

Sheets of papers written or painted clandestinely by incarcerated diarists and artists during the Holocaust document their Kafkaesque experiences and provide testimony for posterity. These are often the ONLY space upon which these diarist and artists obtained control over their otherwise vulnerable and fragile existence. Though Anne Frank's writing came to its abrupt end several days before her arrest, thus documenting "only" her life in hiding at the Secret Annex, her diary sheets provided her with a safe haven controlled by her.

Anne was confined to a very limited and claustrophobic space, with very little control over her daily routine; these conditions were imposed by the necessity of eliminating any trace of her public existence. Nevertheless, her diary not only enabled her to locate herself beyond her immediate concrete time/space through reminiscences of the past and plans for the future, but also to assert her being and gain some sense of control over her life. Her *licentia poetica* (poetic/narrative license) granted her a non-negligible dose of freedom, at least in the intellectual sense. She was able to write her life from her own vantage point and address it to her chosen audience; she was at liberty in her choice of words/languages, and she rejoiced in the freedom to write and re-write her diary/confessional memoir.

The Diary's manuscript reveals its massive rewriting and editing: she omitted, added, updated, and "rectified" her (hi)story. Thus, those sheets of paper were her vital tools for creating an alternative, self-controlled spatial reality to replace her otherwise chaotic living space. Ironically, this dynamic of perpetual editing and re-editing process also characterizes the Diary since its first publication in 1947, two years after her death in Bergen-Belsen. One might say that "the young girl's" haunted, agitated spirit continues to reveal "censored" secrets that were confided to those sheets some seventy years ago.

This volume sheds new light on the most recent engagements with this iconic Diary, including three-dimensional (3D) video representations, virtual reality (VR) films, applications, and escape rooms. These new technology-based adaptations mediate the Diary for contemporary audiences. The articles in this volume present a multi-disciplinary engagement that emphasizes the Diary as a living document that transcends its own genre, and its smooth transition into a new era.

*Critical Insights: The Diary of a Young Girl* is divided into four sections. Its introductory essay and the editors' article "From the Red-Checkered Notebook to Anne Frank's *Diary of a Young Girl*" consider the diary's unceasing evolution from a "traditional" black-and-white printed book to a cutting-edge filmic technology—a colored three-dimensional virtual reality movie. While the reader is metaphorically immersed and moved by Anne's book, the 3D and VR adaptations enable the viewer to visit the Attic and to virtually reconstruct life as a hider.

The next section, "Critical Contexts," presents four different approaches for analyzing the Diary. Ruth Amir, in her essay "Frankfurt, Amsterdam, Bergen-Belsen: Tracing Anne Frank's Dislocations," lays out the historical and economic background to Anne's passages of life. While the Diary was written in Amsterdam, it is contextualized by the Frankfurt and Bergen-Belsen chapters of Anne's life. The essay also deals with the modernist constructions of children and childhood and their deconstruction in the Diary. It traces the power relations and the development of Anne as a child-victim within the context of the politics of victimhood.

In the article "Anne Frank's Diary: Self-Portrait of an Artistic and Ethical Evolution," Rachel Feldhay Brenner discusses the maturation of the diarist in two major respects: her growth as an artist and her ethical evolution. Brenner relates to the poignancy of Frank's writing: a poignancy that emerges from her awareness of the terrifying historical reality against which she writes her life story and in which she must develop as a moral person. Brenner focuses on Frank's struggle to find the proper idiom to depict the reality that she wished to transmit to her readers: her life as a hider living

in the shadow of deportation and annihilation. The article shows that, in the reality of the Annex, art became a lifeline, that is, a life-sustaining system that enabled a momentary sense of control. The merging of Anne's self-definition as a morally responsible person with her development as an artist merged with her self-definition as a morally responsible person manifested itself in her constant examination of her guiding moral principles and ethics.

Margaret Sönsler Breen's article "Coming of Age within the Secret Annex: Dislocations and 'Frankness' in Anne Frank's *The Diary of a Young Girl*" examines coming-of-age issues, though Anne Frank herself was not allowed to come of age. She argues that this tragic paradox, embedded in the historical events, characterizes Anne's most famous and fundamental activity—her writing. While discussing Anne's authority as a writer and her capacity for both self-representation and self-authorship, Sönsler Breen states that the Diary offers Anne emotional and intellectual breathing room and a space to record her specific loneliness, produced by the immediate context of living in hiding in order to escape annihilation. Contrasting sharply with the home that language and writing offer her as an author is her political homelessness. Reading the Diary without attention to this homelessness and, relatedly, the last seven months of her life, which the diary does not document, has led to the text's critical misinterpretation and caused a reductive treatment of the text.

