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Manipulating Anne Frank: A comparative study of Anne Frank's diary in translation

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Abstract

This study examines how discourse shapes and depicts social objects in translation. It shows how translators' linguistic choices differ in the treatment of the same event and representation of the same social object. The study uses the transitivity analysis developed by M.A.K. Halliday and Fairclough's Critical Discourse Analysis methodology as analytical tools. The comparative analysis of the discourse used in various translations of the *Diary of Anne Frank* reveals significant differences in perspective across the translations producing variations in the representation, demeanour and characterisation of the young Anne Frank in each text. A critical (text and) discourse analysis reveal how these choices affect the realization of agency and power in the representation of action.

The study aims to avoid any bias that might skew the findings. None of the translations studied is therefore considered to be better than another. The trajectory of the *Anne Frank Diary* has been a complex one and, in many respects, no single text can rightfully be deemed the original. The present comparative study does not compare translations with a so-called *original* but compares a number of translations or versions of the text against each other to exemplify the changes in representation. Given the limited scope of the present study, it is not possible to examine translations into all languages and of all existing translations For the purposes of the study, five translations into three languages published over a span of some five years were selected for analysis.

Keywords: Anne Frank, CDA, translation, transitivity.

Declaration

I declare that this research is my own, unaided work. It is submitted in partial fulfilment for the degree of Master of Arts in the field of Translation at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination at any other university.

_____

Phumzile Vella

The ___ day of _____ 2015

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Chapter One

Introduction

Aim

This comparative study examines the representations of Anne Frank in French, Spanish and English translations of the *Diary of Anne Frank*.

The working hypothesis of this study is that each translation presents the iconic young Anne Frank differently in terms of her behaviour, her demeanour, her attitude and her style of writing. The study aims to uncover the differences in each translation's representation of this world renowned thirteen-year-old girl in the 1940s and to point to the role that transitivity and agency (Halliday, 1985) play in this process.

The study uncovers how the translations differ, the possible reasons for the omission of certain passages and plausible reasons for some of the forms of censorship evident in the publication of the diary in its various forms. The paper highlights lexical changes and other shifts introduced by the translators as a result of cultural and societal dilemmas. Whether Anne Frank is presented as, for example, pure, candid or ill-behaved provides insight as to what each translator deems to be a suitable representation of a young girl in her adolescent years.

Although an iconic figure in the landscape of recent history, and presumably therefore a relatively 'known' and stable figure, *Anne Frank's Diary* has been manipulated and changed extensively across cultures, history and language. Because of its repute, the diary carries ideological and political implications. As a result, this celebrated piece of writing tends to conform to the mind and hands of whomever it falls into in order to promote the ideals of each intended readership, whatever those may be. . There is today no uniform version of *Anne Frank's diary* published and circulated today. At the same time, there cannot be said to be a 'correct' or 'original' version of the diary as the diary was manipulated and changed by Anne Frank herself, when she first thought it might subsequently published, in order to adhere to social mores and constraints. This study uncovers whether the changes made to her

diary, character and image in the mid-twentieth century have continued in contemporary publications and translations of the diary.

Rationale

Anne Frank is one of the most discussed Jewish victims of the Holocaust. Her wartime diary, published by her father in 1947, continues to draw the attention of an international audience and provides a remarkable insight into a dark period of history. No other document written during the Holocaust captivated the attention of the Western reading public more than the diary kept by Anne Frank.

The diary has been translated into over seventy languages, including Yiddish, Japanese and Afrikaans. It has also been published in over sixty countries. A possible hypothesis at the start of this research could have been that the translations would not vary extensively because they were each published very close to each other in terms of time and year of publication and because, in this age of global communication, it would be possible to assume that there will be a greater alignment between the translations. Any differences across the translation would therefore be significant. For Toury, any stark differences across the translations can be taken to be the result of something much more profound than changes in lexicon as translations are considered as facts of the target system they belong to (Toury: 1985:19) and could be ascribed to particular local contextual differences in culture or perspective.

Although the original diary written in Dutch is not used in this study, it does not affect the purpose of the study as this is a comparative study of existing translations. Where necessary the study refers to the literature on the original Dutch version of the diary which was translated by Paape (Lefevere, 1992: 59) to contextualize the study. In this study, these loose leaf and notebook versions of the diary are considered "the original".

The data set consists of five translations. There is a French translation which was published in 2005, two English translations, a 1995 publication, and a 1999 publication. There are also two Spanish translations, a 1992 publication and a 2001 publication.

The English 1999 translation is a retelling of the diary by Cherry Gilchrist, an award-winning author whose themes include mythology, alchemy, life stories, esoteric traditions, and Russian culture. She is a graduate of Cambridge University, and holds a post-graduate diploma from the University of Bath Spa. Her work was edited by Andy Hopkins and Jocelyn

Potter and published by Penguin Readers. Therefore it can be assumed that her translation is more suitable for children.

The English 1995 translation was carried out by Susan Massotty who used *The Diary of a Young Girl: The Definitive Edition* edited by Otto H. Frank and Mirjam Pressler as her source text. This version was published by Doubleday in New York in 1995. This version of the diary is described as

> Restored in this Definitive Edition are diary entries that had been omitted from the original edition. These passages, which constitute 30 percent more material, reinforce the fact that Anne was first and foremost a teenage girl, not a remote and flawless symbol
>
> (Net Industries)

The French 2005 translation is a Phillip Noble and Isabelle Rosselin-Bublesco translation also based on Otto H. Frank and Mirjam Pressler's version of the diary and follows the same directive.

According to Net Industries, in Pressler's revision Anne's focus on her Jewishness is also expanded because her father had edited out his daughter's references to her religious faith because, as Rebecca Steinitz noted in the *Women's Review of Books*, "he chose to emphasize what he saw as its universal message about the evils of war and discrimination" (Net Industries).

The Spanish 1992 translation was taken from www.librodot.com which is an online eBook portal which also used the Bantam books version of the diary translated by B. M. Mooyart-Doubleday in 1952 as its source. Bantam Books is an American publishing house owned entirely by parent company Random House, a subsidiary of Penguin Random House; implying that this version was published for children.

The Spanish 2001 translation was first published by Pehuén, a Chile based publisher in 1992. This publisher goes by the mission statement *"We publish to enhance the ideas of freedom and democracy, and are anxious to promote the cultural awakening of our country and of Latin America."*

Each translation stems from a socio-historic background with different historical relations with Germany and the country's occupations during World War II.

With regard to France, Hitler ordered attacks on a number of countries, namely Luxembourg, the Netherlands, and Belgium and they were quickly conquered. France surrendered on 22 June. The life of the French during the German occupation was marked by widespread shortages of petrol, diesel and labour, the disorganisation of transport, the cutting off of international trade and the restricting of imports into the country making life unbearable. The Germans seized about 80 percent of the French food production, which caused severe disruption to the household economy of the French people. With nearly 75,000 inhabitants killed and 550,000 tons of bombs dropped, France was, after Germany, the second most severely bomb-devastated country on the Western Front of World War II. This may explain some of the lexical choices and framing of the Germans in the French translation.

The Battle of Britain is the name given to the Second World War air campaign waged by the German Air Force (Luftwaffe) against the United Kingdom during the summer and autumn of 1940.The German objective was to gain air superiority over the Royal Air Force (RAF), especially Fighter Command. However, they failed to do so. The failure of Germany to achieve its objectives of destroying Britain's air defences, or forcing Britain to negotiate an armistice or even an outright surrender, is considered its first major defeat and a crucial turning point in the Second World War.

Spain's history with Germany reads differently. Germany and Italy helped Franco during Spanish Civil War. When Second World War started Germany 1939 was not very interested in Spain. Which may explain why the Spanish position during the Second World War has traditionally been defined as a position of neutrality.

This data set has been selected to examine the different representations of Anne Frank in French, Spanish and English in contemporary translations of her diary. Close attention is paid to changes in agency and transitivity as well as variations in lexical choices, where appropriate in order to uncover how these modify the meaning of certain passages and manipulate the character of Anne Frank and those around her.

To my knowledge, no prior research has been conducted on the effect of transitivity and agency in these translations of Anne Frank's diary in these three languages. This study is therefore of interest to the humanities and will be useful to translators in demonstrating the role and effect of transitivity and agency in the field of translation.

Contextual Background

Anne Frank (12 June 1929 – March 1945) was a young diarist. She is one of the most discussed Jewish victims of the Holocaust owing to the writing and publishing of her wartime diary which gave insight to the world about the living conditions and struggles of victims of the Holocaust. In history we have seen women being stifled and silenced as writers, war victims and members of society. The publishing of the diary allowed for Anne Frank's story to not only be a voice from the Holocaust, but a solitary voice speaking for us in a frightening world in which our female stories were silenced or unspoken (Lagerwey, 1996: 50).

Frank's diary offered an authentic version of an experience in writing that would have otherwise not have been accessible to the public She became internationally recognised and well-known after her death when her diary was published.

The diary documents her experiences in hiding during the German occupation of the Netherlands during World War II. Anne actually wrote two versions of the Diary. The first one is considered the original and the other one she wrote was a revision. She started writing the revision in 1944 after hearing a radio address in which a Dutch minister claimed that the true story of the war would be told through the diaries and letters of ordinary people. Frank's first diary served personal goals rather than ideological ones. However, even with the knowledge that her diary would be published, the changes Frank made were still of a personal nature, rather than reasons around ideological propaganda. Frank made changes with an eye toward history. She achieved this by including more information about life in hiding and removing many personal details about her family and her relationship with Peter van Daan. She shortened timelines, reduced the number of characters, deleted and added events and dialogue "all with an eye towards emphasizing the extraordinary nature of the events that had overfallen her and the degree to which they allowed for the development of her latent ability as an author" (O'Donnell, 2011: 49). O'Donnell argues that in rewriting the Diary as *Het Achterhuis* ("The Room Behind the House"), as opposed to the *Diary of Anne Frank* as we know it, "Frank was not simply revising: her second version is an artistic reworking of the

raw material in her daily journals, a reworking that reflects clear literary goals" (O'Donnell, 2011: 49).

The diary that is considered as the original and later versions of the diary in Dutch portray Anne Frank in different lights. Frank's 14 February 1944 original entry in Dutch reads "as I sat almost in front of his [Peter's] feet" (Paape 504 in Lefevere 1992: 60). Yet her rewritten entry reads "I…went and sat on a cushion on the floor, put my arms around my bent knees and looked at him attentively" (Mooyaart-Doubleday in Lefevere 1992: 60). The first changes to Anne's character actually began with the editing she performed herself. Historians believe this is why it is difficult to state and identify which diary is and should be considered as 'the original' as there are two that exist, written by Anne herself. In her last diary entry on Tuesday, August 1, 1944, Frank describes herself as "a bundle of contradictions who was "trying to find a way to become what [she'd] like to be and what [she] could be if only there were no other people in the world" (Spector et al., 2007: 40). Frank's own cognisance that she was a "bundle of contradictions" is what scholars refer to as the "construction" of Anne Frank because as she rewrites her diary, she does so in a way to suit her future readers, rather than to suit her original personal motives for having the diary. This "construction" also refers to the conformation to a certain, acceptable image through the use of literary manipulation for example, the changes in character that she exerts herself and others to. It also refers to the way in which her subsequent writers and translators have done the same as they put her through changes that alter her presentation throughout the diary.

Anne Frank "did not entirely correspond to the ideologically sanctioned image of what a fourteen-year-old should be," (Lefevere, 1992: 62) because she wrote about experiences such as the touching of her friend's breasts, her first love, her parent's bad relationship and marriage, bodily functions such as defecation and menstruation and even a sex scandal. While auto-editing herself, it seems "she had two objectives in mind, one personal and the other literary" (Lefevere, 1992: 60). Despite any negative associations that she may have attached to her name, "Anne Frank stood for all the Jews who were murdered in the Holocaust. [Yet,] she also stood for adolescent girls trying to assert their individuality in the complicated context of family life" (Lagerwey, 1996: 51). Anne Frank's diary gives an otherwise lost insight into the torment that the Jews went through, while at the same time gives rise to feminist writing with her account of feminine adolescence.

