdoors and having a place where I can be alone for as long as I want! I think I'm getting everything all mixed up, Kitty, but then, I'm in a state of utter confusion: on the one hand, I'm half mad with desire for him, can hardly be in the same room without looking at him; and on the other hand, I wonder why he should matter to me so much and why I can't be calm again! (271)

When untamed passion increases in its quantity, it results in the form of madness. So Anne thinks herself confused with the desire of Peter. But this confusion is not going to give its result in the form of insanity for Anne, since it is the domination of id, a growing sensuality into her personality.

Obsessive desire for physical contact with Peter is another implication of Anne. She becomes interested in love and sex that can be seen in her feelings for Peter. On April 15, 1944, she gets her first kiss. Although Peter only kisses her "half on [her] left cheek and half on ear", Anne suddenly feels she is very advanced for her age (335). She talks to Peter about female anatomy, which she has wanted him to do for a while. The development of the psychosexual desire of Anne can be observed by her entry on Sunday, 16 April 1944. She writes:

I slipped my arm under his and across his back, and he put his arm around my shoulder, so that I was nearly engulfed by him. We've sat like this on other occasions, but never so close as we were last night. He held me firmly against him, my left side against his chest; my heart had already begun to beat faster, but there was more to come. He wasn't satisfied until my head lay on his shoulder, with his top on

mine. I sat up again after about five minutes, but before long he took my head in his hands and put it back next to his. Oh, it was so wonderful. I could hardly talk, my pleasure was too intense; he caressed my cheek and arm, a bit clumsily, and played with my hair.
(335)

The above lines unfold her growing sense of sexuality along with the physical and psychological growth. She is particularly guided by her pleasure principle because she seems so pleased to reveal sexual attachment with opposite sex. Under the disturbing circumstances of war, Anne submits herself into Peter. For her “it is so peaceful and safe, lying in [Peter’s] arms and dreaming, it’s so thrilling to feel his cheek against mine” (336).

Anne Frank’s ego and superego as another part of her own personality, also shows her ordinary social self that thinks, decides, feels and wills. Anne’s diary entries tell us much about her personality structure. From the very beginning, Anne is also confident, thoughtful and creative. She also seems much disciplined, since she writes lengthy diary entries quite often. Anne’s diligence in writing seems to help her release strong feelings instead of blurting them out loud and hurting her family and friends. Her id always concerns with immediate sensual gratification. But her later personality, particularly guided by ego and the superego is mainly conscious to the external world in terms of sexuality.

Anne is socially conscious and sensitive to the difficult situation of her family. She is serious to the problem of her family members. She is “very worried” when her “father’s ill” (78). She has full sense of understanding for the good motives and realizes that “you have to make sacrifices for a good cause” (94). In this way, she displays a high understanding of the situations. The consciousness towards her

sexuality during the growth of her physical structure also takes a matured way out, not like in the id. She becomes embarrassed when Mr. Dussel “lay his pomaded head on my [Anne’s] bare chest to listen to the sounds” (195).

There are some entries that vividly show her wonderful realistic judgment in terms of the relationship with the mother. She starts to feel disconnected from “the Anne of last year” as she looks over past diary entries about her mother which were particularly guided by her id. Now she considers them as the product of her immaturity and girlish moods. The self-discovery of Anne gives the implication of gradual domination of her ego and superego over her id. She writes:

The period of tearfully passing judgment on Mother is over. I’ve grown wiser and Mother’s nerves are a bit steadier. Most of the time I manage to hold my tongue when I’m annoyed, and she does too; so on the surface, we seem to be getting along better [...] I soothe my conscience with the thought that its better for unkind words to be down on paper than for mother to have to carry them around in her heart.

(204)

Self-analysis is the defining characteristic of ego and the superego which is also found in Anne’s personality. By criticizing her own characters and thoughts, she shows her capacity of self-analysis. She accepts:

I was: a terrible flirt, coquettish and amusing. I had a few plus points, which kept me in everybody’s good graces: I was hardworking, honest and generous. I would never have refused anyone who wanted to peek at my answers, I was magnanimous with my sweets, and I wasn’t stuck up. (246)

Anne uses the diary like a literary timeline of her inner development, which she analyzes and critiques where we can find the vast ranges of her personality of ego and superego.

The interest on opposite sex is the most dominant rising impulses of the id in the fifteen year old Anne, but that is blocked off from its fulfillment because it is against the morality of hiding members of the “Secret Annex”. Nevertheless, it has not disappeared from the psyche of Anne rather it gets its way out through her ego in the form of companionship with her boyfriend, Peter. This is visible when she writes:

As for Peter ... I don't want to give him up. He's so sweet and I admire him so much. He and I could have a really beautiful relationship, so why are the old people poking their noses into our business again? Fortunately, I'm used to hiding my feelings, so I manage not to show how insane I am about him. (306)

She has intense desire for Peter. He is so sweet and admirable for her. She does not want to miss him, but she can not accept him openly since she is always under the inspection of her family norms and values. She seems “content just to sit beside each other and not say a word” (306). Her sexual attraction towards Peter is fulfilled on that socially accepted ways. The ego of Anne Frank helps to release her id: the sense of sensuousness, in the non-destructive patterns as Peter's companionship. She is guided by sexual passion for Peter intensely and she “long[s] so much for him [Peter] to kiss me [Anne]” (311). Her desire for the sex and sense of her sexuality is understood through the following lines:

My life here is better now, much better. You and I both knew that I'm strong, that I can carry most burdens alone and I've never been used to

sharing my worries with anyone, and I've never clung to a mother, but I'd love to lay my head on his shoulder and just sit there quietly. (311)

The psychosexual emergence of Anne gets displacement on the friendship with her boy-friend Peter that has made her capable to face the every challenge in her later days to come.

When Anne is progressing towards fifteen years old age, her mood improves, and she contemplates her love towards humanity. This is because of her ego for the potentiality to make balance between id and superego. She says:

Wishes, thoughts, accusations and reproaches are swirling around in my head. I'm not really as conceited as many people think; I know my various faults and shortcomings better than anyone else, but there's of difference: I also know that I want to change, will change and already have changed greatly! (396)

By criticizing her own past actions and thoughts, she shows her capacity for personal growth and self-awareness. For this, her ego has played the greater role to lead her towards the path of healthy human personality from her pleasure seeking nature. At last, she finds herself to "feel humble and ready to face every blow with courage!" (399).