"*The Diary of a Young Girl* and Children's Literature of Atrocity" by Sarah Minslow concludes this section. Drawing on Lawrence Langer's term "literature of atrocity," Minslow underscores the necessity of teaching young people about the Holocaust and other global conflicts and examines the body of children's literature of atrocity with particular attention to what authorial strategies are employed and to what potential effect. Minslow's chapter situates *The Diary of Anne Frank* as a useful text for teaching the Holocaust within a broader historical context and argues that it should be taught in conjunction with other sources in order to provide a complex and more complete knowledge of the various experiences of the millions

of victims of the Holocaust, genocide, and mass violence including the Frank family.

“Critical Readings,” the volume’s third section is comprised of nine articles representing various aspects of the Diary, based on its reception in various geographical and cultural topographies, across multiple media, and via young contemporary “Anne Franks.”

In “Confessional Writing: The Historiography and the Critical Reception of Anne Frank’s Diary,” Bill Younglove discusses the Diary’s various editions and versions. Younglove states that due largely to the US-produced and worldwide disseminated 1955 play and the 1959 film that followed it, the narrative of Anne’s teen romance came to obscure the diary’s fundamental story of Jewish captivity and extermination. Prominent Holocaust scholars have railed, particularly, against the decontextualization, de-Judaicization, and dehistoricization of this prevailing image of Anne as a love-struck teenager.

With his second essay, “Lessons and Legacy: Educational/Curriculum Development in Teaching the Holocaust through Anne Frank’s Diary,” Younglove responds to this reductive popular image of Anne. He directs readers’ attention to the vast and panoramic display of diverse educational tools that have developed through the many years of appreciating and teaching the Diary. He emphasizes that curricular materials linking Anne’s story to the larger Holocaust story abound and can be accessed via the Anne Frank House or Fonds-based multinational centers, exhibitions, worldwide museums, valuable electronic sites, and Anne’s diarist contemporaries.

With “Anne Frank: A Critical Deconstructive Reading of a Girl’s Diary,” Yoad Eliaz in turn inquires “Why was the literary text most identified with the Holocaust written in the genre of a diary, and why specifically a girl’s diary?” In an attempt to answer those questions, Eliaz analyzes childhood through ideas that are embedded in queer theory. His reading suggests that Anne’s diary should not be solely interpreted in a binary childhood-adulthood relationship but rather in a non-binary relationship. Eliaz concludes that childhood is not a substantial identity; it is, at most, a human condition that one can

encounter at all ages. So, too, adulthood is not a substantial identity; unrelated to age, it is a human condition defined by circumstances.

For her part, Anna-Leena Perämäki writes about “Contemporary Anne Franks: Zlata Filipović’s and Malala Yousafzai’s Wartime Diaries.” Her article focuses on the diary of the Bosnian girl Zlata Filipović, written during the Bosnian War in the beginning of the 1990s, and the autobiography/memoir of the Pakistani Nobel Peace Prize winner Malala Yousafzai, who wrote a blog for BBC Urdu about her life under the Taliban occupation in 2009. Both texts, like the diary of Anne Frank, have gained wide readership among young people.

With “Anne Frank is Dead and is Living in New York,” volume editors Ruth Amir and Pnina Rosenberg in turn direct attention to the critical reception of Anne Frank’s myth in American Jewish Holocaust culture. Philip Roth’s *The Ghost Writer* (1979), Robert Skoold’s *If the Whole Body Dies: Raphael Lemkin and the Treaty Against Genocide* (2006), and Shalom Auslander’s *Hope: A Tragedy* (2012) “revive” Anne Frank by summoning and incorporating her as a fictional character into their texts. These works, which offer an alternative scenario in which Anne Frank had survived Bergen-Belsen and is living in America, participate in the “What if?” school of fiction, which explores imaginary alternative scenarios of “real” people and events. The phantasmic summoning of Anne in all three works not only suggests the prominence of Anne Frank and the Diary in the memory of the Holocaust, but also attempts to probe the boundaries of the authors’ hyphenated identity as Jewish-Americans.