Anne Frank was not the only editor of her diary. Otto Frank, her father also produced a version of the diary which was in fact the typescript used for the 1947 Dutch edition of the diary and for many other editions and translations since then. Otto Frank made changes according to what he thought might prevent the diary from being published. However, despite this, the publishing house in the Netherlands, Contact, found even more problems with the diary and only agreed to publish the diary on condition that further changes be made. The publishing house may have felt these changes were necessary because Anne was bold in her descriptions and fearless in her convictions. She was definitely atypical of what was considered a proper fourteen year old girl in the 1940s (Lefevere, 1992: 62). In summary, the diary went through three channels of amendments in two years as Anne made her own changes, Otto Frank made some changes and finally, Contact made its own adjustments. According to Lefevere, "the difference between the original material and the published version is like a palimpsest" (1992: 61) as they each contain inconsistent and incompatible references.

The pressure to make these changes arose from or can be explained by the demands of patronage which is concerned with the ideological implication of literature (Lefevere, 1992: 15). Patronage is exerted by persons such as political parties, social classes and most importantly, publishers (Lefevere, 1992: 15). Lefevere strongly posits that Otto Frank made the adjustments that he made to his daughter's diary because "he had no other choice" (Lefevere, 1992: 64). If he had not conformed to the powers that were, perhaps we would have no knowledge of the diary. Meulenhoff, the first Dutch publisher to evaluate Anne Frank's diary for publication refused to publish the diary because of the "very personal nature of the diary and the sexual musings it contains" (Paape 78 in Lefevere 1992). This comes as no surprise as it has been seen often in history that "when women 'write the female body' they write on a subject that has hitherto been described in terms of the stereotypes of the lover ('whore'), the devoted and unsexed mother, or the untouchable Holy Virgin" (von Flotow, 1997: 17). Anne's writings about sexual discovery and puberty would have been a foreign and unwelcome concept to the conservative ethos of the 1940s in the Netherlands. The Dutch translator Paape also states that spiritual advisors objected to the printing of certain passages which made reference to masturbating (Lefevere, 1992: 63). The representation and existence of sexual awakening in Frank's diary was regarded as a problem, including reference to things over which she had no control, such as menstruation and her female anatomy. Anne tried different strategies to find out about sex without having to ask

any of the adults she was living with. This too opposed ideology of the time but perhaps, would have been acceptable in later eras. Lefevere reiterates this notion of Anne being forced to conform to a certain forties image in his statement "anything that would fit the 'heroine' of any 'Life of Anne Frank' published from the sixties onwards but not the heroine of the diary published in 1947" was removed (Lefevere, 1992: 63). This is a clear example of how social norms change over time and that the notion of what is suitable for today may not regarded as appropriate in another decade.

Chapter Two

Literature Review

> The issue with the Anne Frank diary is at its core a story of how a document-a primary source-made its way from a girl's handwritten journal into a best-selling book, a Broadway play, and an Academy Award-winning movie, and how it was manipulated at each stage of its move into the public arena.
>
> (Page, 1999: 89)

Over the years, many editions of the diary have been compared to the original 1947 Dutch edition (Otto Frank's version) and they have been described as vastly different in terms of style, the use of names, events and point of view as a result of the editing done by Anne Frank herself and others (Lefevere, 1992: 59). Once the diary began to be translated, the implications and regulations imposed by publishers became even more extensive as "translation, like any cultural practice, entails the creative reproduction of values" (Venuti, 1998: 1). Values differ from culture to culture and epoch to epoch, hence the vast differences in each piece. The literary system consists of all literary works and it includes critics such as reviewers, readings and reception, as well as teachers and translators (Lefevere, 1992: 14). These figures

> repress certain works of literature that are all too blatantly opposed to the dominant concept of what literature should (be allowed to) be – its poetics – and of what society should (be allowed to) be – ideology
>
> Lefevere, 1992: 14

These figures promote the acceptable poetics of a certain culture. Both poetics and ideologies influence literary manipulation, rewriting and the field of translation to such a great extent that the effect has been described as "semantic promiscuity" (Gerring, 1997: 957). The consequences as a result of rewriting and literary manipulation are no different with reference to the *Diary of Anne Frank*. Page highlights the extent of the manipulation done by others in

stating that the diary, as written by Anne Frank, has been radically manipulated and indeed rewritten by virtually everyone who has ever had rights to it (Page 1999: 88).

The manipulation and construction of a particular image of Anne Frank was furthermore highlighted once the German translations were published which presented "the image of a writer who belongs to one culture in – and especially for – another" (Lefevere, 1992: 59). It is said that many of the unfavourable references to Germans were removed for German audiences, not only for political reasons but also to avoid offending German readers, as well as to prevent tarnishing of the German people.

De Carvalho Figueiredo argues that power inequalities have an effect on the production of texts and consequently on the construction of social objects (de Carvalho Figueiredo, 1998: 98). In this case, Anne Frank was the social object, and the unequal powers were those of her Dutch origin, language, culture and position in history in relation to the position of the German people. This is due to the fact that more often than not, in the context of translation, the interests of the target audience are seen to outweigh those of the source language and culture and in this respect, power was in the hands of the German publishing house.

In translation, it is no different and this play on power inequalities is evident in the case of Anne Frank's diary: its rewritings, editions and especially its translations. In each case, the character of Anne Frank undergoes a unique "construction" where she is fashioned to become an ideal image of a child who fits each cultural and ideological system respectively. This construction varies extensively across languages in particular, in the framework of translation.

Since translators are often obliged to conform to patronage and its institutes of power such as copyright law, translations will always present varied versions of social objects, in this case, varied versions of the young girl, Anne Frank. Anne Frank's diary has been rewritten and translated numerous times over a period of seventy years, often producing varying representations of the young adolescent girl. Perhaps the fact that the diary so often undergoes reproduction suggests that whatever rewriters and translations are attempting to achieve is unattainable because, regardless of previous changes made, subsequent producers of the text also make changes. The obligation to be modified, the prestige awarded to this particular diary in the global literary arena and pressure exerted behind the scenes by institutions of power may be viewed as undue as Anne was just a young adolescent girl

writing initially for personal reasons who certainly never conceived that her diary would attain such international esteem.

Venuti also believes that translations are treated badly because they "occasion revelations that question the authority of dominant cultural values and institutions" (Venuti, 1998: 1). The value system upheld by a certain culture is supported by the culture and society's ideology. Fairclough posits that ideologies and poetics are embedded in language use and non-use as he notes that discourse is linked to social phenomena. Ideology, according to Hodge and Kress (1993), involves a systematically organized presentation of reality, in other words, ideology is an abstract system of values that works as social cement, binding people together and this securing the coherence of social order (Jørgensen et al, 2002:75). The way people speak and what they say, do not say and cannot say is determined by the poetics governing society at a given time.

Language represents social relations, as well as social change. Fairclough highlights the function of language in this proposition: "Discourses do not just reflect or represent social entities and relations, they construct or 'constitute' them" (1992: 3). In other words, not only are social phenomena present in discourse, discourse fabricates social phenomena. On 9 October 1942 we are presented with two differing perspectives offered by the same social object, Anne Frank.

English 1995	**English 1999**
We assume that most of them are being murdered. The English radio says they're being gassed. Perhaps that's the quickest way to die .	We think many of them are murdered there. I feel terrible. The English radio says that the Germans are killing them with gas. Perhaps that's the quickest way to die. Perhaps you don't suffer so much that way.

Here we see Fairclough's theory coming into play by what is said, and therefore constructed. In the 1995 translation Anne Frank describes the gassing of Jews as "the quickest way to die." The 1999 translation also refers to this as "the quickest way to die" but this version of Anne Frank suggests that this method of dying may be best as she affords it a seemingly less torturous degree with the addition "Perhaps you don't suffer so much that way." These are two similar descriptions but the added statement in the 1999 translation gives an element of

innocence and resignation that is not present in the other translation. Throughout the diary, we see the ideologies binding Anne Frank's speech and transfer of ideas and experiences through what she says as well as what she does not say.

The influence and power of ideology, poetics and the obligation to tally with institutions of power relations is highlighted in the fact that "When it became clear to Anne that the diary could, and should be published, she began to rewrite it." (Lefevere, 1992: 60). One of the main changes she made in her rewritings was the removal of unflattering statements about many of those with whom she lived who would otherwise have never seen her hurtful statements. On 27 September 1942 while referring to her mother, the English translations of the diary once again present two versions of her reality.

English 1995	**English 1999**
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.	I feel that Mother and I are like strangers to each other.

The 1999 translations offers a neutral description where Anne states that she feels she and her mother "are like strangers." This translation does not give a sense that there is anyone to blame for this. However, the 1995 translations offers a much more emotionally loaded description of how Anne Frank actually feels as she says "At moments like these I can't stand Mother. It's obvious that I'm a stranger to her." Again we see Fairclough's theory of the construction of social phenomena coming into play with this heavily loaded and surprising description by this adolescent young girl. Unlike the 1999 translation, this translation reads "I'm a stranger to her" signalling the apportionment of blame to Anne's mother as agency is assigned to her.

In as much as each writer and translator aimed to present the "perfect" girl, what they could not avoid was the fact of realities, such as Anne's pitiful relationship with her mother and the difficulty of presenting it truthfully, but also judiciously.

When referring to the changes made by Frank's rewriters and translators, Lefevere argues that

> the girl Anne Frank writing her diary has become the author Anne Frank because she herself and others were constrained by ideological, poetological, and patronage considerations… Others responded to the constraints of ideology and patronage in her stead and they did so as they saw fit
>
> (Lefevere, 1992: 72).

The various solutions to overcome these constraints have often resulted in the creation of a new Anne Frank who was forced to "water down the description of the very atrocities which destroyed her as a person" (Lefevere, 1992: 72) as publishing houses and varying cultures and societies called for the removal of certain information, particularly information about the German treatment of Jews. This information was even removed from German translations. Some scholars believe that these changes were implemented owing to the fact that

> [o]nce the diary started being translated into other languages, issues around local socio-cultural norms arose. These norms dictate that texts be "consistent with the community's ideological preferences or cultural heritage
>
> (Bell et al., 2013: 522)

As a result, some translations do not speak of the brutalities faced the Jews and Anne's account of them.

Translations facilitate the circulation of cultural capital. It goes without saying that without the translation of the diary, history and society as we know it would have been robbed of a key account of the 1940s. For instance, translation as a whole has played "an important role in making available the knowledge, experiences and creative work of many of these earlier women writers," (von Flotow, 1997: 30), the field of translation has also given insight to "the entire semantic field around issues of sexuality" (von Flotow, 1997: 18) which were otherwise hidden from other cultures. Anne Frank's diary of is a clear example of this notion in which women's issues are addressed in an attempt to eradicate their reputation of being seen as abominable, irrelevant or inappropriate. As a result, translators of her work are forced to come up with solutions that suit their intended reader in the target language. For Gibbs (cited in Boase-Beier et al. 1994: 2), any changes made to an original text in its translation are the result of "creative thought processes" that emerge as a result of "conceptual constraints." This is demonstrated in the way translators have found a way around sensitive topics in the diary such as menstruation, sex and other bodily functions. The original author and the translator's aims can be so conflicting that they produce two completely contradictory and dissimilar texts as demonstrated in this case by the English

1999 translation which differs extensively in comparison to the other four translations in terms of content, length and presentation of Anne Frank. Boase-Beier and Holman describe these conflicts and mismatch as legion in terms of culture, linguistics and politics, genre, style, history, philosophy, psychology and pragmatics. (Boase-Beier et al. 1999:12).