Electra Complex in Anne

Anne Frank suffered from Electra complex throughout her short life, and this is recorded into the diary. Before divulging the implications of Anne's Electra complex, it is significant to redraw shortly Freud's notion of this complex. According to Freud, a girl realizes her lack of penis, during the phallic stage. When it becomes clear to her that she will never have it, she assumes that she has been castrated. The girl blames her mother for this and devalues all women for their lack of penis.

Emotionally, she becomes more violent to her mother and other female counterpart but more affectionate libidinal to her father, as a result. She wants to compensate for the loss of the penis by giving birth to a new baby from her father. Then gradually, the impression of Electra complex is given up because this wish is never fulfilled. So her desire is directed on other males to fulfill the two wishes— to possess a phallus and a child— remain strongly caught in the unconscious and help to prepare the female creature for her later sexual role. Due to the fear of castration, the boy surmounts the Oedipus complex but “Girls remain in it for an indeterminate length of time; they demolish it late and, even so incompletely” (Freud qtd in Sydie 129).

Anne’s father fixation is seen when she realizes “Daddy’s always so nice” and accepts that he is only one who understands her “perfectly” (41). She is true to her father. Her father attachment led her to remain true to him all her life. The psychosexual inclination towards father and hostility towards mother are a testimony of Anne’s particular characteristic of penis-envy. On September 27, 1942, she writes:

Mother and I had a so-called 'discussion' today, but the annoying part is that I burst into tears. I can't help it. Daddy is always nice to me, and he also understands me much better. At moments like these I can't stand Mother. It's obvious that I'm a stranger to her; she doesn't even know what I think about the most ordinary things. (56)

Anne begins to argue with her mother more frequently. She feels that she does not fit in with her mother. Her father is the only one who understands her and is nice to her. She thinks that her mother has sent her in this chaotic and horrific world but becomes happy because her father is so nice to her.

Though a female child is originally attached to the mother figure, she can not continue the warm relationship with her mother longer, when she enters the phallic

stage. Instead she inclines towards her father becoming more aggressive towards her mother. Anne Frank's hostility towards her mother increases in such a scale that she imagines "Mother dying someday" but her "Daddy's death seems inconceivable" for her (68). She shifts her affection from her mother to the father and valorizes him in a greater range. She says:

I'm mad about him [Anne's father]. I model myself on Father, and there's no one in the world I love more. [...] I long for something from Father that he's incapable of giving. [...] It's just that I'd like to feel that father really loves me, not because I'm his child, but because I'm me, Anne. [...] I cling to Father because my contempt of Mother is growing daily. (83)

Anne's father is her model man who she loves more than she can write in her diary. Love for father increases with the expectation of something more. She wants his love not as a father's love towards his child but something more than that. Her father has been an object of love for Anne. This is the consequence of penis-envy, according to Freud. But her mother becomes the storehouse of Anne's contempt and hate. The contempt towards her mother increases in the same way as the love for her father increases. She thinks herself "the opposite of Mother" (84).

Anne receives her father as the source of comfort and support when the bombs fall relentlessly on Amsterdam. At night, the residents cower from the gunfire. They can not light candles or turn on light. Anne crawls into her father's bed to get rid of the horror from the sound of gunfire. She does not creep into her mother's lap since she does not find any emotional support from her mother and her elder sister Margot. She confesses that she has "no desire to be like Margot" (112). Anne's relationship with her mother and sister is always on the verge of collapse. She feels no solace in

the company of any female race. Mr. Frank is only a way for her strength and encouragement. And it is all due to her father fixation and the estrangement from her mother and female counterpart. She writes to her Kitty:

We had s short circuit last night, and besides that, the guns were booming away until dawn. I still haven't got over my fear of planes and shooting, and I crawl into father's bed nearly every night for comfort. I know it sounds childish, but wait till it happens to you!

(116)

Anne's above statement shows the heterosexual inclination towards her father and the unconscious desire to be in close contact with him. Her father's bed has been the shelter for Anne when the bombs roar in the sky of Amsterdam. This inclination makes her to see the every activities of her father through the eyes of perfection. She even thinks that the poem her father composed for her birthday is "too nice to keep" to herself (137). She keeps on jumping into her father's bed during air raids that works as the medication for her depression. She says:

I can assure you that when I went to bed at nine, my legs were still shaking. At the stroke of midnight I woke up again: more planes! Dussel was undressing, but I took no notice and leapt up, wide awake, at the sound of the first shot. I stayed in Father's bed until one, in my own bed until one-thirty, and was back in father's bed at two. (152)

The mother, in Freud's system, is the cause of girl's castration. So Anne shifts her affection from her mother to her father. This makes her to be more hostile towards her mother. Her hostility is limited not only to her mother but also to the entire female race because she believes that they too have the same problem as her own mother has. This can be seen in Anne through her resentment with her sister Margot. She does not

want to be like her mother and her sister since they are suffering from the lack. She wants to procreate to compensate the loss by giving birth to a baby. She writes:

Despite all my theories and efforts, I miss — every day and every hour of the day— having a mother who understands me. That’s why with everything I do and write, I imagine the kind of mum I’d like to be to my children later on. The kind of mum who doesn’t take everything people says too seriously, but who does take me seriously. (198)

The above lines unfold Anne’s deeply rooted desire for procreation. Since she is under the age of giving birth to a baby, she displaces it in the form of diary. She wants to be a understanding mother to her baby. The desire to give birth of a child is rooted into her psychology. Initially, this desire involves her in creation of the diary.