In “Anne Frank’s Diary on Stage and Screen: Controversy, Consensus, and Adaptation,” Erika Hughes then considers the stories of the Diary’s numerous theatrical and filmic adaptations from the mid-1950s forward. She points out that much as the Diary itself has been edited, whitewashed, excerpted, and utilized, so too have the performed representations changed and altered the Diary. Hughes’ chapter presents a comparative analysis of not only the 1950s stage plays by Meyer Levin and Frances Goodrich and Albert Hackett and the film directed by George Stevens, but also more recent small-screen productions, such as documentaries from

the 1990s and multiple miniseries from the 2000s. Hughes also discusses the numerous Anne Frank stage plays appearing in the 1990s and 2000s, including the 1997 revival of *The Diary of Anne Frank*, starring Natalie Portman, and *Tagebuch*, a 2006 one-woman show at the Berliner Ensemble.

The next essay shifts attention to the Diary's reception in Japan. In "*Hello Kitty: The Reception of Anne Frank's Diaries in Japan*," Julie Higashi offers a critical analysis of the uses to which Anne's diaries have been put, in and outside the Japanese classroom. Higashi analyzes the Diary's tremendous popularity since its first translation in 1952. She suggests that, as the Allied Powers' occupation of Japan ended, the urge to rebuild a more peaceful and democratic society inspired young people to identify themselves with Anne, who refused to give up hope and continued to have a positive outlook on life. Over time, the book has adapted for plays, animated films, and manga comic books. In the 1990s, with new translations of the Diary and with manga books specifically intended for young schoolchildren, a "new" Anne emerged, and readers were gradually encouraged to place the story in a historical context.

Anne Frank's Diary's adaptation into a graphic novel in 2010 is in turn the topic of Pnina Rosenberg's article "When History Becomes Her Story: Anne Frank's Diary as a Graphic Novel." The *Anne Frank House Authorized Graphic Biography* by the American comics artists Sid Jacobson and Ernie Colón is a rich account that goes far beyond the limits of the iconic Diary's and incorporates events that occurred prior to and after the Diary's last entry. Rosenberg focuses on the crucial role of the tangible objects—Anne Frank's Diary, the Annex, and the horse chestnut tree, which, over the course of the time, have attained the status of iconic symbols in Anne's story and in the graphic novel's imagery. Ironically, by skillfully weaving and intertwining the inanimate relic-like objects throughout the graphic novel, the artists, despite their goal of representing Anne as a person and not as the larger-than-life symbol, have also subtly depicted Anne's transformation from the short-lived adolescent into the universal and perpetual myth.

The section ends with Karen Frostig’s essay on “The Anne Frank House: Memorial as Text,” which traces the architectural development of the Secret Annex, its physical attributes in relation to Anne’s writing. Elaborating on the structural layout of the space, Frostig explores the dynamic interplay between the annex as a claustrophobic environment and Anne’s private and expansive ritual of journaling. Highlighting specific areas of the house, the essay posits a relationship between family life, the emotional experience of an adolescent coming of age, and the art and disposition of writing a diary in confinement.

Finally, the volume’s “Resources” section provides the reader with chronological information about the Franks and the Diary as well as additional reading material—books, articles, plays, and children’s and adult literature; these materials provide the readers with further insights into the evaluation of Anne Frank’s Diary. It is the editors’ hope that the volume will reflect the continued global interest in the Diary and its challenging adaptations in the twenty-first century.

# Anne Frank: A Critical Deconstructive Reading of a Girl's Diary

---

Yoad Eliaz

How did the *Diary* of Anne Frank the girl become *the* text most identified with the Holocaust? In the present research, I cannot answer this question, due to a lack of space and time. However, I will attempt to answer two more manageable questions: Why a *diary*? And why a *girl*? Why was the literary text most identified with the Holocaust written in the genre of a diary, and why specifically a girl's diary? My reading of Anne Frank's *Diary* represents an attempt to consider childhood through critically queer deconstructive ideas. While these ideas are typically used in order to analyze sexuality and gender, in this current reading, they are likely to assist in the theorization of childhood.