This again highlights the fact that translations can result in critical consequences. When and if a translation is seen as radical rewriting, it can be considered as "a way of rescuing the original from unwanted constraint" (Boase-Beier et al. 1999: 14). For instance, although scholars and translators are aware of the original content of the diary which was of a sexual nature, many have chosen to remove these from subsequent from publications. Others choose to highlight it as a means of educating young readers about the reality of sexual experiences and the notions associated with it. This may be viewed as rescuing Frank's diary from the unwanted constraint referred to by Boase-Beier and Holman. Others go as far as giving their work certain perspectives to attract certain audiences such as feminist, gay or post colonialist perspectives. These changes may be viewed negatively and question the legitimacy of the act of translation. Boase-Beier and Holman, however, advocate that in fact

> We are all party to such radical recreative translation. Most mothers in the eighties and nineties, reading aloud to a small child, will have changed the wording of their own old children's books to suit their changing views'
>
> (Boase-Beier et al. 1999:14).

This idea puts into question all works and interpretations and cannot be addressed in this paper. Scholars have found that in fact all texts are subject to interpretation. In addition, "interpretation differs expansively from one individual to another within the same linguistic community; let alone between individuals from different cultures." (Boase-Beier et al. 1999 59). This idea is apparent in the field of translation.

For Snell-Hornby (1998), a translation represents

> the verbalized expression of an author's intention as understood by the translator as reader, who then recreates this whole for another readership in another culture. This dynamic process explains why new translations of literary works are constantly in demand, and why the perfect translation does not exist.
>
> (Snell-Hornby 1998: 2)

In fact, in translating, the translator rewrites the original and "redetermines the meaning of the original" (Alvarez et al. 1996:4). The way this is achieved can be reconstructed by using Critical Discourse Analysis.

Discourse analysis is often classified under Fairclough's approach known as Critical Discourse Analysis (CDA) which "stems from a critical theory of language which sees the use of language as a form of social practice (Janks, 1999: 329). The approach reveals how language reproduces or opposes social and political inequality, power abuse or domination. De Carvalho Figueiredo posits that one of the aims of critical discourse analysis is "to investigate issues of power present in discourse" (1998: 98). These issues of power include social norms, constraints and requirements of publishing houses and other institutional powers in each country and culture. For de Carvalho Figueiredo, linguistic processes "mirror and reproduce the structures of social interaction" especially where power is "distributed asymmetrically" (de Carvalho Figueiredo, 1998: 98).

Fairclough states that in previous years, it was not possible to conduct language analysis theoretically or practically (Fairclough, 1992: 2) as language studies was isolated from the other social sciences and because of "the domination of linguistics by formalistic and cognitive paradigms" (Fairclough, 1992: 2). In recent years, scholars have realised that social phenomena have an important impact on language and discourse and, contrary to what was previously thought, language is not "transparent" (Fairclough, 1992: 2). Fortunately,

> Boundaries between social sciences are weakening, and a greater diversity of theory and practice is developing within disciplines. And these changes have been accompanied by a 'linguistic turn' in social theory, which has resulted in language being accorded a more central role within social phenomena.
>
> (Fairclough, 1992: 2)

Any changes in language use or lack of change "are an important part of wider social and cultural changes" (Fairclough, 1992: 4) as these do not occur haphazardly. They are often fuelled by underlying social and cultural constraints and driven by poetics, therefore resulting in variations of discourse. However, it is important to note that although discourse is "shaped by relations and systems of knowledge and belief, neither of which is normally apparent to discourse participants" (Fairclough, 1992: 12). This suggests that in writing, Anne Frank did not always consider these systems of knowledge and belief. There is also no guarantee that she was aware of them as she wrote her diary and described people and things in the manner in which she did. This also implies that neither her rewriters nor those who translated her work might be fully conscious of the shifts they introduce or the reason for their choices and changes Nevertheless, one cannot neglect the fact that words are a vessel of communication, "People use language to communicate, co-operate…They also use it to lie" (Gee, 2010: 5). Part of the translator's task is also to be aware of the ideological impact of their translation on

the target language reader because ideological conflict operates cross-culturally. An ideologically unsuitable or ideologically foreign text may be unsuccessful with its new target reader because the success of a translation is “heavily dependent on the target culture's characteristics beyond just its particular language” (Boase-Beier et al. 1999: 5). A translation must also take the intended target reader’s age, education, ideologies, morals, societal characteristics and factors into consideration in order to “avoid having their translation perceived as “wrong" by a particular reader if it does not fit the image that the reader prefers to associate with the original text” (Boase-Beier et al. 1999: 5). One thing remains, a translator is always bound and subject to the “ever present model of the source language (SL) text.” (Beier et al. 1999: 7). For Boase-Beier and Holman, translation is perhaps more difficult than writing an original piece of writing because

> The constraints involved in the transfer between SL and TL text are legion and involve, among other things, broad cultural considerations of history, genre and linguistic convention in the one hand-both for the SL and TL text.
>
> (Boase-Beier et al. 1999: 7)

Despite this,

> the idea of a translation being a copy, 'equivalent' or a faithful, exact mimicking of an original is an outdated way of thinking of translation. In recent times, scholars of translation have realised that language is not a nomenclature of universal concepts
>
> (Culler cited in Baker 1992: 10)

Hence translations are not literal reproductions of texts in additional languages. This is particularly the case of the *Diary of Anne Frank*, where "the original is seen as something whose authority is in doubt, then equivalence to the original needs to be examined from the point of view of multiple potential equivalences." (Boase-Beier et al. 1999: 3). This is perhaps one of the main reasons why there exists a multitude of considerably distinct translations and editions of this world-renowned work. For Boase-Beier and Holman, a comparison of translations of Anne Frank’s diary in anticipation of determining which should be considered as the most equivalent to the 'original' in terms of likeness, faithfulness or equivalence would only be "partially valid, because notions of faithfulness and equivalence are themselves open to question" (Boase-Beier et al. 1999: 3). Just like the original author translators have their own hierarchies of aims and agendas, some are conscious, others less so (Boase-Beier et al. 1999:9).

Boase-Beier and Holman assert that

> Ideological conflict in language is best illustrated in times of war for it is in such situations that the boundaries between true and false are most easily blurred, giving rise to massive stereotypes.
>
> (Boase-Beier et al, 1999: 64)

Stereotypical assertions as well as stereotypical expectations about social objects can be socially and politically detrimental. The *Diary of Anne Frank* yields a very high possibility of creating stereotypes about Germans and Jews, as a people, not only those spoken about in the text itself. Translators and rewriters also have to be aware of the stereotypes their work could create about adolescent girls, mother-daughter relationships and war time zones and circumstances. A stereotyped Anne Frank could give a false impression of the young 1940s girl and false ideas of young girls in general even in subsequent epochs. A stereotyped version of Anne Frank and her diary would be damaging whether her character was placed in an enhanced negative light or if she was placed in a complimentary light which she did not deserve.

This is important to highlight because every culture upholds its own set of beliefs and ideologies; and therefore also promotes its own set of beliefs and values. For Fairclough, "ideologies reside in texts" (Fairclough, 1995: 71) and as we know, ideology varies extensively across cultures. This is demonstrated in Lefevere's point which maintains that "proper" girls also write in a "proper" style. The term "proper" is subjective and its implications and definitions vary considerably across cultures and epochs. For instance, creativity was "actively discouraged in the German translation" (Lefevere, 1992: 72) yet the creativity of a young teenage girl may have been praised in another culture, and regarded as "proper". An example of differences in creativity is in Paape's translation (cited in Lefevere 1992) the original Dutch, which reads "we zijn zo stil also babymuisjes" (we are as quiet as baby mice) and the German translation reads "wit verhalten uns sehr ruhig" (we are very quiet). In contrast, the English culture dictates that "proper" girls write gracefully and with elegant descriptions which clearly engage the use of creativity. Ideology serves the interests of particular social groups, and discourse, which is determined by ideology, serves to "maintain a status quo, not to challenge it" (de Carvalho Figueiredo, 1998: 110). Thus the various portrayals of Anne Frank which suit each particular imposed status quo which forces her translators to model her into an romanticized and exaggerated adolescent girl suitable for the public arena.

In a text so sensitive, rewriters and translators may have found themselves in a position where they are presented with the opportunity to modify the truth and original contents of the diary to suit their intended reader and target system. Gee also posits that

> One way we give evidence for claims in discourse analysis is by showing that, given the context in which something was uttered, it must mean or probably means what we say it doesn't
>
> (Gee, 2010: 30)

This point is vital, particularly with regard to writers' and readers' interpretation of text. Without context, information can be easily misconstrued. Taking context in which utterances are made is crucial in the comprehension and evaluation of information. This can be achieved by using of Critical Discourse Analysis which takes three main aspects into consideration. These are discussed below.

Fairclough's (1989, 1995) model for Critical Discourse Analysis consists of three interrelated processes of analysis which are tied to three interrelated dimensions of discourse.

These three dimensions are:

1. the object of analysis (including verbal, visual or verbal and visual texts):) analysed and described through text analysis

2. the processes by which the object is produced and received (writing/speaking/designing and reading/listening/viewing) by human subjects (processing analysis through interpretation of the data): and

3. the socio-historical conditions that govern these processes, studied through a more sociological analysis of the context.

These three steps are necessary for the critical analysis of language as

> language in texts always simultaneously functions ideationally in the representation of experience and the world, interpersonally in constituting social interaction between participants in discourse, and textually in tying parts of a text together into a coherent whole (a text, precisely) and tying texts to situational contexts (e.g. through situational deixis).
>
> (Fairclough, 1995: 6)

This marrying of linguistic text analysis, social theory and the functioning of language with the analysis of political and ideological processes is associated with Michael Halliday (1973) and is also known as "systemic linguistics" (Fairclough, 1992: 26). Halliday states that "Language is as it is because of its function in social structure and the organisation of behavioural meanings should give some insight into its social foundations" (Halliday, 1973: 65).

According to Janks, conducting critical discourse analysis, in other words, "looking at a text critically" "is not very difficult when we disagree with it - when the positions that it offers to us as readers are far removed from what we think and believe and value" (Janks, 1999: 330). This is because we become desensitised to anything we consider as normal. Anything that falls out of that bracket is considered as abnormal and easier to spot.

The correlation between society and language has "deeper causal relations" (Fairclough, 1992: 26). Fowler (1979; 190) elaborates this idea in his argument that "language serves to confirm and consolidate the organisations which shape it". Therefore, when translators produce translations that imitate the style and conform to the poetics of the target culture they enter, this is the approach we say they have adopted.

For Fairclough, "Critical linguistics differs from other approaches in the attention it gives to the grammar and vocabulary of texts" (Fairclough, 1992: 27). Differences in grammar and vocabulary show patterns and variations in "the social distribution, consumption and interpretation of the text" (Fairclough, 1992: 28). Janks (1999:2) points out that

> Looking at a text critically is not very difficult when we disagree with it - when the positions that it offers to us as readers are far removed from what we think and believe and value. In cases where we begin from a position of estrangement or alienation from the text it is easier to read against rather than with the text.