Freud says that the girl does not face the castration complex as the boy faces. Her penis-envy wishes for a substitute for what has been withheld from her, a wish that ultimately culminates in the wish to have a child from her father. She longs love and affection from him. She gives up her Electra complex gradually because this wish is never fulfilled due to the understanding of social norms and standards. She shifts her desire on other males to fulfill her wants. Anne’s shift of desire for the phallus from her father to a man in general is seen when she writes:

I’ve been in an utter state of confusion today. When father kissed me this morning, I wanted to shout, 'oh, if only you were Peter!' I’ve been thinking of him constantly, and all day long I’ve been repeating to myself, 'Oh, Petel, my darling, darling Petel...!' (211)

Peter is another member of the hiding who is around the age of Anne. From above lines, Anne replaces her father with Peter. She “surrenders” herself completely to Peter because she loves “him with all my [Anne’s] heart and all my soul” (212). Her

father, who was the source of comfort and support before, is replaced now by Peter. Now when she feels “desperately unhappy”, she wishes “if only he [Peter] had come to comfort” her (245). With the relationship of Peter, she wants to fulfill her desire to be a mother of a baby. Now she develops psychosexual relationship with Peter to fulfill this desire that was fulfilled by the wish to give birth of a diary, initially. She is “hopeful and full of expectation” for it (246). She writes:

Oh, if only I could rest my head on his shoulder and not feel so hopelessly alone and deserted! Who knows, may be he doesn't care for me at all and looks at the others in the same tender way. Maybe I only imagined it was especially for me. Oh, Peter, if only you could hear me or see me. (246)

Peter has been the source for Anne to satisfy her infantile wish so that she would not feel deserted from the lack she had suffered by her birth. Anne has been at full tilt towards her boy-friend because she finds “Mother's horrible”, her “Father's nice” and her sister “Margot's the worst” as a result Peter becomes the one whom she longs “desperately” (252). She feels so “warmth in his eyes” for her that she does not think “it will take much to fall in love with him” (259).

Freudian psychoanalysis asserts that a strong desire to get phallus is a girl's desire to become masculine. Masculinity is experienced as the source of all authority, all direction of desire, and thus as capable of being a brave personality. The girl abandons her love for the mother and moves towards the masculine attraction, where her father becomes the target at first. Anne's desire to be a brave like a man is also found into her diary. To ameliorate the atmosphere of death and despair, Anne's natural characteristics of being docile and submissive seem unsuccessful. So she mostly goes up to the attic to feel the bravery. She doesn't “want to whinge. On the

contrary, I [Anne] want to be brave!” (278). Her penis-envy is the cause for her desire to be a brave, like masculine. The widespread discontent towards the female race motivates her not to be like her mother. She says, “If god lets me live, I’ll achieve more than Mother ever did, I’ll make my voice heard, I’ll go out into the world and work for mankind! I know that courage and happiness are needed first! (330). She wants to do for the welfare of mankind. For this, she thinks that the courage and happiness are needed which shows her unconscious desire to strive for masculine characters.

The shift of Anne’s affection from her father to Peter is the commencement of the demolition of her Electra complex that has designated her later psychosexual role normal. The interest towards her psychosexual affection with Peter is the gradual preparation for her later feminine role which is deeply rooted in the desire of psychosexual relationship with him. She writes:

Peter needs tenderness. [...] For the first time in his life he’s given himself and his friendship to another person. He’s never had a friend before or girl. Now we’ve found each other. I, for the matter, didn’t know him either, had never had someone I could confide in, and it’s led to this... (306)

She finds Peter and she thinks Peter too has found her. They have found each other that will lead her eventually to the demolition of her Electra complex. She realizes the importance of Peter as much as she realized it to her father earlier. Now she takes him “worthy of my [Anne’s] trust” (350).

Anne Frank’s relationship with Peter has the foundation on her wish to foster a baby. It has regulated her later life. She thinks, “Everything’s going fine between Peter and me”. She has “laborious conquest” over her boy-friend. But it does not

mean that her “love has cooled” (376). The relationship with Peter has got the safe demolition of her Electra complex, from which she has suffered at first. She writes:

Still, this hasn't been my greatest disappointment. No, I think about Peter much more than I do Father. I know very well that he was my conquest, and not the other way around. I created an image of him in my mind, pictured him as a quiet, sweet, sensitive boy badly in need of friendship and love! I wanted a friend who would help me find my way again. I accomplished what I set out to do and drew him, slowly but surely, towards me. (415)

Electra complex, in the case of Anne Frank, has been dealt with safely. Her father fixation and mother estrangement shifts to the attachment of Peter— a man in general. He has helped her to seek the original feminine role of womanhood, which was disturbed for the time being earlier. She finds herself slowly moving towards him, that shows her Electra complex on the way of resolution.

Anne's Psychosexual Development Towards Womanhood

Anne Frank is thirteen years old when she first goes into hiding in the annex, and she turns fifteen shortly before the family's arrest. Thus, her diary is a powerful firsthand psychosexual record of the experience of a young girl as she matures. She frequently contemplates the changes in her body and her psychology. Because Anne does not readily confide with her mother or sister, she turns to her diary to understand the changes she perceives and to question issues about sexuality and maturity. To understand *The Diary of a Young Girl*, readers should not under represent Anne's identity as a woman. Berteke Waaldig opines that the diary is “extremely significant for readers interested in Anne Frank as a woman writer. They have to do with her body, menstruation and sexuality, her conversation with Peter about sex and her

relationship with her mother” (330). So the issue of how Anne develops herself to a mature woman has been attempted to investigate under this thesis.

From the very beginning of the entries into her diary, Anne suffers a sense of loneliness around the members of warehouse hiding, as a typical teenage girl suffers in adolescence. She accepts “I seem to have everything, except my one true friend. [...] This is why I’ve started the diary” (13). To fill the gap of friendship and to comfort herself, she “want[s] the diary to be my [Anne’s] friend” (13). The sense of alienation has struck her because of the cold relationship with her closest relatives like mother and sister. Their “personalities are so alien” to her (57). Anne seethes that everyone is yelling at her and calling her exasperating, and she wishes that she had a personality that did not antagonize everyone. She thinks:

Everyone thinks I’m showing off when I talk, ridiculous when I’m silent, insolent when I answer, cunning when I have an good idea, lazy when I’m tired, selfish when I eat one bite more than I should, stupid, cowardly, calculating, etc., etc. all day long I hear nothing but what an exasperating child I am, and although I laugh it off and pretend not to mind, I do mind. (110)

Anne accepts that whatever the personality she has antagonizes everyone, even though she wants to be helpful and she is “doing my [Anne] best to be helpful, friendly and kind and to do all I can to keep the rain of rebukes down to a light drizzle” (141).