## Diary: Intimacy in Public

The *private* *Diary* of Anne Frank is a *public* document. It did not transform *from* private *into* public, but rather was simultaneously private/public from the start. In the various descriptions of the document, the idea of the document's "discovery" appears more than once, as does its "*coincidental*" discovery. The subject, however, is not of a discovery, nor is coincidence the case here. If a document that was deliberately intended to be public does indeed exist, the *Diary* of Anne Frank is the one. Anne Frank wrote her *Diary* as a document intended for publication (version B), and after her death, the texts she left behind were edited, over and over again, with the intention of being published. At times, it is hard not to smile when reading the narrative describing the course taken by the *Diary*: Anne Frank wrote a private *Diary*, for herself. After her death, the *Diary* was "discovered" by accident, and as a result of the tragic circumstances, what was originally meant to be private became public—an authentic testimony of the tragedy of the Holocaust. This narrative does not withstand any test; it collapses time after time. Even before

it became the object of multiple research studies, and an object of a separate discourse (which I refer to as the “Diary discourse”), the Diary was not a private object. Most of Anne’s writing took place in hiding, where “privacy” was not a realistic possibility in such an overcrowded attic. The Diary is not just Anne’s private business and is not a trivial detail for those who occupied the same living space. The Diary and its writing constitute an important issue, one way or another, for all the inhabitants of the hiding place. On April 11, 1944, Anne writes of an event that led the inhabitants of the hiding place to fear discovery. Feeling frightened their conversation deals with “incriminating” objects that were present in their hiding place. The radio is mentioned, as well as the Diary: ““Then they will find Anne’s diary’ Daddy joined in!”(Frank, *The Diary* 256).

As noted, the diary is the product of the work of several individuals involved in making it the text we know today. In fact, the Diary is one of many objects in the Diary discourse. That discourse is the topic of this chapter. The discourse surrounding the Diary occurred already at the time of its writing, in the discussion Anne conducts as to the Diary’s public value, and in the conversations between the individuals close to Anne. Among the participants of the Diary discourse, Miep Gies and Bep Voskuijl should be mentioned as guardians of the Diary, following the capture of those who were in hiding. Otto Frank is another important agent in this context because he initiated the production of the Diary’s publication. Another important agent is Jan Romein, the historian who published the first article regarding the Diary in an article titled “Kinderstem” (A child’s cry), published on April 3, 1946 in the newspaper *Het Parool*. The article, which opened with the words “By chance I got hold of a diary. . . .” (Romein 67), was the first to identify the “accidental discovery” of the Diary as a theme and to recognize the historical and documentary importance of the Diary. All of these themes recur, over and over again, in the Diary discourse. The group of people involved with the Diary (for example, editors, rewriters, translators, and researchers) has grown in the years following the war, encompassing dozens of individuals. Eli Wiesel, Eleanor Roosevelt, Nelson Mandela, educators across

the world, experts in the documentation of the Holocaust, and many dozens of researchers are all partners in the Diary discourse. Additionally, the Diary is an object for a number of institutions, such as The Netherlands Institute for War Documentation (Nederlands Instituut voor Oorlogsdocumentatie, NIOD) and “The Anne Frank Foundation,” as well as publishing houses in the Netherlands and elsewhere. Therefore, it is difficult to continue considering the text as a “private diary.”

Despite the fact that Anne Frank toys with the idea of intimacy between herself and her Diary, she oftentimes refers to the fact that she isn’t writing her Diary merely for herself: “I know that I can write, a couple of my stories are good, my descriptions of the ‘Secret Annex’ are humorous, there’s a lot in my diaries that speak[s]. . . .” (Frank, *The Diary* 250), and in another instance, she writes of the possibility of publishing the text: “In any case, after the war I’d like to publish a book called the *Secret Annex* . . . but my diary can serve as a basis” (294). Anne perceives the diary as a text that, even as it marks the beginning of a writing career, addresses a wide audience of readers. She regards her literary talent as follows: “I can’t imagine having to live like Mother, Mrs. van Daan and all the women who go about their work and are then forgotten” (250). She writes “I want to go on living even after my death! And that’s why I’m so grateful to God for having given me this gift, which I can use to develop myself and to express all that is in me” (250). Otto Frank also speaks honestly regarding his daughter’s Diary as his career and his mission. The reference in the Diary to the possibility of being read by others weakens even more the narrative of the discovery of the Diary. A number of times, the possibility is mentioned in the Diary that it will serve as a testimony of the Dutch peoples’ suffering under the Nazi Occupation. Anne writes: “Sometimes I very much doubt whether in the future anyone will be interested in all my tosh. My diary really won’t be much use to Messrs. Bolkestein or Gerbrandy [exiled anti-Nazi Dutch politicians]” (264). The very mention of politicians in the context of the diary, even in a tone of criticism, reveal that Anne was thinking about the political aspect of her writing. The political agenda is one of the main issues in the diary discourse; for instance,