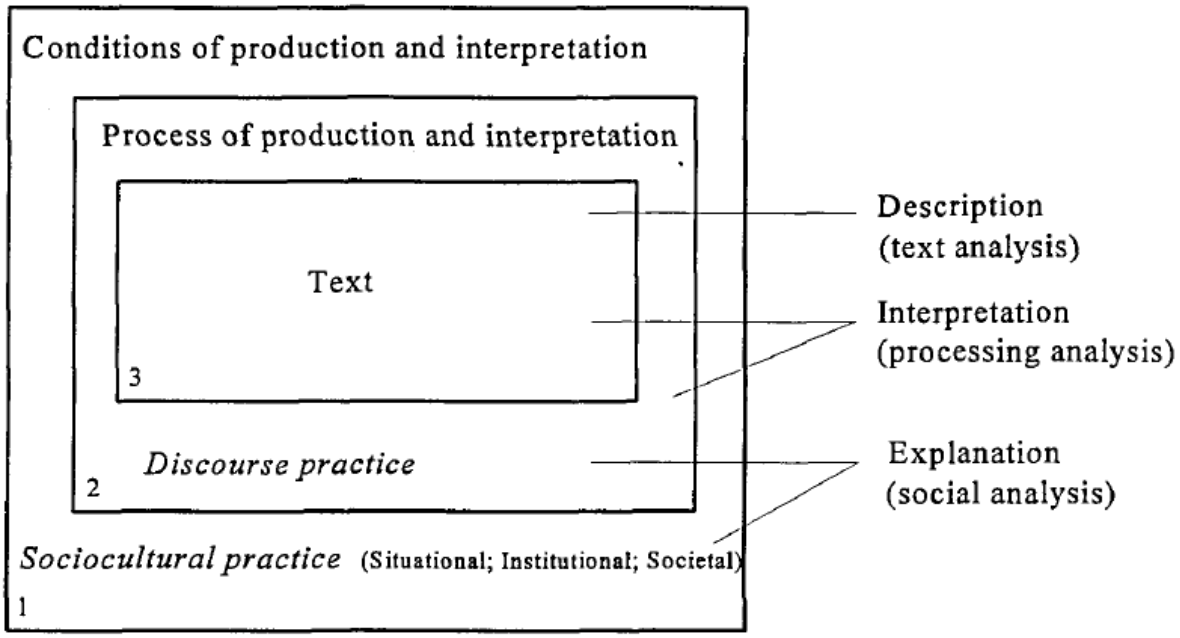


Figure 1. Fairclough's dimension of discourse and discourse analysis.

Essentially, the purpose of CDA is to find out what patterns exist in order to "establish hypotheses about discourses at work in society" (Janks, 1999: 331).

Transitivity is another tool used to analyse discourse and "refers to the way meaning is represented in a clause" (de Carvalho Figueiredo, 1998: 100). Fowler (cited in Simpson 1993) posits

> Linguistic codes do not reflect reality neutrally: they interpret, organize, and classify the subjects of discourse. They embody theories of how the world is arranged: world-views or ideologies.

In his book *Language, Ideology and Point of view*, Paul Simpson (1993) clearly outlines the concept and results of doing a transitivity study. He gives this example drawn from Michael Halliday (1985), a man waiting in his boss's office breaks a vase and is faced with the task of explaining what happened. The first option he states is to say "I broke the vase." Simpson describes this as a grammatically active sentence in which "the doer has been placed first whereas the object affected has been positioned last" (Simpson, 1993: 86). This foregrounds the man's involvement in the incident "leaving no doubt about (his) responsibility for the breakage" (Simpson, 1993: 86) as it is a direct statement.

The second option is to say "the vase was broken by me." Simpson describes this as the "passive equivalent" (Simpson, 1993: 87). He describes this form as clumsy: however, it would be helpful for such a situation as it makes the object the focus of the incident, instead

of the responsible agent. The man could also say "the vase was broken." However, as Simpson points out, this does not stop the boss from asking "who by?" (Simpson, 1993: 87). The next option is "the vase broke." This option eradicates the questioning of the doer completely, although as Simpson states, "the boss may think you are being disingenuous" (Simpson, 1993: 87). The interesting thing about all these options is that they are all true. However, they "represent different ways of encoding in language our experience of a particular event" (Simpson, 1993: 87).

Transitivity is a very important tool as it indicates the way the writer "sees the world around him/her" (de Carvalho Figueiredo, 1998: 101). Montgomery (cited in Simpson 1993) posits that it would be hard to imagine "what an exhaustive account of the meaning of a text would look like if it ignored the patterns of transitivity." Each body of text follows a particular pattern which is orchestrated by its writer, and in this case each translator. This would be the reason the translations and other editions of the diary are consistent within themselves in the way they present Anne. For example, a translation of Anne Frank's diary which makes no reference to romance in the majority of the text is unlikely to contain any reference at all to sex and other related phenomena. In the same way, a translation of the diary which has presented Frank's relationship with her mother in a negative light will not uncharacteristically describe their relationship as good-natured.

According to de Carvalho Figueiredo (1998: 101), many critical analysts have investigated transitivity as a means of "uncovering the links between language and ideology, and which meanings are foregrounded, back grounded or not included in a text." This is in line with the idea discussed in the beginning about how language reflects social objects and social phenomena. Transitivity shows that every text can and could be produced differently and that each version of a text represents alternative points of view (de Carvalho Figueiredo, 1998: 101). This is clearly demonstrated in the different translations used in this study, especially in the comparison of the two English translations which were published four years apart, yet present two conflicting and inconsistent Anne Franks.

Simpson defines transitivity as the "transmission of ideas" by "expressing processes" (Simpson, 1993: 88). In summary, transitivity deals with semantics. According to Halliday, "transitivity might contribute to an understanding of the particular 'mind style' projected in a text" (Simpson, 1993: 109). A comparative study of these translations gives a clear insight

into what Halliday refers to as the "mind-style" (Simpson, 1993: 109) of each translator, as well as the society he/she belonged to by showcasing the patterns in terms of tone, style, wording, attitude and ideology embedded in the text.

Transitivity is a study of the grammar of a clause. Halliday (1994) identifies six types of processes that exist in grammar, these are: material processes, mental process, verbal processes, behavioural processes, relational processes and existential processes. These processes are illustrated in the following table.

	Material	
Actor	**Process**	**Goal**
She	Negotiated	Her subordinate's salary on his behalf
	Mental	
Sensor	**Process**	**Phenomenon**
We	Wish	You well
	Relational	
Carrier	**Process**	**Attribute**
It	Was	A good start
	Behavioural	

Behaver	**Process**	
She	sulked	
	Verbal	
Sayer	**Process**	**Receiver + Verbiage**
He	told	Them an agreement had been reached
	Existential	
-	**Process**	**Existent**
You	Are	A third party

For Halliday (1994:106) transitivity is a grammatical system which construes the world of experience into a manageable set of process types. The process types in the transitivity system allows discourse scholars to recognize and encode their experiences or phenomena of the real world by isolating clauses and examining them as clauses represent experiences. By studying them we can describe events and states of the real (and unreal) world. When people use language, their language acts are the expression of meaning (Alifiana, 2012; 53). Thompson (1996:78) states that transitivity refers to a system for describing the whole clause, rather than just the verb and its object and describes how meaning is carried across from subject to predicate through the verb.

For Simpson, semantic processes have three components: the process itself, the participants involved and the circumstances associated with the process (Simpson, 1993: 88). Simpson posits that processes can either represent actions, speech, states of mind or states of being (Simpson, 1993: 88). Transitivity also examines clauses in terms of agency and causation (Simpson, 1993: 92). This is performed by identifying every verb and its associated process as well as the patterns in the use of these processes (Janks, 1999: 8).

By combining the two theories for the analysis of the diary, this study examines the meanings of utterances in the diary by use of transitivity and also analyses lexical variations between translations.

This study explores the representation of the young girl in each language and translation by examining the trends in the translations and shifts made by each translator in the portrayal of Frank's perception, thoughts and experiences. This is performed by examining not only what is present in the translations but also what has been omitted from the translations for whatever reason.

Chapter Three

Theoretical Framework

This research report is a case study based on the *Diary of Anne Frank*. It is a comparative analysis using Critical Discourse Analysis to demonstrate how changes in discourse "are an important part of wider social and cultural changes" (Fairclough, 1992: 4). Special attention is given to transitivity in order to uncover the "transmission of ideas" (Simpson, 1993: 88) by each version of Anne Frank in each language and edition. Transitivity is also used to uncover the manner in which the translations present Frank's thoughts and experiences in terms of how they are framed. This helps to situate the text according to the social norms of the target text and its target culture. An examination of the choices made by the translator in the way he/she omits, adds or changes the diary to suit the target audience, language and culture demonstrates the norms and patterns in each translation of what the translators deemed as appropriate or unsuitable for their respective intended readers. A data set consisting of five different translations is used: two English translations, two Spanish translations, and one French translation

Methodology

There are many reasons for analysing a text. The goal of this study is to investigate the social function of language as a powerful social practice in dissimilar translations and representations of the same event.

For this study, Toury's Descriptive Translation Studies (DTS) is applied as it is an approach that does not prescribe how translations ought to be done but observes how translations have been done (Toury, 1995). In addition, DTS does not make blanket assumptions about translations as a whole, the approach simply "describes, explains and predicts phenomena in translation (Toury, 1995:1). Descriptive Translation Studies aims to situate the text in the target culture system while close textual analysis helps with making generalisations about the patterns in the texts (Munday, 2001: 170). In turn, this allows the analyst to "distinguish trends of translation behaviour, to make generalisations regarding the decision-making process of the translator" (Munday, 2001: 171).

According to Lambert and Van Gorp (1985), an analysis of words in terms of lexical sets, semantic fields, terminology, speech representation, language variety, translation procedures such as deletion, addition and compensation will assist with the contrastive analysis.

In the interrelated linguistic systems, the structure of a clause is not arbitrary, and cannot be clarified and explained in isolation from other clauses represented and mentioned in the text, hence the role of transitivity which assesses agency and the underlying meaning concealed in the grammatical structure of a clause. Clauses have different functions in transmitting the information of the text and these functions are expressed or reflected in the syntactic structure of the clause. For this reason, the analysis looks closely at lexical changes and most importantly, deviations in agency and process types. Most importantly the study assesses the difference in syntax in each translation and compare the effects of these in creating a certain image and perception of Anne Frank and those around her. Given that clauses in language represent events and processes of various kinds, transitivity aims to uncover the mind style which they represent. Transitivity also shows how action is performed, by whom and to what.

Data Analysis and Discussion

Anne Frank is the social object referred to and examined in this study and I focus mainly on her perception, opinions and articulations of situations as well as her attitude towards and about people using aspects of Critical Discourse Analysis. The chosen extracts are those which I consider the most interesting passages to the reader as they bring out Anne's character and opinions more than others. I also found that these passages are the ones which the translators have often modified more than others. I decided to look at the first diary entry of each translation of the diary because the first words of each work give a good idea of the overall tone, stance and mind style of a work.

14 June 1942

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**	**English 1999**
je n'avais pas le droit de me lever	Pero a las seis todavía no me dejan levantarme	no podía levantarme tan temprano	I'm not allowed to get up at that hour	I'm not allowed to get up then

Transitivity and Agency: Anne describes the action of her waking up, but not being 'allowed' to get out of bed as she is prevented by others. The agency is obscured by the use of the passive: "je n'avais pas le droit de me lever" (I was not allowed to get up). This is a material process. The beginning of the sentence "je n'avais pas" indicates a relational process. The

Spanish 1992 translation changes the notion of this idea to "a las seis todavía no me dejan levantarme (they still do not allow me to get up at six). There is also a change of agency here, it is assigned to "they". This is a material process as she describes what she cannot do. However, the Spanish 2001 translation does not give the same sense as the Spanish 1992 translation and the French translation where Anne insinuates that someone is to blame for this, instead, this translation simply reads "no podía levantarme tan temprano" (I cannot get up that early). The English 1995 translation gives a combination of a relational process (I am not allowed) and a material process (to get up), in the same manner as the French 2005 translation. Again, it appears Anne would like the reader to know and to join her in blaming others for this. The English 1999 also gives the same material and relational processes and also suggests that Anne is prevented from getting up by others.