As Anne is in the course of maturity, she sees herself as an adolescent now and says that when she is having her period she feels like she has a “sweet secret” (206). She indulges herself too much into the growing sexual curiosity of her own body and relationship with Peter. This can be seen that she is taking shelter into her

psychosexuality to become safe from the chains of rebukes and horror of war. She is drawn to Peter van Daan, since he is the only young man sharing her experience. Anne is naturally curious about Peter because he is teenage male, and as a girl in puberty, she is fascinated by his body. Anne's discussion of the cat's genitalia represents an important moment for her; since it allows her to confront sexuality openly and with a male for the first time. Her description of Peter can be seen as she writes:

I stayed in the sixth form. He'd collect me on the way home, or I'd pick him up. Peter was the ideal boy: tall, slim and good-looking, with a serious, quiet and intelligent face. He had dark hair, beautiful brown eyes, ruddy cheeks and a nicely pointed nose. I was crazy about his smile, which made him look so boyish and mischievous. (210)

Anne's writings reflect the profound feelings of sadness and loneliness earlier. But as she comes closer to Peter, she has developed optimistic ideas. The above lines are full of romantic and positive words that display the growing maturity of Anne Frank. She finds positive implications not only in Peter but also in her own body that hint the growing psychosexual nearness towards each other. She finds her "eyes were clear and deep [...] cheeks were rosy, [...] mouth was much softer" (212). Anne is curious to Peter and finds that "whenever he looks at me with those eyes, with that smile and that wink, it's as if a light goes on inside me" (286). The growing passionate relationship with Peter results to "go up to Peter's room after dinner nowadays to breath in the fresh evening air" (296).

She is inclined to Peter during this time because he is a young teenage male who seems to have more information about sex than she does. There is sexual relationship between Anne and Peter. Anyway she asks herself a question many times

“Is it proper for a gentleman to receive young girls in his room at night with the lights out?” (296). This question hunts her frequently whether she is doing right or wrong. But as she changes physically and mentally, she starts to notice maturity in her perspectives too by her growing relationship with Peter. This maturity can be seen when she opines that she as “changed quite drastically, everything about me [Anne] is different: my opinions, ideas, critical outlook. Inwardly, outwardly, nothing the same” (299). This changed perspective of fifteen years old Anne is surely a developing way to womanhood that has been primarily contributed by her psychosexual relationship with Peter. When Anne gets her first kiss from Peter, suddenly she feels that she is very advanced for her age. On April 11, 1944, she writes:

I’m becoming more and more independent of my parents. Young as I am, I face life with more courage and have a better and truer sense of justice than mother. I know what I want, I have a goal, and I have opinions, a religion and love. If only I can be myself, I’ll be satisfied. I know that I’m a woman, a woman with inner strength and a great deal of courage. (330)

Amid that tensed environment of war, suppressive nature of her mother, her own loneliness, and her irritating behaviors caused by suffocative war horror, Peter, and his psychosexual relationship have appeared as an instrument to mature her. She writes:

Peter’s reached a part of me that no one has ever reached before, except in my dream! He’s taken hold of me and turned me inside out. Doesn’t everyone need a little quiet time to put themselves to rights again? Oh, Peter, what have you done to me? What do you want from me? (347)

Her boy-friend of around her age, Peter is solely responsible for the maturity of Anne. And what brought them together, obviously their teenage psychosexual attraction.

With this growing maturity, she has widened her concept to see the world and examine her own place. In her final entry, she begins to explore larger social issues, setting goal to become a successful woman and overcome obstacles she might encounter. On the advent of fifteen years, she has made an analysis on the roles of woman as “women, who struggle and suffer pain to ensure the continuation of the human race, make much tougher and more courageous soldiers than all those big-mouthed freedom-fighting heroes put together!” (401).

On July 15, 1944, as the third last entry of her diary, Anne has evaluated herself, that gives her identity as a developed woman. She writes:

I have a great deal of self-knowledge. In everything I do, I can watch myself as if I were a stranger. I can stand across the everyday Anne and , without being biased or making excuses, watch what she’s doing, both the good and the bad. This self-awareness never leaves me, and every time I open my mouth, I think, ‘you should have said that differently’ or ‘That’s time the way it is’. I condemn in so many ways. [...] Ultimately people shape their own character. [...] I feel so strong and capable of being burdens, so young and free! (413)

Anne has developed her critical self-observation quite a lot in the course of two years of diary writing span. It is written during the years of her adolescence. She struggles with many typical teenage problems— burgeoning sexuality, the quest for her own space, and the deteriorating relationship with other people as well as with the family members. Anne continually questions herself and spends most of the diary trying to figure out what kind of person she is. She berates herself for her selfishness,

agonizes over the fate of her friends, and tries and tries to be “good”. Towards the end of the diary, she becomes a mature woman. She has shaped her own character. She feels young. With this feeling of youth, she thinks herself strong and courageous within the whirlwind of war. For this, her psychological and sexual relationship with her boyfriend Peter has played a greater role to a larger extent.

Solace in Sexuality and Romance

Anne Frank strives throughout her period of warehouse hiding to establish romance and sexuality as they are only the way to get psychosexual relief in her horrific life, caused by war. Anne is compelled to move to Holland after Hitler came in power in Germany. When Holland is occupied by the Germans in 1940, Anne has to accept the hiding option with her family to escape Nazi persecution, since they are Jews. She chooses diary “to get all things off my [Anne’s] chest” (12). Although she has a family and lots of friends, she feels isolated and alone most of the times, and wants her diary to be someone she can talk openly and honestly about everything. So she calls her diary “Kitty” and addresses it like a friend (13). Her loneliness is seen when she writes before going into hiding:

No Jew in our situation would dare leave the house with a suitcase full of clothes. I was wearing two vests, three pairs of pants, a dress, and over that a skirt, a jacket, a raincoat, two pairs of stockings, heavy shoes, a cap, a scarf and lots more. I was suffocating even before we left the house, but no one bothered to ask me how I felt. (31)

Anne’s adolescent mentality is suffered by the war horror and seeks solace into the company with male friends. She tells her diary that she has been seeing more of Hello. She lets the diary know that she has plenty of boy friends, whom offer to escort her home from school and almost always fall in love with her. And she likes it a lot.