the debate as to whether the diary conveyed a particular Jewish-Zionist message versus a universal human message (Gilman).

What would be the best way to tell the story of this text? Considering the quotes above, it can be inferred that Anne, her father, and other individuals who were aware of the Diary played a role in hiding it and passing it on. They added side notes and corrected mistakes; they edited, censored, translated, published it, and engaged in a social, political, and historiographical project. Does that, however, mean the “private” aspect of this project is a fraud? When Anne begins to write the version for publication (version B), she contemplates the various possibilities of recipients of the text: herself alone, a substitute for a good friend, or an imaginary friend (Kitty). In a second version, Anne adds to the list of possible recipients of the text. She rules out the possibility that anyone might be interested in a thirteen-year-old’s “nonsense,” but by doing so, she “gives away” the fact that the possibility of someone taking interest in her “nonsense” does occupy her thoughts. In fact, Anne Frank’s Diary reveals that “private” is not necessarily the opposite of “public,” and “personal” is not the opposite of “political.” Anne wrote her Diary as a personal *and* political text at the same time. She did not fulfill the imperative whereby that which is private is not political, and the political excludes the private. She did not “convert” the personal for the sake of the public, nor did she desire a career by exposing her most private secrets.

Queer theory does for the private and the political what it does for “masculine” and “feminine”; that is, it questions them as substance, undermining the binary relationship basis and the hierarchy inherent in them. This, more or less, is the meaning of Judith Butler’s “performativity”: the private is not the opposite of the political, and the personal is no more authentic than the public (Butler). To be exact, both of them—the personal and the private—do not exist as such. Therefore, it may be correct to consider the narrative regarding the Diary as follows: Anne Frank, her father, and other individuals produced a text that was cast in the genre of a “personal diary.” The text fulfilled its purpose and became central in the documentation of the Nazi victims’ suffering. The text is

performative in the sense that it is present in the public and political sphere, and its presence is not neutral. It is performative, as, like any human action, it is a production. It carries meaning and seeks to be interpreted and understood by an audience of readers. The text is intimate-public as well as public-intimate. It is not authentic nor is it fake; rather, it wishes to tell a true story of persecution of Jews in the Second World War. With this intention of telling a truth, the Diary is written in the language and style of a confession.

### **The Confession Reveals the Truth**

Anne Frank's Diary became *the* iconic Holocaust text because it is a diary, written in the language and style of confession. Anne opens her version for publication (version B) with the following: "What does that matter [whether someone will read the diary]? I want to write, but more than that I want to bring out all kinds of things that lie buried deep in my heart" (Frank, *The Diary* 200).

Michel Foucault's historiography presents a narrative that argues that modernity is a period characterized by social and political practices of supervision and control over human beings' behaviors (Foucault). One practice of supervision and control is confession, confession before a priest, teacher, father, judge, and psychologist. Foucault writes a history of sexuality presenting the central concept and practice of confession (Foucault). This history, however, as Foucault himself argues, is not only of sexuality, but of the changing ways in which truth appears in modern times. He claims that the confession serves as a modern disguise for the truth with the purpose of gaining recognition as such.

It is not trivial that a central aspect of the Diary contains the confession of both the love between Anne and Peter (the boy in hiding with Anne) and Anne's preoccupation with sexuality. Indeed, it is possible to read these disclosures and view them as signs of "normalcy." According to that interpretation, the war caught Anne at the age of puberty, the age at which sexuality ripens; therefore, the teenage girl is discovering her romantic feelings and her sexuality. This normalcy serves as a sharp contrast to the madness in Europe at the time, and the adolescent love blossoming in the Secret Annex,

while in hiding, is in stark contrast to the murderous hatred raging outside.