Lexical Choices Employed: the change of agency in the Spanish 1992 translation causes the reader to question who Anne is talking about – who does not allow her to get up at six? It also suggests that she wants the reader to know she is unhappy about it. This version of Anne clearly wants the reader to know that there is someone to blame for the fact that she cannot get up at this time and that it is against her will. Strangely enough, the 2001 Spanish Anne Frank simply states "no podía levantarme tan temprano" (I couldn't get up that early). There is no indication of her feelings about this, neither does she insinuate that she is prevented from doing so by anyone, thus she does not blame anyone. This could be because this translation was published by Bantum, a children's book publisher who may not want to influence children in any negative way. Both English translations also give a sense that she is prevented, against her will, to get up at that time as she states "I'm not allowed to get up…" in both translations. One could say that the Spanish 2001 translation attempts to create a version of a young girl who would not dare blame or shed any negate light on her elders, especially her parents.

20 June 1942

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**	**English 1999**
j'ai une nuée d'admirateurs, qui ne me quittent pas des yeux et qui en classe, faute de mieux, tentent de capter mon image dans un petit éclat de	Tengo un montón de admira dores que tratan de que nuestras miradas se crucen o que, cuando no hay otra posibilidad, intentan mirarme durante la clase a través	Tengo una corte de admiradores que me dan en todos los gustos y que durante las horas de clase suelen manipular alguien espejito de bolsillo	You're probably a little surprised to hear me talking about admirers at such a tender age	There are plenty of boys who are interested in me too!

miroir de poche.	de un espejito roto	hasta que logran capturar una sonrisa mía. Supongo que debe sorprenderte oírme hablar, a mi edad, de admiradores		

Transitivity and Agency: On 20 June 1942, we are presented with an Anne Frank who lets her readers know that she has many admirers and in two of the translations, she makes it clear that she knows this may surprise her readers. This is a relational process. In the French 2005, Spanish 1992 and Spanish 2001 translations she states that she "has" so many admirers making her the agent in this clause and suggesting that it is she who has this power of her admirers as this choice of words ascribes possession. To avoid this perhaps, the English 1999 translation intended for children presents an existential process "There are plenty of boys…" this changes the meaning to a more neutral one and takes away the possessive characteristic which is present in the other translations. The English 1995 translation reads "You're probably a little surprised to hear me talking about admirers at such a tender age". In this case, Anne assumes the reader's mental process. Agency is assigned to the reader and it is as if this version of Anne wants to prevent the reader from viewing her in a bad light and immediately stops any negative or suspicious thoughts that he/she may have after hearing her speak about admirers "at such a tender age"

Lexical Choices Employed: In the French 2005, Spanish 1992, Spanish 2001 and English 1999 translations Anne boasts that she has "une nuée", "un montón", and "una corte", "plenty" of admirers. In the English 1995 translation she does not boast in the same way but rather acknowledges that her reader must be "surprised to hear me talking about admirers at such a tender age." This version of Anne is aware of her "tender" age and understands that her reader may be taken aback by a 13 year old girl who is aware of her admirers and is cognisant of the attention she receives from them, and enjoys it.

24 June 1942

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**	**English 1999**
mais ce plaisir nous est défendu à nous les juifs, nos pieds doivent nous suffire.	pero ese privilegio ya no lo tenemos los judíos: a nosotros nos toca ir en el «coche de San Fernando»	¡Qué calor! Todos nos sentimos sofocados; y con esta temperatura debo ir caminando a todas partes.	It's sweltering. Everyone is huffing and puffing, and in this heat I have to walk everywhere. Only Now do I realize how pleasant a streetcar is,	It is so hot! Yesterday I had to walk to the dentist's from school in our lunch hour. I wish

			but we Jews are no longer allowed to make use of this luxury; our own two feet are good enough for us	that we could go on a bus or a train, but of course us Jews are not allowed to do that

Transitivity and Agency: Here, we see the material process (go/walk) and a mental process (wish) of what Anne and other Jews are not allowed to do (material process). For instance, in the English 1999 translation, Anne says "I wish that we could go on a bus or a train, but of course us Jews are not allowed to do that."

Lexical Choices Employed: June 24 1942 presents a controversial piece. Anne makes reference to being Jewish and states that some of life's pleasures have been taken away from her because she is Jewish. In some of the translations, Anne seems bitter and sarcastic as she says "we Jews", the use of the word "we" adds emphasis and denotes her sarcasm, such as in the French 2005, Spanish 1992 and English 1995 translations which state "mais ce plaisir nous est défendu à nous les juifs, nos pieds doivent nous suffire", "pero ese privilegio ya no lo tenemos los judíos", "but we Jews are no longer allowed to make use of this luxury" respectively. However, the English 1999 presents an Anne Frank who is aware of her disadvantage but rather seems saddened by it rather than bitter about it. She states "I wish that we could go on a bus or a train, but of course us Jews are not allowed to do that." Interestingly, the Spanish 2001 translation omits this reference about being Jewish. This version of Anne only makes reference to how hot it is and how they have to walk everywhere. In each translation, where present Anne says "we Jews" (nous les juifs, lo tenemos los judíos, "we Jews", "us Jews" showing that Anne wants the reader to know which group she belongs to and that she is proud of being a Jew. There is an interesting change of use of the words "we" and "I" across the translations. In the French 2005 translation and the English 1995 translation she says "nos pieds doivent nous suffire" (our feet should suffice) and "we Jews are no longer allowed to make use of this luxury; our own two feet are good enough for us," the Spanish 1992 translation also makes use of the "we" form. Yet, the Spanish 2001 translation and the English 1999 translation, both intended for younger readers, both use the "I" form with regard to having to walk instead of travel by car.

12 July 1942

French 2005	**Spanish 1992**	**English 1995**

Papa est le seul à me comprendre de temps en temps, mais généralement, il prend le parti de Maman et de Margot. *Papa est toujours si gentil, il me comprend si parfaitement, et j'aimerais bien pouvoir me confier à lui sans éclater aussitôt en sanglots,*	Sólo papá me comprende de vez en cuando, pero por lo general está del lado de mamá y Margot. Papá siempre es muy bueno. Me comprende de verdad, y a veces me gustaría poder hablar con él en confianza, sin ponerme a llorar en se guida	Daddy's the only one who understands me, now and again, though he usually sides with Mother and Margot. Daddy's always so nice. He understands me perfectly, and I wish we could have a heart-to-heart talk sometime without my bursting instantly into tears.

Transitivity and Agency: in the three translations of this utterance, Anne assigns agency to her father and presents herself as the object. This causes the reader to sympathise with her as she describes the material process in which she describes the way her father usually takes her mother and Margot's side.

Lexical Choices Employed: by use of the word "only", "solo" and "le seul" in each language, Anne presents a very childlike, immature, and emotional and dependant picture of herself. Interestingly, the 2001 Spanish translation omits this passage. This could be because of the publisher's aim to promote cultural awakening and democracy, as mentioned above. As a result, this utterance would not have added any weight to this notion. The English 1999 translation also omits this reference, perhaps in order not to taint the picture of a family and household to its young readers.

14 August 1942

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**	**English 1999**
A neuf heures et demie (nous en étions encore au petit déjeuner) est arrivé Peter, le fils des Van Daan, un garçon de bientôt seize ans, un dadais timide et plutôt ennuyeux dont	llegó Peter van Daan,un muchacho desgarbado, bastante soso y tímido que no ha cumplido aún los dieciséis años, y de cuya compañía no cabe esperar gran cosa	fue Peter, el hijo de los Van Daan, que est· por cumplir dieciseis anos. Es un muchacho de modales suaves, desgarbado y tímido, que trajo consigo a su gato, Mouschi. No espero gran cosa de él,	Peter van Daan arrived at nine-thirty in the morning (while we were still at breakfast). Peter's going on sixteen, a shy, awkward boy whose company won't amount to	Peter, their son, is a shy boy of almost sixteen. I don't think he will be a very interesting friend

la compagnie ne promet pas grand-chose.		como compañero	much.	

Transitivity and Agency and Lexical Choices Employed:

There is a material process “est arrivé Peter” “llegó Peter” “Peter van Daan arrived” in four out of the five translations. There is also a mental process as we are presented with Anne’s thoughts on the matter in each translation “la compagnie ne promet pas grand-chose”, “cuya compañía no cabe esperar gran cosa“, “No espero gran cosa de el, como compañero”, “awkward boy whose company won't amount to much” and “I don't think he will be a very interesting friend”. Here we see interesting lexical choices by each translator. Each variance implies something different about how Anne feels about Peter’s presence. In the children’s book (1999 English translation), Anne describes Peter as a possible “friend” demonstrating innocence in comparison with the other translations where she describes him as “company” (English 1995) and in the Spanish 1992 we are presented with a more elaborate description “cuya compañía no cabe esperar gran cosa” (his company won’t amount to much), the French translation matches this description. In The Spanish 2001 Anne also describes Peter as “companero” (friend).

There is also a vast difference is Anne’s description of Peter’s nature demonstrating different lexical choices. The French translation describes him as “timide et plutôt ennuyeux” (shy and rather boring), the lexical choices in the Spanish 1992 are similar to the French and also describes Peter as “desgarbado” (lanky), not a very positive characteristic. The 1995 English translation describes Peter as awkward, again a negative characteristic. The English 1999 translation does not state anything negative.

2 September 1942

French 2005	**Spanish 2001**	**English 1995**
M. et Mme. Van Daan se sont fait une scène violente, je n’ai encore jamais rien vu de pareil, car il ne viendrait pas à l’idée de Papa et	El señor y la señora Van Daan han tenido una pelea terrible. Nunca había oído cosas semejantes, porque papa· y mamá· no pensarían jamás en gritarse así.	Mr. and Mrs. van Daan have had a terrible fight. I've never seen anything like it, since Mother and Father wouldn't dream of shouting at each other like that

Maman de hurler ainsi.		

Transitivity and Agency: here, Anne assigns agency to Mr and Mrs van Daan to exclude herself completely from this material process where she describes how the couple fights.

Lexical Choices Employed: in the French translation, she describes the fight as "violente" which is quite strong compared to the Spanish 2001 translation and the English 1995 translation which describe it as "terrible". Anne's use of comparison also causes the reader to believe that her parents' relationship is much different to the Van Daans.

Because the Spanish 1992 and English 1999 translations were both published by children's books publishers, this occurrence has been omitted from them both.

2 September 1942

French 2005	**Spanish 2001**	**English 1995**
Cela excita inmediatamente la curiosité de Peter. Que pouvait-il bien y avoir de défendu dans ce livre? Il l'a subtilisé à sa mère pendant qu'elle était en train de bavarder en bas et a emporté son butin sous les combles.	Ello bastó para despertar la curiosidad de Peter: ¿qué podía haber de prohibido en aquel libro? A hurtadillas, se lo sustrajo a su madre, mientras ella charlaba con nosotros abajo, y escapó al desván con su botín.	This immediately piqued Peter's curiosity. What forbidden fruit did it contain? He snuck off with it when his mother was downstairs talking, and took himself and his booty to the loft

Transitivity and Agency: here we see a mental process in this description of Peter's excited attention. We also see the mental process of Anne's thoughts as she wonders what the book contains. She also describes a material process about how he "snuck off", "Il l'a subtilisé" (he stole) and "escapó" (escaped). The French description is very strong with the use of the word "subtiliser" meaning "to steal".

Lexical Choices Employed: there is an interesting lexical choice used by each translator in their references to Peter's backside. The French 2005 translation, Spanish 2001 translation and the English 1995 translation refer to it as "butin", "botin" and "booty" respectively. The

English translation's use of the slang word "booty" goes in line with the translator's objective of presenting Anne Frank as a teenager, rather than "a remote and flawless symbol" as already mentioned. This is shown by use of this slang term, rather than a more socially acceptable term such as his "bottom" or his "backside".