She indulges herself with the romantic friendship with Hello, Harry, Peter etc. But her sexual and romantic relationship with Peter goes on for a long time since he is also another member of the warehouse hiding. Even under the tensed circumstances of war, she longs to have “period” that shows her wish to be seen a youth (69).

The circumstances of Anne’s life in hiding —as a Jew hoping to escape the Nazis —allows her to go deep within herself that makes her a passionate seeker of pleasure in sexuality. She writes that, "Yesterday afternoon, when Margot and I were taking a bath, I said, what if we took a fishing rod and reeled in each of those kids one by one as they walked by, stuck them in the tub, washed and mended their clothes... [...] And I’m enjoying myself" (104). Freud asserts that every vertical object represents the male sexual organs. In this respect, Anne’s wish seems towards the male sexual organ when she wants to reel kids. She is taking enjoyment on the talks of sexuality in the contrast of traumas of war.

Continuous suffocation of war continually inspires and motivates her to run after romance. She is after Peter, and his activities. One day when Peter crawls back into the office and grabs the cat by the tail, Anne asks herself that “What has he accomplished?” (172). In her analysis, Peter might have get the sexual satisfaction to grab the cat which Anne lacks. Anne is happy to talk about her fountain pen, which she has owned for many years. She writes:

My fountain pen was always one of my most prized possessions; I valued it highly, especially because it had a thick nib. And I can only write neatly with thick nibs. It has led a long and interesting fountain-pen life. [...] Me, Anne Frank is the proud owner of a fountain pen. [...] When I was thirteen, the fountain pen went with me to the Annex,

and together we've raced through countless diaries and compositions.

(187)

Anne's description of the fountain pen displays her desire for sex and sense of sexuality. The desire of sex is repressed and it gets its outlet through the memorial to her fountain pen. The sense of sexuality is highly enjoyable and valuable that follows her even into the closed rooms of secret annex.

She is reserved with her sexual urges so much that she is ready to face every pain and suffering at the cost of sweet libidinal feelings she receives from her period. Whenever she has her "period (and that's only been three times), I [Anne] have the feelings that in spite of all the pain, discomfort and mess, I'm carrying around a sweet secret" (206). She observes the "awareness of his [Peter] masculinity" in his eyes (208). Instead of the fear of the Nazi atrocities that was threatening her life; Anne feels masculinity in Peter's eyes and enjoys her growth. With growing sexual interests, her expectation deepens even more. On February 12, 1944, she writes that, "I think spring is inside me. I feel spring awakening, I feel it in my entire body and soul. I have to force myself to act normally. I'm in a state of utter confusion, don't know what to read, what to write, what to do. I only know that I'm longing for something..." (236). As she matures, she is confused what she wants. She only knows that she is longing for something. But she doesn't say what she longs. It is not the freedom that her body needs. It needs the overflow of spring rain in the form of romance and sexuality. She keeps herself busy a lot to know the demand of Peter too. She thinks herself "why he always hugs Mouschi [pet cat] so tightly. He obviously needs affection" (242). Peter also lacks physical affection which she wants to offer him. She wants "to rest my [Anne] head on his [Peter's] shoulder" so that both can fulfill desires (246).

In my ways, it appears that the relationship with Peter is a relief to Anne. She fully admits that she needs affection from a boy at this time of her life, and that is, in large part, why she chooses Peter. While Anne's overwhelming need may lead us to believe that she is not really in love with Peter at all, it proves that life in the annex is emotionally harsh and stifling for Anne. She develops feelings for Peter in part because it makes her days more romantic and helps her forget the pressures of life caused by her, on a day-to-day basis. She writes:

I haven't been able to sit still lately. I wonder upstairs and down and then back again. I like talking to Peter, but I'm always afraid of being a nuisance. [...] I wonder why I find myself longing for more. [...] I spend enough time thinking about him and don't have to get you worked up as well, simply because I'm so miserable. (270)

Since the outside environment is very much harsh, Anne's adolescent mentality gets even more tortured from it. She has no other ways for the mental relief from the atrocities of war so she gets Peter to get relief through the medium of romance within the sexual hemisphere.

The habit of writing diary has been an appropriate way-out for Anne to express the feelings and emotions that arise into her heart with the relationship of Peter. She has said to her diary everything that she thinks difficult to express. She opines:

The nicest part is being able to write down all my thoughts and feelings; otherwise, I'd absolutely suffocate. I wonder what Peter thinks about all these things? I keep thinking I'll be able to talk to him about them one day. [...] If only I could write to him, then at least he'd

known what I was trying to say, since it's so hard to say it out loud!

(279)

She feels romantic because she is able to write down all her emerging feelings for sexuality with Peter. Peter is only one member of the hiding with whom she spends most of the times. And she talks about sex with him, though there is bombardment outside their shelter. Anne decides to ask him about sex since she believes "he knows everything," and later she talks about it with Margot in the bathroom (294). Anne can be seen as a girl, rather than a sort of sterilized saint or victimized martyr. Her interests grow even stronger and she would like to ask if Peter knows about female genitalia. She writes a description of her own anatomy in her diary. Her entries are the sanctuary on the sexuality to be safe from the worries she gets in the hiding. She has "never been used to sharing my [Anne's] worries with anyone, and I've never clung to a mother, but I'd love to lay my head on his [Peter's] shoulder and just sit there quietly" (311). She becomes sexually and emotionally attracted towards him. The romance she gets from the attachment with Peter is hardly expressible through words for Anne. So she accepts that she "can't tell you [the diary], kitty, and the feelings that run through me. I was too happy for words, and I think he [Peter] was too" (335).

The question on the relationship with Peter keeps on nagging at Anne, but she gives so little emphasis on it. Her voracious appetite for sexual desire gets contentment from Peter's accompaniment, that makes her not only happy sexually but also comfortable mentally in the war-torn zone of Holland. On April 28, 1944, she writes:

The same question keeps nagging at me: 'Is it right?' Is it right for me to yield so soon, for me to be so passionate, to be filled with as much passion and desire as Peter? Can I, a girl, allow myself to go that far?

