

the dependence syndrome. There is dependence syndrome, where it is the husband, or the father or the community or whether it is a religious group, ethnic group when women free themselves of the dependence syndrome and lead a normal life, my idea of feminism materializes. (p.30)

Seldom quotes;

A woman is never regarded as an autonomous being since she has always been assigned a subordinate relative position. Men can think of him without women. She cannot think of herself without man. And she is simply what man discusses- she appears essentially to the male as a sexual being. For him she is sex.... absolute sex, no less. She is defined and differentiated with reference to man and not he with reference to her, she is the incidental, the inessential as opposed to the essential. (Seldom, 1998:534)

But Manju Kapur's protagonist Nisha proves that she is not just an object of sex or a commodity that can be twisted anyway in the hands of the males. But she is definitely an individual who has a voice among the many voiceless women for she wants to fly up in the sky with her aspirations and dreams. She can do it but she can never get detached from roots that is tradition which is present in the heart and soul of every Indian woman and because of this she returns back to her family being all satisfied as Nisha herself says in the end of the fiction carrying her twin children. "All mine, she thought, all mine." (336)

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Diaries and Letters: Emotional flow of Anna Frank and Anna Winterbourne in *The Diary of a Young Girl* and *The Map of Love*

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Abstract: In her diary *The Diary of a Young Girl*, Anna Frank and in the novel *The Map of Love*, Ahdaf Soueif has portrayed a living picture of a patriarchal society where women express themselves in letters and diaries. Diary is undoubtedly influential in the life of women and we can identify the differences of use of language to express emotions and thoughts. Though society plays a part in building this emotion and feeling in women along with the constructive attitude still some researchers argue that male and female brain has different construct. However, society still likes to be conscious about gender. Probably because of this taught and practiced construct of language use but it is true that women from different times and places have similar feelings and way of expression. This paper gives us the impression of emotional reading; rather I would say interpretations that have been used in the novel by Soueif, *The Map of Love* and in Anna Frank's *The Diary of a Young Girl*. This paper focuses on the similarities of incidents and the way of expression. To discuss elaborately it has focused on Culler's theory along with other prominent critics of the field that has worked behind this. It also talks about gendered reading and patriarchal social life of women.

Keywords: Reading, Patriarchy, Diary, Letter, self identity, familiarity and similarity.

Neither Anna Frank's diary *The Diary of a Young Girl* nor Anna Winterbourne in *The Map of love* is a Cinderella story rather it is written in a very simple form with a feminist twist. In both of the book Anna character has gone far for their right to make choices and seek satisfaction with their will, intelligence, and perseverance, along with some good luck, they prevails. For this reason, these two books have been seen as a manifesto of a woman's right to the pursuit of happiness. The purpose of this essay is to analyze the similarities and dissimilarities of Anna Frank and Anna Winterbourne. Further, I am interested in showing how our understanding of the emotions in one novel, carries over into our reading of the other, thus affecting our interpretations of the characters and their relationships. In both the book we find letters and diaries which are considered as the pleasures of reading with or without any reasons and they are valuable windows for looking into the past. Both kinds of personal texts rely on narrative, or storytelling, something which gives historians a useful, inspiring, and sometimes challenging entry for the

story they want to tell. We see that Anna Winterbourne's documents and letters are full of the flow of her emotion and experiences. Most personal texts have a certain open, candid quality which contrasts with the highly conceptualized and self-protective language of more "official" documents. Finally, although only literate people keep diaries and exchange letters, both forms are important to a wide variety of people—rich and not-so-rich, old and young, women and men. This paper is based on the examination of the diaries of Anna Frank and Anna Winterbourne. Anna Frank is the Narrator and writer of *The Diary of a young Girl* and Anna Winterbourne is a character of Adif Saoufi's novel *The Map of Love*. Both the characters try to explore their personal witness and experiences through the personal journals and letters. These personal documents become a precious accessory to express personal feelings and a supportive medium to demonstrate love or friendship to friends or loved ones, whomever and wherever they could be. The result of this exploration, supported by various studies and reports on wartime emotions and human behaviors, shows the personal feelings were expressed by words. It also demonstrates to what extent the smallest emotional boundary can become vital when facing hard times. It is prominently visible that both the character was sufferer during the war. So, diary became a valuable medium to express feelings such as love, friendship or concern.