2 September 1942

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**
Monsieur se plaint d'un lumbago. Il est également sujet à des douleurs entre coeur, reins et poumons;	El señor Van Daan se queja de que tiene lumbago. También tiene unos dolores en la zona del corazón, los riñones y el pulmón.	El «caballero» se queja también de lumbago. También suele experimentar dolores en el corazón, los riñones y los pulmones.	His Highness has been complaining of lumbago too. Aches and pains in his heart, kidneys and lungs are also par for the course.

Transitivity and Agency: in this mental process, as Anne gives this sarcastic description of what she thinks of Peter. In it we also see a material process as she describes how Peter complains.

Lexical Choices Employed: referring to Peter as "Monsieur", "el señor" , "el «caballero»" and "His Highness" is very sarcastic and gives a clear impression of what Anne thinks of Peter. The English 1999 translation once again omits this passage, perhaps because sarcasm is not easily understood by children. The fact that the Spanish 1992 translation includes this sarcasm suggests that it may have been published by a children's book publisher but perhaps the intended readers are a bit older than those for the English 1999 translation.

25 September 1942

French 2005	Spanish 1992	English 1995
Papa a un vieil ami, M. Dreher, un homme dans les soixante-quinze ans, très dur d'oreille, pauvre et malade avec à ses côtés un appendice incombrant, une femme de vingt-sept ans plus jeune, pauvre elle aussi, les bras et les gambes couverts de bracelets et d'anneaux, vrais ou en toc, vestiges de jours meilleurs.	Papá tiene un antiguo conocido, el señor Dreher, un hombre de unos setenta y cinco años, bastante sordo, enfermo y pobre, que tiene a su lado, a modo de apéndice molesto, a una mujer veintisiete años menor que él, igualmente pobre, con los brazos llenos de brazaletes y anillos falsos y de verdad, que le han quedado de otras épocas.	Father has a friend, a man in his mid-seventies named Mr. Dreher, who's sick, poor and deaf as a post. At his side, like a useless appendage, is his wife, twenty seven years younger and equally poor, whose arms and legs are loaded with real and fake bracelets and rings left over from more prosperous days.

Transitivity and Agency: this is a relational process. Anne says "Father has a friend". This is quite an abrupt description and because she gives her father agency, it seems Anne disassociates herself with this man and his friendship with her father. In the French she states, "Papa a un vieil ami" (Father has an old friend). This description is more personal than the others because of the word "old". She then describes Mr Dreher further.

Lexical Choices Employed: in this extract, Anne describes her father's friend quite harshly. She says "a man in his mid-seventies named Mr. Dreher, who's sick, poor and deaf as a post" (English 1995) and she says the same in the French 2005 translation "un homme dans les soixante-quinze ans, très dur d'oreille, pauvre et malade" (a man of about seventy-five years, very hard of hearing, poor and sick). The Spanish 1992 translation reads slightly less harsh, Anne describes him as "el señor Dreher, un hombre de unos setenta y cinco años, bastante sordo, enfermo y pobre," (a man of about seventy-five years, rather deaf, sick and poor. This is much softer than the English 1995 translation which reads "deaf as a post."

She further insults Mr. Dreher in her description of his wife in the English 1995 translation "At his side, like a useless appendage, is his wife, twenty seven years younger and equally poor, whose arms and legs are loaded with real and fake bracelets and rings left over from more prosperous days." This description is very sarcastic and bitter, especially the description in

the end where she describes the bracelets as fake. The same can be seen in the French translation which reads the same word for word, "à ses côtés un appendice incombrant, une femme de vingt-sept ans plus jeune, pauvre elle aussi, les bras et les gambes couverts de bracelets et d'anneaux, vrais ou en toc, vestiges de jours meilleurs." In the Spanish translation, Anne also describes their relationship quite cynically but instead of describing their situation as "left over from more prosperous days" she describes it as "que le han quedado de otras épocas" (which they left in the past). The translations intended for children have omitted this passage.

27 September 1942

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**	**English 1999**
Aujourd'hui, j'ai eu comme on dit chez nous une « discussion » avec Maman, mais l'embêtant c'est que je ne peux pas m'empêcher de fondre en larmes, je n'y peux rien. Papa est toujours gentil avec moi, et il me comprend bien mieux. Ah, dans ces moments-là, je ne peux vraiment pas supporter Maman et c'est comme si elle ne me connaissait pas, car, vois-tu,	Hoy he tenido lo que se dice una «discusión» con mamá, pero lamentablemente siempre se me saltan en seguida las lágrimas, no lo puedo evitar. Papá siempre es bueno conmigo, y también mucho más comprensivo. En momentos así, a mamá no la soporto, y es que se le nota que soy una extraña para ella, ni siquiera sabe lo que pienso de las cosas más cotidianas.	Acabo de tener una gran discusión con mamá; lo siento, pero no nos entendemos muy bien. Con Margot tampoco marchan las cosas. Entre nosotros no suelen darse el tipo de estallidos que hay en el piso de arriba, que son bastante desagradables. Estas dos naturalezas, la de mamá y la de Margot, me son totalmente extrañas. En ocasiones comprendo mejor a mis amigas que a mi propia madre. ¡Es una lástima!	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.	Mother and I had a `discussion' today, but I burst into tears. I can't help it. Daddy is always nice to me, and he understands me much better. I feel that Mother and I are like strangers to each other.

elle ne sait même pas ce que je pense des choses les plus anodines				

Transitivity and Agency: in this relational process, the two English translations read "I'm a stranger to her" (1995) and "Mother and I are like strangers to each other". In the first instance, with Anne as the subject, agency is assigned to Anne's mother who Anne believes she is a stranger to. This structure automatically alerts the reader that her mother is to blame for the state of their relationship. In contrast, the 1999 English translation assigns agency to both Anne and her mother, implying that they are both equally responsible and the blame is shared. It is interesting to note that this is the impression given only by the version intended for children. The French translation also assigns agency to her mother, again putting them blame on her, as does the Spanish 1992. However, the Spanish 2001 translation reads "Estas dos naturalezas, la de mamá y la de Margot, me son totalmente extrañas" (mum and Margot's characters are completely foreign to me) making the reader empathise with her.
We are presented with the material process of her speaking with her mother and the behavioural process where she describes both her parents' treatment and behaviour toward her.

Lexical Choices Employed: the lexical choices and grammar used in these utterances are very interesting. For all except one translation (Spanish 2001), quotation marks are used to signal sarcasm when Anne refers to the discussion she has with her mother as she feels it was hardly a discussion. She then says that her father is (French) "toujours" , (Spanish 1992) "siempre" (English 1995) "always" nice to her and again "always" understands" her. The use of the word 'always' once again alerts the reader of her immaturity, whiny nature and bias towards her father.

The Spanish 2001 translation is the only translation which elaborates on how Anne feels about the relationship between her and her mother. It reads "En ocasiones comprendo mejor a mis amigas que a mi propia madre. ¡Es una lástima!" (Sometimes I understand my friends better than my own mother, what a shame!" The meta-text of this version maintains that this is the translation which promotes freedom and cultural awakening.

In three of the translations, Anne also states that she cannot stand/bear her mother and that her mother is not even aware of the most basic things about her, which she feels she should be. We see this in the French 2005 translation, the Spanish 1992 translation and the English 1995 translation. Once again, these strong negative feelings are omitted from the English 1999 translation.

27 September 1942

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**
Certaines personnes semblent éprouver un plaisir particulier à éduquer non seulement leurs propres enfants mais aussi ceux de leurs amis, les Van Daan sont du lot.	Hay algunas personas a las que parece que les diera un placer especial educar no sólo a sus propios hijos, sino también participar en la educación de los hijos de sus amigos. Tal es el caso de Van Daan	Hay personas que se complacen en educar hijos ajenos, además de los propios. Los Van Daan pertenecen a esta categoría	Some people, like the van Daans, seem to take special delight not only in raising their own children but in helping others raise theirs

Transitivity and Agency: in this passage, we see a combination of a behavioural process and a material process of the Van Daan's actions which Anne describes quite sarcastically.

Lexical Choices Employed: by indirectly referring to the Van Daans by use of the words "some people", "certaines personnes" , "algunas personas" and "hay personas" the reader immediately picks up that Anne is not amused and her tone changes to sarcasm instantly. This sarcasm and annoyance is further highlighted by the words she uses to describe their "plaisir" , ""placer", "se complacen" and "delight" in, as she says in the English 1995 translation, "not only in raising their own children but in helping others raise theirs." For any

adult reader, this passage would be amusing because we are presented with a young girl who knows how to play with language. Once again, the English 1999 does not contain this passage as it would be too linguistically heavy for its young readers.

28 September 1942

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**
Rien, mais alors rien, en moi ne trouve grâce à leurs yeux, chaque trait de mon comportement et de mon caractère, chacune de mes manières, est la cible de leurs cancans et de leurs ragots, et à en croire certaines personnes qualifiées, il faudrait que j'avale avec le sourire des mots durs et des criailleries à mon adresse, chose dont je n'ai pas du tout l'habitude. C'est au-dessus de mes forces! Je ne songe pas un instant à me laisser insulter sans riposter, je vais leur montrer qu'Anne Frank n'est pas née d'hier, ils	pero absolutamente nada de lo que yo hago les cae bien: mi comportamiento, mi carácter, mis modales, todos y cada uno de mis actos son objeto de un tremendo chismorreo y de continuas habladurías, y las duras palabras y gritos que me sueltan, dos cosas a las que no estaba acostumbrada, me los tengo que tragar alegremente, según me ha recomendado una autoridad en la materia. ¡Pero yo no puedo! Ni pienso permitir que me insulten de esa manera. Ya les enseñaré que Ana Frank no es ninguna	pero las palabras ofensivas proferidas constantemente aquí no tienen ninguna razón de ser y están ahora a la orden del día; a la larga tendría que habituarme a ello. Ahora bien, no creo que eso ocurra, y no me acostumbraré nunca mientras esas «discusiones» (utilizan esta palabra en lugar de pelea) se produzcan por mi causa. No me reconocen ninguna cualidad, yo no tengo nada de bueno, estrictamente nada: mi apariencia, mi carácter, mis maneras son	They criticize everything, and I mean everything, about me: my behaviour, my personality, my manners; every inch of me, from head to toe and back again, is the subject of gossip and debate. Harsh words and shouts are constantly being flung at my head, though I'm absolutely not used to it. According to the powers that be, I'm supposed to grin and bear it. But I can't! I have no intention of taking their insults lying down. I'll show them that Anne Frank wasn't born yesterday. They'll sit up and take

n'en croiront pas leurs oreilles et ils ne tarderont pas à fermer leur grande gueule quand je leur aurai fait comprendre que ce n'est pas à mon éducation mais à la leur qu'ils devraient s'attaquer d'abord	tonta, se quedarán muy sorprendidos y deberán cerrar sus bocazas cuando les haga ver que antes de ocuparse tanto de mi educación, deberían ocuparse de la suya propia	condenadas una detrás de otra, y minuciosamente criticadas, a juzgar por sus discusiones interminables. Pero hay algo a lo que nunca estuve acostumbrada: son esos gritos y esas palabras duras que estoy obligada a absorber poniendo buena cara. Es superior a mis fuerzas. Eso no puede durar. Me niego a soportar todas esas humillaciones. Les demostraré que Ana Frank no nació ayer; y cuando les diga, de una vez por todas, que comiencen por cuidar su propia educación antes de ocuparse de la mía, no podrán reaccionar y terminarán por callarse. ¡Qué maneras! ¡Son unos bárbaros!	notice and keep their big mouths shut when I make them see they ought to attend to their own manners instead of mine

Transitivity and Agency: in this outburst, we are presented with Anne's mental process of the way she thinks the adults in the house think of her. Her thoughts also describe the adult's material and behavioural processes.