There's only one possible answer: I'm longing so much... and have for such a long time. I'm so lonely and now I've found comfort! (347)

Apparently romance and sexuality has been the core of Anne's life in the secret annex. She takes sexual passion liable for mental solace that was disturbed for a long time because of the Nazi occupation of Holland. She is always in search of comfort from the war atrocities. Within the horror of war, she accepts that "The mood has changed, everything's going enormously well" (403). The mood is changed and everything is going well because of her winning fight with the suffocative war in the arena of sexuality that ultimately awards her the medal of psychosexual relief.

Dream: Outlet of Anne's Repressed Desires

Hanneli is one of Anne's close friends who appear in Anne's dreams several times as a symbol of pain that she bears because of the lack of psychosexual relationship. Hanneli appears sad and dressed in rags, and she wishes that Anne could stop her pain and sorrows. For Anne, a sad and lonely Hanneli represents her own feelings of sadness caused by the lack of physical affection. The psychosexual sadness frequently urges Anne to satisfy it in the form of recurring appearance of lonely Hanneli into her dreams. Anne writes about the dream of Hanneli:

Last night, just as I was falling asleep, Hanneli suddenly appeared before me. I saw her there dressed in rags, her face thin and worn. She looked at me with such sadness and reproach in her enormous eyes that I could read the message in them: 'Oh, Anne, why have you deserted me? Help me, help me, rescue me from this hell!' (191)

The dream of Hanneli has become the outlet of Anne's sexual desire that is repressed from her conscious mind. So Anne's pain of repressed sexual desire goes into the unconscious level of the mind and, is released into her dreams as the symbol of

Hanneli in sad appearance with rags. Anne believes that she has understood the meaning of the somber face of Hanneli in her dreams. She accepts that “I saw Hanneli, and no one else, and I understood why” (191).

Anne also understands that she has tried a lot to be indifferent to her desire for the sex because of the boundaries of familial rules and regulations. On the one hand, she longs for it because of the adversity of the familial environment. So it takes its form as her psychosexual pain. Her dreams become its merciful release. About the pain; Anne accepts:

To be honest, I hadn't thought of her for months— no, for a least a year. I hadn't forgotten her entirely, and yet it wasn't until I saw her before me that I thought of all her sufferings. [...] I'll be able to take you in and make up for the wrong I've done you. [...] I'll never forget her [Hanneli] again and I'll always pray for her. (192)

Anne has realized that the psychological sufferings she had is from her unfulfilled libidinal desire. She accepts that she had overlooked it. And now she is determined to be attentive towards it.

Such type of dreams is continuous to hunt her, sometimes as the dream of Hanneli and sometimes as the dream of her late grand mother. She is “very sad again last night. Grandma and Hanneli came to me [Anne] once more (200). The dreams of Hanneli and grandmother sadden her a lot. Though she tries her best to repress the pain she got from her unfulfilled sexual desire, it always appears into her dreams. The dream of her late grandmother is also the result of her unfulfilled libidinal desire. “Whatever happened, no matter how much I misbehaved, Grandma always stuck up for me” (200). Her dreams show her own pain.

The pain, Anne receives, from her unfulfilled sexual desire is seen through the recurring appearances of her late friend Hanneli and her late grandmother. But at the same time she wants to soothe it. Her psychological desire for sexuality can be explored through the dreams of Peter into different series of visual images. Freud's idea of dream thought is quite matching with her dreams. She starts to dream Peter Schiff who was her boy-friend before she came into the warehouse hiding. Her eyes encounter "for a long time into those velvet brown eyes" (209). She writes about the dream she has seen with Peter van Dann, who is with them in hiding that, "I (There I go again!) don't know what's happened, but since my dream I keep noticing how I've changed. By the way, I dreamed about Peter again last night and once again I felt his eyes penetrate mine, but this dream was less vivid and not quite as beautiful as the last" (217). This is her desire to have sexual activities with Peter. Desire for the sex with him is not possible due to the family construct so the desire repressed gets outlet through her dreams.

Anne's relationship with Peter van Daan increases more intensely. She falls "asleep with his image before my [Anne's] eyes, dream about him and wake up with him still looking at me" (251). She has strong desire of possessing him which is not possible in the day-to-day life. But yet, she can not erase it permanently. Her intense sexual desire with Peter takes the form of dream when she visualizes "kissing each other" (268). She feels Peter's "cheek against mine [Anne]" in most of her dreams (306). She was in pain for a long time. She starts to feel "wonderful glow" when Peter appears into her dreams (345). The pain and suffering she received from the lack of libidinal attachment, is soothed by the dreams of Peter. She writes:

I sat pressed against him and felt a wave of emotion come over me.

Tears rushed to my eyes; those from the left fell on his overalls, while

those from the right trickled down my nose and into the air and landed beside the first- Did he notice? He made no movement to show that he had. Did he feel the same way I did? (346)

Her unfulfilled sexual desires in the waking life are displayed into her dreams because the conscious or the force of repression does not allow them to get representation in their original form. So the visual images of Hanneli and her grandmother manifests, the pain, she bears because of her unfulfilled physical affection. She becomes happy and satisfied from the pain she has been suffered for a long time by the dreams of Peter. In this way, her dreams give a way-out for her psychosexual pain.

Domination of Eros in Anne

Anne's frequent expressions, on the one hand, of being lonely, misunderstood and pessimistic and on the other hand, lively, jovial and full of life: her optimistic feelings show the two fundamental instincts that are at work into her psychosexual build up. Her perpetual feeling of being lonely and misunderstood provides the impetus for her dedicated diary writing and colors many of the experiences she recounts when she acquired the diary on Friday, June 12, as a "nicest presents" in her thirteenth birthday (7). Life and death instincts are inseparably interrelated into human activities, but there is the domination of Eros; the life instincts over Thanatos; the death instincts, into Anne's activities from the very beginning of her diary. She seems to be guided by death instincts when she writes "no one will believe that a thirteen-year-old girl is completely alone in the world" but her Eros instantly appears when she writes "I've started the diary [...] to be my friend, and I'm going to call this friend 'Kitty'" (13). She feels she does not have one person to whom she can really open up. She regrets that she does not share her true self with her friends or family.