We see the suffering of both the women at the time of war from two different time and angles. Anna Frank lost her life where Anna Winterbourne lost her husband as the consequence of the war. With these things in mind, and before we consider particular strategies for reading personal letters and diaries, it is helpful to recall how both forms take their shape from "public" or cultural conventions of expression, and from the aims of each individual diarist or letter writer. Anne Frank's perpetual feeling of being lonely and misunderstood provides the impetus for her dedicated diary writing and colors many of the experiences she recounts. Even in her early diary entries, in which she writes about her many friends and her lively social life, Anne expresses gratitude that the diary can act as a confidant with whom she can share her innermost thoughts. It is may be because it is not to easy to express your emotion truly in front of people. There are so many kind of emotion like love, hatred, sympathy, disgust and so on that you actually can't talk about on someone's face. This might seem a peculiar sentiment from such a playful, amusing, and social young girl, but Anne explains that she is never comfortable discussing her inner emotions, even around close friends. Despite her excitement over developing into a woman, and despite the specter of war surrounding her, Anne nonetheless finds that she and her friends talk only about trivial topics. On the other hand we see that Anna Winterbourne's writing to her father in law, with whom she has a very good relationship and sharing her practical life incidents and sufferings and happiness. She is talking about

her failures and achievements of life. It is letters that give us the clue of her life and presence and the big hint towards the chain of relationship of the next generations bonding.

We see that in Anna Frank's case, neither Mrs. Frank nor Margot offers much to Anne in the way of emotional support. Though Anne feels very connected to her father and derives strength and encouragement from him, he is not a fitting confidant for a thirteen-year-old girl. Near the end of her diary, Anne shares a quotation she once read with which she strongly agrees: "Deep down, the young are lonelier than the old." Because young people are less able than adults to define or express their needs clearly, they are more likely to feel lonely, isolated, and misunderstood. Living as a Jew in an increasingly anti-Jewish society, in cramped and deprived circumstances, heightens the isolation Anne feels and complicates her struggle for identity. For Anna Frank life was hard enough and may be the anti circumstances helped her to see things this way at such tender age of her. Anna occasionally turns to the cats that live in the annex for affection. Noticing that Peter van Daan also plays with the cats, Anne speculates that he must also suffer from a lack of affection. Anne's observation softens her view of Peter, whom she once considered obnoxious and lazy, and these thoughts cause her to think that they might have something in common. Their ensuing friendship and budding romance stave off their feelings of loneliness. Margot, who like the other members of the annex witnesses the changing nature of Anne and Peter's relationship, expresses her jealousy that Anne has found a confidant. Evidently, Anne is not the only one in the annex suffering from the deprivation of friends. Feelings of loneliness and isolation also play out in the larger scheme of the annex. All the inhabitants feel anxious, fearful, and stressed because of their circumstances, yet no one wants to burden the others with such depressing feelings. As a result, the residents become impatient with one another over trivial matters and never address their deeper fears or worries. This constant masking and repression of serious emotions creates isolation and misunderstanding between all the residents of the annex. Anne frequently expresses her conviction that there are "two Annes": the lively, jovial, public Anne whom people find amusing or exasperating; and the sentimental, private Anne whom only she truly knows. She says "As I've told you many times, I'm split in two. One side contains my exuberant cheerfulness, my flippancy, my joy in life and, above all my ability to appreciate the lighter side of things. ... No one knows Anna's better side, and that's why most people can't stand me." (P: 420-421) As she comes to understand her actions and motivations better over the course of her writing, Anne continually refers to this aggravating split between her inward and outward character.

Anne is aware of this dichotomy from a young age. In her early diary entries she explains that though she has many friends and acquaintances, 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. Anne expresses frustration that she does not know how to share her feelings with others, and she fears that she is vulnerable to attacks on her character. When her relationship with Peter begins, Anne wonders whether he will be the first one to see through the outer, public Anne and find her true self beneath. Anne struggles with her two selves throughout the diary, trying to be honest and genuine, while at the same time striving to fit in with the rest of the group and not create too much friction. On January 22, 1944, Anne asks a question—"Can you tell me why people go to such lengths to hide their real selves?"—that suggests she realizes she is not alone in hiding her true feelings and fears. With this realization, Anne starts to read into other people's behavior more deeply and starts to think about their true but hidden motivations. Here it is written very conveniently. It is an artistic expression indeed. In her final diary entry, on August 1, 1944, Anne continues to grapple with the difference between her self-perception and how she presents herself to others. She arrives at a greater resolve to be true to herself and not to fold her heart inside out so only the bad parts show. We see that with her own word she is writing:

As I've told you many times, I'm split in two. One side contains my exuberant cheerfulness, my flippancy, my joy in life and, above all, my ability to appreciate the lighter side of things. ... No one knows Anna's better side, and that's why most people can't stand me. ... I just can't keep it up any more, because when everybody starts hovering over me, I get cross, then sad, and finally end up turning my heart inside out, the bad part on the outside and the good part on the inside, and keep trying to find a way to become what I could be if ... if only there were no other people in the world.

When someone writes an article or an advice it is not this kind of expression. Rather it happens to be an artificial one. But we see that Anna Frank has used her continuous fluent one. Anne's inner struggle mirrors the larger circumstances of the war. Both the residents of the annex and the Dutch people who help them are forced to hide themselves from the public. They must take on a different identity in public to protect their livelihood because their true identities and actions would make them targets of persecution. This is yet another manifestation of the hypocrisy of identity that Anne is trying to come to terms with in her diary. Anne's diary demonstrates that war brings out both the best and the worst traits in people.

Anna Winterbourne is another example whose written documents give us the picture of the war of that time in her life and the outside world. It can be said that women's word has a power to uphold the nature very physically. An art of life is living in front of our eyes where both these ladies named Anna Frank and Anna Winterbourne is portraying the picture of their inner self along with the outer world and disasters. So, it can be said that they have a kind of artistic expression that has been portrayed and framed so naturally that it becomes the holder of the

history of family and nation. Anna is a woman whose contribution to the materialization of the novel's flow is undeniable, and included her generations. There are two parts where we find two generations and through the lens of a theoretical perspective we see the development of the story and women in the story. We also see the feminist reading of texts in the novel where we get the impression of the critical reading and understanding of women towards other women. This is visible in the first paragraph of the novel: "fragments of a life lived a long, long time ago. Across a hundred years the women's voice speaks to her-so clearly that she cannot believe it is not possible to pick up her pen and answer." (4) The gap of time could not make a distance between these two women, one who lived hundred years ago and the one who is reading her feelings now-today. We also find the imaginative power of the women, Amal, who is reading the letters and diaries. This is evident in the following lines: After reading the line from the diary, "The child sleeps. Nur-al-Hayah: light of my life." (4) Amal could imagine the feelings and actions which tells us further the strong bond of these feeling and at the same time the reading through the lens of women and feeling from the heart of a woman:

"Anna must have put aside her pen, Amal thinks, and looked down at the child pressed into her side: the face flushed with sleep, the mouth slightly open, a damp tendril of black hair clinging to the brow." (4)

Critics like Simone de Beauvoir, Mary Elleman and Kate Millett were among the first to reveal the literary history of women's images and to discuss the dominant stereotyped images of female fictional characters, the history of feminist criticism goes back hundreds of years in time. It can even be traced back to Aristotle's declaration that "The female is female by virtue of a certain lack of qualities," and St. Thomas Aquinas's belief that woman is an "imperfect man." Culler (1982) writes that "women's experience, many feminist critics' claims, will lead them to value works differently from their male counterparts, who may regard the problems women characteristically encounter as of limited interest." (45) Consequently, in the patriarchal society, where women are dominated by male counterpart, writing is the only way left to women to assert individuality and autonomy. Excluded from many social, political and economic activities, women turned to writing. Neither it was not easy for Anna to let the emotion flow on the page nor was it for Anne to reveal them and present themselves in front of others. Ahdaf Soueif probably tried to express the condition of women through the words of a self created character, Anna and Anne has written her own story through her own words.

In their Diaries and letters, Anne's and Anna's writing goes beyond expressions of the mundane and the everyday to try and express some of what is going on in mind and soul. Anne experiments with metaphors and rhetorical language, particularly relating to nature. Her description of

herself as a bird beating against a cage is a classic metaphor among marginalized women. She also describes the annex as a small piece of "blue heaven" surrounded by rain clouds. It also expresses Anne's desire for the natural world, which she has not been able to see or enjoy for over a year. And same is evident in the case of Anna where we see that she is not loved by her husband anymore and she craves for a lovely normal conjugal life. We find both Anne and Anna struggles with depression and loneliness, but their tone is slowly growing more hopeful. They remember the great love of their life and not helplessly anymore.