Lexical Choices Employed: we see a very determined young girl who is frustrated and does not want to be seen or taken as a child in her statement which is present in all the translations except the English 1999 translation "I'll show them that Anne Frank wasn't born yesterday". We also get a sense of her frustration in the way she says that they should keep their "big mouths shut" and "attend to their own manners instead of (hers)". This statement is quite disrespectful considering the fact that this is the verbiage of an adolescent child. Interestingly, the French translation, which was translated from the same source text as the English 1995

translation does not contain this statement. The Spanish 2001 translation, however, does, despite it being for children, although not as offensive, it states "terminarán por callarse" (they will be quiet/stop talking). The Spanish 1992 translation also reads "cerrar sus bocazas" (shut their mouths). Anne also describes the way they speak of her as "gossip and debate. Harsh words and shouts" in the English 1995 translation. This causes the reader to sympathise with her.

1 October 1942

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**
Pour en rester à Madame, je te dirai que ses tentatives de flirt avec Papa sont pour moi une source continuelle ’irritation.	Volviendo a la señora Van Daan, puedo decirte que una fuente permanente de irritación y disgusto para mí es cómo coquetea con papá.	Hablando de ella, te diré que su constante coqueteo con papá me fastidia sobremanera.	Let me pause a moment on the subject of Mrs. van Daan and tell you that her attempts to flirt with Father are a constant source of irritation to me.

Transitivity and Agency: By assigning agency to Mrs van Daan in this material process, Anne wants the reader to know that only she is to blame for her actions and also suggests that father does not give her any mind or reciprocate Mrs van Daan's feelings.

Lexical Choices Employed: Anne describes Mrs van Daan's flirting as an "attempt" (English 1995), "tentatives" (French 2005) which suggests that Mrs van Daan was unsuccessful. However, the two Spanish translations read differently and state that Mrs van Daan "coquetea con papá" (flirts with father) in both the translations. This does not give the same notion expressed in the French and English translations and suggests that her father responds to her actions.

Anne blatantly states that this is a source of “irritation” (French 2005), “irritación” (Spanish 1992), “me fastidia sobremanera” (greatly annoys me), “irritation” (English 1995) making it clear to the reader that she does not like or approve of this at all.

3 October 1942

French 2005	**Spanish 1992**	**English 1995**
Hier, ils m’ont tous taquinée parce que j’étais allongée à côté de M. Van Daan sur son lit. Si jeune, quelle honte! et autres réflexions du même genre. C’est d’un goût! Jamais je ne voudrais dormir avec M. Van Daan, dans le sens le plus courant bien sûr.	Ayer me estuvieron gastando bromas por haber estado tumbada en la cama junto al señor Van Daan. «¡A esta edad! ¡Qué escándalo!» y todo tipo de comentarios similares. ¡Qué tontos son! Nunca me acostaría con Van Daan, en el sentido general de la palabra, naturalmente.	Everybody teased me quite a bit yesterday because I lay down on the bed next to Mr. van Daan. "At your age! Shocking! "and other remarks along those lines. Silly, of course. I'd never want to sleep with Mr. van Daan the way they mean

Transitivity and Agency: agency is assigned to “everybody” (English 1995) “estuvieron” (Spanish 1992) and “ils” (French 2005) to show that Anne sees herself as the victim in this material process where she says they “tease” her. We also see the material process describing how she “haber estado tumbada” (had lain) next to Mr van Daan and how she would never want to “dormir” (sleep) with him.

Lexical Choices Employed: by describing their treatment as “teasing” (English 1995), “taquinée” (French 2005), Anne makes the reader aware that she believes their behaviour towards her is unkind. However, in the 1992 Spanish translation she states “Ayer me estuvieron gastando bromas” (they joked) suggesting that she did not sense any malice in their words.

Furthermore, she describes their teasing as “silly” in the English 1995 translation and says she would “never want to sleep with Mr. van Daan” and she to bring out how silly she really thinks they are, she adds “the way they mean.” Without explicitly stating what they mean in words, the lexical choices in this translation leave the reader with a clear image of what she is implying. The French translation reads “Jamais je ne voudrais dormir avec M. Van Daan, dans le sens le plus courant bien sûr” (I would never want to sleep with Mr van Daan, in that sense of the word of course Spanish 1992 translation reads “Nunca me acostaría con Van Daan, en el sentido general de la palabra naturalmente” (I would never want to go to bed with

Mr Van Daan, in that sense of the word). Already we see a difference in the terms used in these two translations, the French translation uses the word “dormir” meaning to sleep, however the Spanish 1992 translation uses the term “acostar” (to go to bed), implying a sexual relationship. The English 1995 is much harder to read because it uses the word “sleep”, but in English, this can have two very different meanings. A statement like this with sexual inferences is of course omitted from the Penguin translation (English 1999) intended for young children.

3 October 1942

French 2005	**Spanish 1992**	**English 1995**
Papa a dit que quand Maman ne se sent pas bien ou a mal à la tête, je devrais proposer de moi-même de l’aider, mais je ne le ferai pas car je ne l’aime pas, et puis ça ne me vient pas du coeur. Je peux très bien m’imaginer que Maman mourra un jour, mais si Papa devait mourir, je ne m’en remettrais jamais. C’est vraiment très méchant de ma part, mais c’est ainsi que je le sens. J’espère que Maman ne lira jamais « ceci », ni tout le reste	Papá me ha dicho que cuando mamá no se siente bien o tiene dolor de cabeza, yo debería tomar la iniciativa para ofrecerme a hacer algo por ella, pero yo no lo hago, porque no la quiero y sencillamente no me sale. También puedo imaginarme que algún día mamá se morirá, pero me parece que nunca podría superar que se muriera papá. Espero que mamá nunca lea esto ni lo demás	Daddy says that if Mother isn't feeling well or has a headache, I should volunteer to help her, but I'm not going to because I don't love her and don't enjoy doing it. I can imagine Mother dying someday, but Daddy's death seems inconceivable. It's very mean of me, but that's how I feel. I hope Mother will never read this or anything else I've written

Transitivity and Agency: in this paragraph, Anne states that she can imagine her mother dying but the thought of her father dying is unbearable. She also says she hopes her mother never sees what she has written. These are her mental processes. By assigning agency to herself, Anne takes responsibility for her thoughts as well as the act of expressing it in

writing. We also see a verbal process of what her father has told her to do should her mother fall sick. We also see a material process in her response to his words "I'm not going to", which she explains in a relational process "because I don't love her."

Lexical Choices Employed: this is a very strong statement for a young girl to say and perhaps it has been omitted from the English 1999 and Spanish 2001 translations. Aware of this strong statement, Anne understands the consequences of what she has said and in a reflection says "It's very mean of me, but that's how I feel" (English 1995), "C'est vraiment très méchant de ma part, mais c'est ainsi que je le sens" (French 2005). Both of these translations as mentioned before aimed to present a teenager version of Anne Frank rather than an exaggerated, idealistic image for readers and by saying this, we see a very honest description of her true feelings, whether deemed appropriate or not by the powers that be and the powers that were.

It is also interesting to note that her father felt he had to tell her to look after her mother, something that Anne, as a daughter should have done as a natural instinct.

3 October 1942

French 2005	**Spanish 1992**	**English 1995**
Eva a eu ses premières règles, moi j'ai vraiment hâte, au moins je serai adulte	Además también habla de que a Eva le vino la regla. Es algo que quisiera que también me pasara a mí, así al menos sería adulta.	Oh, I long to get my period -- then I'll really be grown up.

Transitivity and Agency: here we see Anne's mental process as she describes how she is looking forward to getting her period. Agency is ascribed to her period demonstrating how important she believes it is to her as the period will come to Anne, Anne cannot attain it on her own.

Lexical Choices Employed: she says she "long(s)" (English 1995) to get her period and how she is "vraiment hâte" (French 2005) (really excited) that it is something "quisiera" (she would like" (Spanish 1992) because once she gets it, she believes she will become an adult, or as she says in the English 1995 translation she will "really be grown up." This gives the impression that Anne, like many adolescent girls her age is looking forward to being older, perhaps with a view to be able to marry, have children, have a home and husband of her own. The English 1995 translation version of Anne seems to want to get her period more than the

others as demonstrated by the description which reads she "longs" for it, this is much stronger than her saying she is excited about it or that she would like to get it.

Friday, 9 October 1942

French 2005	**English 1995**
Ces messieurs les Allemands ne sont pas avares de punitions.	The Germans are generous enough when it comes to punishment.

Transitivity and Agency: this is a mental process of what Anne thinks of Germans. However, Germans are assigned agency in this description which shows that Anne holds them accountable and fully condemns for their actions.

Lexical Choices Employed: Anne's words in this passage illustrate how ruthless she believes they are in these two translations which were both translated from the Definitive Edition of the diary whose main aim was to promote Jewishness and contained 30% more material than other translations. In these translations, Anne tells the reader "Ces messieurs les Allemands ne sont pas avares de punitions" and "The Germans are generous enough when it comes to punishment." By referring to them in the two translations as "The Germans" and not just "Germans", it implies that Anne believes all Germans are the same and blankets them as an entire people under this negative light. There is also a sense of sarcasm and bitterness in her description "generous enough".

9 October 1942

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**
Un peuple reluisant, ces Allemands, et dire que j'en fais partie! Et puis non, il y a longtemps que Hitler a fait de nous des apatrides, et d'ailleurs il n'y a pas de plus grande hostilité au monde qu'entre Allemands et juifs.	¡Bonito pueblo el alemán, y pensar que en realidad yo también pertenezco a él! Pero no, hace mucho que Hitler nos ha convertido en apátridas. De todos modos no hay enemistad más grande en el mundo que entre los alemanes y los judíos.	¡Hermoso pueblo, el alemán! ¡Y pensar que yo pertenecía a él! Pero no, hace mucho tiempo que Hitler nos hizo apátridas. Por lo demás, no hay enemigos más grandes que estos alemanes y los judíos	Fine specimens of humanity, those Germans, and to think I'm actually one of them! No, that's not true, Hitler took away our nationality long ago. And besides, there are no greater enemies on earth than the Germans and the Jews.

Transitivity and Agency: once again we are presented with Anne's thoughts in another mental process. In a relational process she realises that she "is one of them". She describes Hitler's material process in describing how "nos hizo apátridas" (he made us stateless). In other words "a person) not recognized as a citizen of any country." She also shows the reader the relationship between the Germans and the Jews in a relational process "il n'y a pas de plus grande hostilité au monde qu'entre Allemands et juifs" (there is no greater animosity in the world than that between Germans and Jews).

Lexical Choices Employed: there is a great deal of sarcasm in these passages across all the translations. The French reads "Un peuple reluisant, ces Allemands" (Germans are far from brilliant, they are a dishonourable people), the Spanish 1992 translation reads "¡Bonito pueblo el alemán, y pensar que en realidad yo también pertenezco a él!" (Wonderful people these Germans, and to think I'm actually one of them!), the Spanish 2001 translation is also quite cynical. The English 1995 translation reads "Fine specimens of humanity, those Germans, and to think I'm actually one of them!" In the other translations she says "yo pertenecía a él!" (I belonged to them). The syntax in this clause suggests that she does not regard them highly as she makes herself the subject and they are the object.
This passage also presents a very bold statement made by the young Anne Frank, in each translation (excluding the English 1999) she says "there are no greater enemies on earth than the Germans and the Jews." The French translation describes it as "hostilité"

As expected, this passage is excluded in the English 1999 translation as it would be deemed inappropriate for children who are highly impressionable.