Having lived a fairly sheltered life thus far in Amsterdam, Anne is focused on the concerns such as grades and her relationships with boys. As a typical teenage girl, she feels happy and romance to be in close contact with her friends particularly male friends like Peter Schiff and Hello. She feels happiness when Peter Schiff “said hello to me [Anne] in ages, and it really made me feel good” (24). Anne focuses on the little nuances of her relationships, experiencing emotional ups and downs based on the type of attention she receives from boys and her friends. This gives her impetus for survival during the horrific climax of the World War Second. When her family is feeling tense and fears of the war, Anne turns to her diary for comfort so that she does not have to depend on her already worried parents. Her diary becomes another way for her to be optimistic towards the life. She does not panic or cry to her drained parents. Anne instead relies on her journal to support herself and draws out her fears with numerous peripheral details, such as the intricate layout of the annex and the family’s moment-by-moment actions. Her constructive life force is seen when she is busy “to plaster the walls with pictures” that “looks much more cheerful” for her (38).

On the other hand, her activities and mentality seem to be dominated by death instincts that particularly bring the feeling of loneliness and into her life. She says:

Added to this misery there’s another, but of a more personal nature and it pales in comparison to the suffering I’ve just told you about. Still, I can’t help telling you that lately I’ve begun to feel deserted. I’m surrounded by too great void. I never used to give it much thought, since my mind was filled with my friends and having a good time. Now I think either about unhappy things or about myself. (96)

For Anne, the early excitement of being in hiding gives way to frustration at being trapped in the close quarters with the van Daans and her own family. The sense of

excitement is soured when Mr. Dussel tells Anne about the persecution of Jews in the outside world. She begins to feel void that gives the implication of domination of Thanatos in her activities.

The death instincts of Anne is continue to cover her motivating force of the life since the condition of Jews is deteriorating day by day. There are tension, frustration and loneliness. Her fear is seen when she writes:

No one! That's why each and every day is filled with tension. Expectation and hope general tension, as does fear—for example, when we hear a noise inside or outside the house, when the guns go off or when we read new 'proclamations' in the paper, since we're afraid our helpers might be forced to go into hiding themselves sometimes.
(134)

By the middle of 1943, Anne's mood becomes darker as her frustration and fear increase. She has plenty of time to contemplate the war, and in each diary entry her anxiety grows. Her tone is less cheerful and humorous. Her language and behavior show us that the once-lighthearted girl is becoming depressed, cynical and tensed. The regular bombardment on Amsterdam makes her "to think of the dull, distant drone that signified the approaching destruction" (148). She is tormented by fear, frustration and depressive psychology that eventually seek a path to death. Her death instinct is seen by the following lines:

I've been taking valerian every day to fight the anxiety and depression, but it doesn't stop me from being even more miserable the next day [...] we've almost forgotten how to laugh. Sometimes I'm afraid my face is going to sag with all this sorrow and that my mouth is going to

permanently droop at the corners. The others aren't doing any better.

Everyone here is dreading the great terror known as winter. (176)

She is feeling horror. Her face has the appearance to display the sorrows and depression caused by the outward circumstances.

Energy of the sex motive is the sustaining force of life, according to Freudian psychoanalysis. Freud uses sex in broad sense. It is not only the genital intercourse but also a wide range of life-giving and life-sustaining activities. It does include the genital intercourse but does not exclude the meaning of artistic creation. Anne Frank's Eros starts to show its domination over the Thanatos by both means of sexual inclination with Anne's boyfriend and the will of the diary as an artistic creation. She starts to become happy slowly when she gets Peter's company. She writes:

My longing for someone to talk to has become so unbearable that I somehow took it into my head to select Peter for this role. On the few occasions when I have gone to Peter's room during the day, I've always thought it was nice and cosy. But Peter's too polite to show someone the door when they're bothering him. So I've never dared to stay long. [...] I've been looking for an excuse to linger in his room and get him talking without his noticing, and yesterday I got my chance. (207)

Her longing for Peter deepens as she matures and her life instinct becomes stronger day by day since she is sexually attracted to Peter. She is drawn to him because he is the only young man of her age, sharing her experience and strengthening her will for life around the disgusting outside environment. She thinks "god has sent someone to help me [Anne]: Peter" (215). She feels great happiness when she finds "On Sunday morning I [Anne] noticed to my great joy (I'll be honest with you), that Peter kept

looking at me” (237). Anne’s personal life changes to happier moment when she notices Peter looking at her “not in the usual way” (237). She starts to enjoy going upstairs to see Peter, and she says her life is much better now that she has something to look forward to.

When Anne finds Peter is “so sweet and good and beautiful”, she is sexually attracted to him and starts to be happy (292). Since libido is the motivating force of the life, Anne's libido too makes her happy. Anne talks about sex with Peter without hesitation and feels enlightened. On March 32, 1944, she writes:

I [Anne] was with Peter yesterday and, somehow, I honestly don’t know how, we ended up talking about sex. I’d made up my mind a long time to ask him a few things. He knows everything; when I said that Margot [Anne’s sister] and I weren’t very well informed, he was amazed. I told him a lot about Margot and me and Mother and Father and said that lately I didn’t dare ask them anything. He offered to enlighten me, and I gratefully accepted: he described how contraceptives work and I asked him very boldly how boys could tell they were grown up. (294)

Growing interest towards sex and sexuality is seen as the dominance of Eros over Thanatos which is the life sustaining activities of Anne Frank. It has generated love, sympathy and tenderness in her life. She wants to “love people, I [Anne] have a trusting nature, and I’d like everyone else to be happy too” (301).

The concept of sexuality and the sexual instinct do not cover only the concept of reproductive function but it also includes the meaning of artistic creation that sustains life. Anne wants to publish her diary that makes her hopeful to her worsening future. She says:

Mr. Bokestein, the Cabinet Minister, speaking on the Dutch broadcast from London, said that after the war a collection would be made of diaries and letters dealing with the war. Of course, everyone pounced on my diary. Just imagine how interesting it would be if I were to publish a novel about the Secret Annex. The title alone would make people think it was a detective story. (308)

Listening to the radio at the end of March, Anne hears a member of the Dutch government in exile proposes a collection of Dutch people's diary and letters after the war. Anne wonders what would happen if she published a novel about the annex, and thinks that ten after the war people would find her diary very interesting. She wants "to be useful or bring enjoyment to all people [...] to go on living even after my [Anne] death!" (315). Her diary which is a artistic creation, has given her optimism in the life around the horror of death caused by Hitler's madness. Her wish to "become a journalist or a writer" has motivated her to live in her life (316). She begins to think of herself as a writer and of her diary as a book.