Now it may become a concern whether these two ladies are too much conscious about their expressions and thoughts. But history and concerned researchers says that this is how women mind and emotion works. These two books completely show us even though there is a huge time gap still they are thinking quite the same way and through the same way they are expressing themselves. There is always a question how men and women differ in their attitude and expression. Psychologists have defined aggression as behavior that intends to inflict harm. The human brain, according to an emerging new body of scientific research, comes in two different varieties, maybe as different as the accompanying physique. Men, when they are lost, instinctually fall back on their in-built navigational skills, honed from far-off days of tracking large prey miles from home. Women, by contrast, tend to find their way by the simpler methods of remembering local landmarks or even asking help from strangers. Some feminist ideologues assert that all minds are created equal and women would be just as good at math if they weren't discovered in school. But Camilla Benbow, a psychologist at Iowa State University, has spent years assessing biases like male math teachers or parents who favor boys. She concludes that boys' superiority at math is mostly innate. But women, the new studies assert, have the edge in most other ways, like perceptual speed, verbal fluency and communications skills. They also have sharper hearing than men, and excel in taste, smell and touch, and in fine coordination of hand and eye. Probably Anne was conscious about it and so she has said:

I am the best and sharpest critic of my own work. I know myself what is and what is not well written....I want to go on living even after my death! And therefore I am grateful to God for giving me this gift, which I can use to develop myself and to express all that's inside me. (Anne Frank, in her diary dated April 5, 1944)

Helen Cixous, who was influenced by Sigmund Freud and Jacques Derrida, She argues that women's writings are essential to understand women desires and their demands. The reader cannot understand these demands without the use of feminine style of writing. She urges them to use their bodies, which defined them better than their phallogocentric writings that arise from masculine perspectives. She also urges women to call for their identities, because women were misrepresented in several

works of male's writings. Hence, [we] need a real representation of women by women. She also adds that we need female critics to analyze women writings without the use of masculine approach to literature. Women somehow share similar difficulties around the world in their demand for rights. In other words, women's culture share common feature around the world and time as well. They have similar sufferings and experiences. That is what we have seen in Soueif's novel and Anna Frank's *The Diary of a Young Girl*. The women are not only significant for the similar kind of pain of these women of generations, but also their importance as individuals within their family and bonding. Exploring the relationships between these women reveals not only alliances between mothers and their offspring, but also natural alliances and inherence between women throughout the generations. Helen Cixous (1976) says "Women's imaginary is inexhaustible, like music, painting, and writing: their stream of phantasms is incredible" (320). In anger female normally yell or scream, Leaving the situation, uses words to do the damage or fight, takes a long time to move past anger and all these we see differently in both the Anna's characters. Anna Frank was found angry especially with her mother most of the time. In her diary she writes that "It's obvious that I'm a stranger to her; she doesn't even know what I think about the most ordinary things." (56) And Anna winterbourne was may be angry with herself for failing her husband Edward. Or probably it was more than anger, Resentment and fear. When a woman is afraid they normally gasps, Screams, cries, moans (verbalizes fear), and have strong instinct to protect loved ones. Anna Winterbourne was doing the same. She was trying hard to save Edward but she couldn't reach enough as she says: "I have failed him. I am constantly and repeatedly failing him. If I could but find the key to the locked door of his mind, I could sweep out all the terrors that lurk there. And he would be well again." (30) Here, this is not only the saying out of fear of losing him but also from deep love. She has her own fear of losing him: "... I am afraid. I have not Dared voice the thought." (31) and she was scared of a lonely life as well. Its quit an wonder whether she is worried of herself or her husband or the both at the same time. Women probably identify themselves so much with their other partner that they can't identify themselves. So she says, "A terrible thought: that in this grief I have no thought for myself. I have not once found myself thinking: what shall I do without him-" (41) it is like she has no identity all by herself, She needs to be dependent on someone to get an identity. On the other hand, Anna Frank was in love with a young boy at the time of their living in annex. She was hoping and had full trust in her love: " 'I believe in you Peter,'... I believe you have a good character and that you'll get on in this world." (350) her faith in her love is very much visible in her words.