Yet, such an interpretation does not provide a satisfactory answer to the question of why a diary was chosen to be the text most identified with the Holocaust. This explanation does not clarify why some of the authors of the Diary's discourse attest to being *obsessed* with the Diary (Graver; Muller). Others attempt to explain the "power" of the Diary. For example, Carol Ann Lee, the author of a biography of Anne Frank, writes, "A large part of the power [of the Diary] lies in the writers' ability to combine [war events] with an inner monologue of transitioning from childhood to womanhood . . . "(Lee 167).

Therefore, the Diary constitutes a combination consisting of three elements: first, historical documentation; second, a personal story told in the language of confession, what she calls an "inner monologue"; and finally, sexuality. In Foucault's history of sexuality, in order for the confession to be an effective device for the disclosure of the truth, it must deal with the confessor's sexuality (Foucault). Anne Frank makes her sexuality present in the text: "Once when Father and I were talking about sex, he said I was too young to understand that kind of desire. But I thought I did understand it, and now I'm sure I do. Nothing is as dear to me now as my darling Petel" (Frank, *The Diary* 165). Two months later, Anne writes of her knowledge of sex, as she complains of parents who don't explain the facts of life to their offspring and confesses how she had made her discoveries on her own. This segment was censored in versions B and C. On March 24, 1944, Anne's confession becomes especially graphic; that same day, she mentions a conversation with Peter about female genitals. She mentions that Peter may not know much in that regard, and as a sort of compensation for his supposed ignorance, Anne describes and reveals in detail what female genitals look like. This over-revealing text, censored in versions B and C, is not meant for Peter's eyes alone. Anne writes of the difference she attributes to the protrusion of male genitals versus female ones: "You can easily see what boys look like in photographs or pictures of male nudes, but with women it's different. In women the genitals, or whatever they

are called, are hidden between the legs” (236). Hence, Anne attempts to deal with the idea that the female genitals are hidden. She seeks to make the hidden known, to make public that which is concealed and internal. In other words, this over-revealing paragraph may explain to us just how important she perceives the element of confession to be; it precipitates a challenge she must withstand, even at the price of her shame. To understand the centrality of Anne’s confession, especially in the context of her sexuality, one should note that the confession is perceived not merely as important, but as *a sort of duty*. The Diary’s entry leading up to the confession is sealed with the words “Now I shall and must tell him [Peter] everything!” (234).

A diary was chosen to be the central text of the Holocaust, or, in the words of Jan Romein, it is a text that embodies the horrors of fascism more than all the testimonies at the Nuremberg Trials because the literary genre of diaries is invested with great credibility (Romein). The Diary is a confessional text. As the reader encounters more and more confessions in Anne’s Diary, the more these confessions become over-revealing and the more they reveal the author’s sexuality, the greater the value of the text in its ability to expose the truth itself. Indeed, what is the value of a testimony, in the Nuremberg Trials, for example, versus the value of a confession? The testimony is always mediated and is such less credible. While testimony is perceived as being potentially manipulated, the confession is not. A confession of an individual regarding his/her sexuality is perceived as an utterance of the truth par excellence, without mediation, without a vested interest and not given to manipulation. All the more so is the confession of a child.

### **Childhood is the Source, therefore Revealer of the Truth**

Judith Butler disputes the value of the feminist idea that an ancient state preceded patriarchal law (Butler). She claims that this concept attests to a search for a future of gender equality at the “source” that is found in the past. Butler claims the “prior” or the “source” are perceived as being capable of revealing the truth. In the case of Anne Frank’s Diary as well, the value attributed to the source contributes to understanding the iconic status that the text has

# Chronology

---

- 1929** Annelies Marie “Anne” Frank is born in Frankfurt am Main, Germany, to Otto Frank and Edith née Holländer, sister of Margot Frank born on 1926.
- 
- 1933** On January 30, Adolf Hitler becomes chancellor of Germany. Anti-Jewish laws are legislated.  
On March 12, Sachsenhausen concentration camp is opened in Oranienburg, in the outskirts of Berlin.  
In April, the Nazis order the boycott of businesses owned by Jews.  
In June, Dachau concentration camp is established.  
In August, Edith, Margot, and Anne move to Aachen Germany to stay with Edith’s mother. The Frank family’s attempts to immigrate to Britain or to the United States fail.  
Otto Frank begins working at the Opekta Works and rented an apartment on the Merwede Square in Amsterdam. In December, Edith and Margot join Otto in Amsterdam
- 
- 1934** In February, Anne joins the family in Amsterdam and joins Margot at a Montessori school in Amsterdam.
- 
- 1935** On September 15, Germany passes the Nuremberg Race Laws that deprive German Jews of their citizenship, liberty, property, and freedom.
- 
- 1936** On March 7, German troops occupy the Rhineland.
- 
- 1938** Otto Frank starts a second company in partnership with Hermann van Pels, a Jewish butcher, who has also fled Germany with his family.
-