She maintains optimistic innocence towards the end of the diary and says that she is not alone and lonely. For this optimism, her psychosexual relationship with Peter and the birth of the idea to publish her writing as a 'diary' has played the determining role. She writes:

I'd like to start again, and that shouldn't be difficult, now that I have Peter. With him supporting me, I know I can do it! I'm not alone any more. He loves me, I love him, and I have my books, my writing and my diary. I'm not all that ugly, or that stupid, I have a sunny disposition, and I want to develop a good character. (360)

She has overcome the feeling of inferiority that had covered her a lot in the past. She becomes interested in love and sex, as can be seen in her feelings for Peter and hopeful to publish her diary, that is touchstone for her to be developed as a good character. As long as, there is a wish in a human heart, it will always motivate the life. Anne is completely dominated by Eros since she makes a “wish to be a journalist, and later on, a famous writer” and longs to “publish a book called *The Secret Annex*” (370).

Eros and Thanatos are inseparable in human activities. They are interrelated. But yet, Anne’s activities and writings display that Eros is more dominant in her life. She realizes that “if we [Anne and her family] were dead now, we didn’t have to go through this misery. [...] But we all shrink from this thought. We still love life. [...] We keep hoping, hoping for ... every thing” (386). Hope for life is not disappeared yet. Her “spirit is improving, our [Anne’s family] super-optimists are triumphant” (405). Her story and ideals have inspired many creative and constructive responses which reflect the timeless message of her diary. Before someday of her family’s arrest, On July 15, 1944, she writes:

It’s difficult in times like these: ideals, dreams and cherished hopes rise within us, only to be crushed by grim reality. It’s a wonder I haven’t abandoned all my ideals, they seem so absurd and impractical. Yet I cling to them because I still believe, in spite of everything, that people are truly good at heart. [...] It’s utterly impossible for me to build my life on a foundation of chaos, suffering and death. I see the world being slowly transformed into a wilderness. [...] and yet when I look up at the sky, I somehow feel that everything will change for the better, that

this cruelty too will end, that peace and tranquility will return once more. (417)

Her hope, ideals, love and wish seem to wait the result of being crushed by the realities of Nazi atrocities. And she might suffer from the anxiety of death. But yet those ideals and hope do not vanish from her instincts. This is because Eros is developed more prominently by the energy of sexual attraction with Peter that culminates in the wish for the birth of the diary. It shows the life. Her libido has played greater role to be optimistic towards the future of life. She is still hopeful that the peace and tranquility will appear instead of the death and chaos. She is still hopeful that people are good by heart instead of the Nazi cruelties. And she is still hopeful that everything will change for the better instead of their sufferings. These all in one term is: dominance of Eros into her instincts.

IV. Conclusion

The Diary of a Young Girl is the replica of Anne Frank's intact psychosexual structure amid the chaotic and suppressive circumstances, caused by the Second World War. Anne kept the diary from 12 June 1942 to 1 August 1944, when she and her family, fleeing the horrors of Nazi occupation, went into hiding in an Amsterdam warehouse.

When Anne first goes into hiding in the annex, she seems to be primarily guided by the id that makes her a pleasure seeking personality. The sense of sensuousness towards the opposite sex increases in such a scale that she seems to be an animalistic in nature. Social conventions and systems do not mean significantly for her. Untamed passion for sexuality leads her towards the submission with opposite sex. But her ego appears more potential than the id to reign on her immaturity and girlish moods. It particularly enables her for self-analysis of the circumstances but does not block from the fulfillment of her id in the non-destructive patterns. Her ego receives Peter as the way-out for her id dominated nature.

According to Freud, when a female child enters her phallic stage, she notices that her mother has sent her into this world so insufficiently equipped. So the father becomes a love object for her. Quite contrarily, the mother becomes the object of her jealousy. As a result, the two wishes of possessing a phallus and receiving a child remain strongly into her unconscious mind that prepares for her later sexual roles. This is true in the case of all female beings, and Anne Frank is not also free from such complexity. Anne unconsciously desires to receive a baby from her father. But such complexity of receiving father's love is replaced by the desire of receiving Peter's love that prepares her normally for the later psychosexual role in the life.

Anne Frank turned just fifteen before she was arrested by the Nazis. She spends almost two years span of life in the confined quarters of Amsterdam warehouse. Thus, her diary is the powerful record of a teenage girl as she matures to

womanhood. The sense of loneliness, alienation and frustration suffer her in such way that she assumes herself having a personality that antagonizes everyone. Anne expresses frustration that she does not know how to share her feelings with others. When her relationship with Peter begins, she realizes she is not alone in hiding. With this realization, she starts to read into other people's behavior more deeply and think about her own identity as a woman. Her opinions, ideals and critical self-observation get changes. This leads her to a matured woman from a teenage immature girl, where her psychosexual relationship with Peter has significantly contributed. She widens her concept to see the world and becomes able to overcome the burgeoning sexuality and deteriorating relationship with other hiding members that prepare her for the challenges of a woman in her life.

The cause of horrific outward circumstances of Holland became a major hindrance for Anne to get psychological relief since she could not come outside the home for any reasons. So she turns back to her own psyche and sexuality to preserve herself from the Nazi extermination. The growing romance with Peter and interest on own sexuality soothes her long disturbed psyche and shows her life instincts as stronger. The impetus for the dedicated diary writing and the means of sexual inclination with her boy-friend makes her to look forward to her worsening future with optimistic eyes.

Despite the horrific and frustrating circumstances, the psychosexual mental projections of Anne are not eliminated. Anne is thirteen year old when she first goes into the hiding. So Anne as a teenage girl faces challenges of unusual circumstances in her puberty. She suffers different ups and downs into the hiding but yet her psychosexual revelation remains intact and helps Anne to be developed as a healthy and normal human personality since her psychic build up has got the foundation on sexuality.

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