# Additional Works on *The Diary of a Young Girl*

---

## Drama

*And Then They Came for Me: Remembering the World of Anne Frank* by James Still, 1999.

“Anne Frank in Bosnia?! Children Perform in the Play ‘Dreams of Anne Frank’” by Hendette Lakmaker in *Anne Frank Magazine*, 1999.

*Anne and Emmett* by Janet Langhart Cohen, 2009.

*Anne Frank and Me* by Cherie Bennett, 1996.

*If the Whole Body Dies: Raphael Lemkin and the Treaty against Genocide* by Robert Skloot, 2006.

## Graphic Novels

*100 Days in the Land of the Thousand Hills* by the International Criminal Tribunal for Rwanda (ICTR), 2011.

*Auschwitz* by Pascal Croci, 2004.

*Charlotte, Life or Theater* by Charlotte Salomon, 1981.

*Fax from Sarajevo: A Story of Survival* by Joe Kubert, 1996.

*Lily Rene, Escape Artist: From Holocaust Survivor to Comic Book Pioneer* by Trina Robbins, 2011.

*Maus I: A Survivor’s Tale: My Father Bleeds History* by Art Spiegelman, 1986.

*Maus II: A Survivor’s Tale: And Here My Troubles Began* by Art Spiegelman, 1991.

*Persepolis: The Story of a Childhood* by Marjane Satrapi, 2004.

*Yossel: April 19, 1943: A Story of the Warsaw Ghetto Uprising* by Joe Kubert, 2005.

## Nonfiction

*First They Killed my Father: A Daughter of Cambodia Remembers* by Loung Ung, 2000.

*Sophie Scholl: The Real Story of the Woman who Defied Hitler* by Frank McDonough, 2009.

**Ruth Amir**, PhD, is Senior Lecturer at the Departments of Political Science and Multi-Disciplinary Social Science at Yezreel Valley College. Ruth's research is focused on the intersection of law, history, politics, and society in the context of memory, transitional justice, and genocide research. Her current research projects in comparative genocide studies concern forced migration and forcible transfers of children, and the post-WWI protection of women and children in international law.

Dr. Amir has published widely, including books, journal articles, and book chapters on forcible child transfers, transitional justice, and historical redress. Among her recent publications are the volumes entitled *Who is Afraid of Historical Redress: The Israeli Victim-Perpetrator Dichotomy*, and *The politics of Victimhood: Historical Redress in Israel* (in Hebrew). Some of her recently published articles are "Transitional Justice Accountability and Memorialisation: The Yemeni Children Affair and the Indian Residential Schools" (2014), "Killing them Softly: The Forcible Transfer of Indigenous Children" (2015), and "Suppression and Dispossession of the Armenian Village of Athlit: A *Différend*?" (2017). Her book on forcible child transfers is forthcoming in 2018 by Lexington Books.

**Pnina Rosenberg**, PhD, is an art historian specializing in the art and legacy of the Holocaust. She lectures on those subjects in the Department of Arts and Humanities of the Technion, Haifa, and The Max Stern Yezreel Valley College. Among her current fields of research are women artists and graphic novels during the Holocaust, which were presented in conferences and were published in articles such as: "*Almanac of Memories: Escape, Escapism and Reality in Ewa Gabanyi's Auschwitz Graphic-Novel*" in *Revista de história da arte, Série W* (2016); "From Mice to Mickey to Maus: The Metaphor of Evil and its Metamorphosis in the Holocaust" (2013); "Art of the Holocaust: Women Artists in the Camps and Ghettos" in *Jewish Women Archive Encyclopedia* (2005); and "*Mickey Mouse in Gurs: Graphic Novels in a French Internment Camp*" in *Rethinking History* (2002).