Friday, 10 October 1942

French 2005	**Spanish 2001**	**English 1995**	**English 1999**
Nous supposons que la plupart se font massacrer. La radio anglaise parle d'asphyxie par les gaz ; c'est peut-être la méthode d'élimination la plus rapide.	Nosotros no ignoramos que esas pobres gentes serán exterminadas. La radio inglesa habla de cámaras de gas. Después de todo, quizá sea la mejor manera de morir rápidamente. Eso me tiene enferma.	We assume that most of them are being murdered. The English radio says they're being gassed. Perhaps that's the quickest way to die.	We think many of them are murdered there. I feel terrible. The English radio says that the Germans are killing them with gas. Perhaps that's the quickest way to die. Perhaps you don't suffer so much that way.

Here we are presented with Anne's first reference to the killing of the Jews in Germany.

Transitivity and Agency: in each instance, Anne shows the reader through this mental process that she is unsure what exactly is happening but gives her thoughts and feelings. She describes the material process "the Germans are killing them" which also ascribes agency to the Germans, putting them at fault for their actions. The syntax of this sentence also causes the reader to sympathise with "them".

Lexical Choices Employed: in each translation, she makes it clear that she is unsure of whether what she and the others have heard is true or not by use of the words "supposons" (we think), "no ignroramos" (we don't know), "we assume" and "we think". She is aware that they are being killed by use of gas and in each translation suggests that this is best because it is the quickest way to die. However, only two of the translations give the reader a sense of her feelings and thoughts about this. The Spanish 2001 translation reads "Eso me tiene enferma" (that makes me sick) and the English 1999 translation reads "Perhaps you don't suffer so much that way". Perhaps this English translation has this statement included to tone down and downplay the idea of being gassed for its young readers. Interestingly, this passage is omitted from the Spanish 1992 translation.

According to Lefevere,

> the choices made by the French, English and German translators of *The Diary of Anne Frank* were a result of ideological manipulation. Especially poignant is the analysis of the German translation, which tones down or eliminates Anne's account of the violent treatment of the Jews and her harsh words against the Germans, thus rewriting Anne Frank's diary to fit in with the public discourse of the mid-fifties when Germany was struggling to escape its Nazi past.
>
> (Lefevere, 1992: 71-75)

2 November 1942

French 2005	**Spanish 1992**	**English 1995**
P.-S. J'oubliais de te donner une nouvelle capitale: je vais probablement avoir bientôt mes règles. Je me aperçois parce qu'il y a une sorte de semence gluante dans ma culotte et maman me l'a prédit. Je meurs d'impatience, ça a tellement d'importance, dommage seulement que	P. D. He olvidado comunicarte la importante noticia de que es muy probable que muy pronto me venga la regla. Lo noto porque a cada rato tengo una sustancia pegajosa en las bragas y mamá ya me lo anticipó. Apenas puedo esperar. ¡Me parece algo tan importante! Es una	PS. I forgot to mention the important news that I'm probably going to get my period soon. I can tell because I keep finding a whitish smear in my panties, and Mother predicted it would start soon. I can hardly wait. It's such a momentous event. Too bad I can't use sanitary napkins, but you

je ne puisse pas mettre de serviettes hygiéniques car on n'en trouve plus non plus, et les tampons de Maman ne conviennent qu'aux femmes qui ont déjà eu un enfant. *22 JANVIER 1944 (ajout)* *Je ne pourrais jamais écrire une chose areille aujourd 'hui !*	lástima que ahora no pueda usar compresas, porque ya no se consiguen, y los palitos que usa mamá sólo son para mujeres que ya han tenido hijos alguna voz. 22 de enero de 1944. (Añadido) Ya no podría escribir una cosa así.	can't get them anymore, and Mama's tampons can be used only by women who've had a baby. COMMENT ADDED BY ANNE ON JANUARY 22, 1944: I wouldn't be able to write that kind of thing anymore.

Transitivity and Agency: Anne describes how she is looking forward to getting her period and says "I can hardly wait" (English 1995) and says the same in French "Je meurs d'impatience" and in Spanish (1992) "Apenas puedo esperar" (I can hardly wait). These statements are mental processes as they state how she feels. In stating this, it seems Anne sees getting her period is like receiving a gift as this statement implies she believes it is something to be received and to look forward to. In the comment added on 22 January 1944 she says by mental process that she will no longer be able to write about such things, this is a material process.

Lexical Choices Employed: in January 1944 Anne adds that she cannot write about such bodily functions in the diary that she believes could be published. She states "I wouldn't be able to write that kind of thing anymore" (English 1995) and in the Spanish 1992 the manner she says this suggests she is embarrassed of how she used to write, although it was only for her eyes. She says "Ya no podría escribir una cosa así" (I cannot imagine writing something like this) and the French reads "Je ne pourrais jamais écrire une chose areille aujourd 'hui!" (I could never write like this now).

2 November 1942 (added 22 January 1944)

French 2005	**Spanish 1992**	**English 1995**
En rouvrant mon journal après un an et demi, je suis très étonnée de voir à quel point j'étais une vraie godiche. Malgré moi, je sais que même si je le voulais de toutes mes forces, je ne redeviendrais jamais comme j'étais.	Ahora que releo mi diario después de un año y medio, me sorprendo de que alguna vez haya sido tan cándida e ingenua. Me doy cuenta de que, por más que quisiera, nunca más podré ser así. Mis estados de ánimo, las	Now that I'm rereading my diary after a year and a half, I'm surprised at my childish innocence. Deep down I know I could never be that innocent again, however much I'd like to be. I can understand the mood

Mes sautes d'humeur, mes jugements sur Margot, *Maman et Papa, je les comprends aussi parfaitement que si je les avais écrits hier, mais que j'aie pu parler d'autres choses avec autant de sans-gêne me paraît inimaginable. J'ai vraiment honte en relisant les pages où j'aborde des sujets que je préfère me représenter sous un plus beau jour. J'ai vraiment manqué de délicatesse!*	cosas que digo sobre Margot, mamá y papá, todavía lo comprendo como si lo hubiera escrito ayer. Pero esa manera desvergonzada de escribir sobre ciertas cosas ya no me las puedo imaginar. De verdad me avergüenzo de leer algunas páginas que tratan de temas que preferiría imaginármelos más bonitos. Los he descrito de manera tan poco elegante... ¡	changes and the comments about Margot, Mother and Father as if I'd written them only yesterday, but I can't imagine writing so openly about other matters. It embarrasses me greatly to read the panes dealing with subjects that I remembered as being nicer than they actually were. My descriptions are so indelicate. But enough of that.

Transitivity and Agency: in each translation, where present, Anne describes how "she" is shocked by her past actions. By presenting this in this manner, she dissociates herself from her actions in order to disassociate with them, as shown by her words "I am shocked", "me sorprendo" and "je suis". These are her mental processes. She then says that she "lo comprendo como si lo hubiera escrito ayer" (understands how she used to write about her father, mother and Margot, in order to prevent the reader from thinking she regrets those statements or feels bad for them. She does not, she makes it clear that she is surprised by her utterances about other issues.

Lexical Choices Employed: here we have insight into an interesting passage which presents us with Anne's reflections after rereading her diary. In the English 1995 translation she says "I'm surprised at my childish innocence. Deep down I know I could never be that innocent again, however much I'd like to be." This implies that annex no longer sees herself as a child and definitely does not view herself as innocent and naïve. The same idea is mimicked in the Spanish 1992 translation which reads ", me sorprendo de que alguna vez haya sido tan cándida e ingenua" (I'm surprised at how candid and ingenuous I was). In the French she says "je suis très étonnée de voir à quel point j'étais une vraie godiche" (I am shocked to see how awkward I was).

7 November 1942

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**
Je les aime uniquement	Las quiero sólo porque	Yo las quiero sólo porque	I've become completely

parce que c'est Maman et Margot, en tant que personnes elles peuvent aller au diable	son mi madre y Margot; como personas, por mí que se vayan a freír espárragos	son mi madre y mi hermana.	indifferent to Mother's rebukes and Margot's moodiness. I love them, but only because they're Mother and Margot. I don't give a darn about them as people. As far as I'm concerned, they can go jump in a lake.

Transitivity and Agency: in the description present in the English 1995 translation, Anne shows the reader exactly how she feels about this relational process in which she says "I don't give a darn about them as people" with reference to her mother and her sister. Her use of "I" assigns agency to her and shows that she is not ashamed of her feelings.

Lexical Choices Employed: the English 1995 passage reads "I don't give a darn about them as people. As far as I'm concerned, they can go jump in a lake" signalling to the reader that she does not care or love them as she should, her wishes for them to jump in a lake highlight this further. This passage is absent from English 1999 translation and the Spanish 2001 translation is not as harsh. It reads "Yo las quiero sólo porque son mi madre y mi hermana." (I just love them because they are my mother and my sister). However, we see a much more unkind description of Anne's feelings towards her mother and sister in the French 2005 translation and the Spanish 1992 translation which read "elles peuvent aller au diable" and "se vayan a freír espárragos" (they can go to hell).

7 November 1942

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**
Je suis en tout à l'opposé d'elle et les heurts sont inévitables. Je ne juge pas le caractère de Maman car ce n'est pas à moi de le faire, je la considère seulement en tant que mère. Pour moi, Maman n'est pas une mère. Je dois moi-même me tenir lieu de mère. Cela vient surtout du fait que je vois en moi-même un très grand exemple de ce que doit être une mère et une femme, et que je	Soy exactamente opuesta a ella en todo, y eso, naturalmente, choca. No juzgo su carácter porque no sé juzgarlo, sólo la observo como madre. Para mí, mamá no es mi madre. Yo misma tengo que ser mi madre. Todo tiene que ver sobre todo con el hecho de que veo en mí misma un gran ejemplo de cómo ha de ser una madre y una mujer, y no encuentro en ella nada a lo que pueda	Yo no juzgo el carácter de mamá, porque no me corresponde juzgar; pero la comparo con la imagen que me he forjado. Y ella no es la madre. Me es necesario, pues, cumplir yo misma con esa misión. Todo eso porque he concebido un ejemplo ideal de madre y esposa que en nada se asemeja a ella, a quien estoy	I'm the opposite of Mother, so of course we clash. I don't mean to judge her; I don't have that right. I'm simply looking at her as a mother. She's not a mother to me -- I have to mother myself. I have no choice, because I can picture what a mother and a wife should be and can't seem to find anything of the sort in the woman I'm supposed to

n'en retrouve rien chez elle à qui je dois donner le nom de mère	dársele el nombre de madre.	obligada a llamar mamá.	call "Mother."

Transitivity and Agency: in this relational process, Anne describes her relationship with her mother and states that she is the opposite of her mother, the manner in which she says this completely disassociates herself with her. In each translation, she states "Je suis en tout à l'opposé d'elle" (I am her complete opposite) (French 2005), "Soy exactamente opuesta a ella en todo" (I am her complete opposite in every way) (Spanish 1992), "I'm the opposite of Mother" (English 1995). This statement is omitted from the Spanish 2001 translation and the English 1999 translation, both intended for child readers. In a material process she explains "Yo misma tengo que ser mi madre" (I have to be my own mother). In a mental process she explains "I have no choice."

Lexical Choices Employed: Anne states that her mother does not behave as a mother should and in each translation, she states that she has to mother herself because her mother is unsuitable. Each translation echoes this idea, except the English 1999 translation, which is the Penguin reader translation.

17 November 1942

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**	**English 1999**
Expression orale : obligation permanente de parler à voix basse, toutes les langues de culture sont autorisées, donc l'allemand est exclu.	Uso del idioma: es imperativo hablar en voz baja a todas horas; admitidas todas las lenguas civilizadas; o sea, el alemán no.	Idiomas extranjeros: Sea el que fuere, ruégase hablar en voz baja y en una lengua civilizada; es decir que queda excluido el alemán.	Use of language: It is necessary to speak softly at all times. Only the language of civilized people may be spoken, thus no German.	*Use of language:* Speak softly at all times, and not in German

This is an extract from the house rules.

Transitivity and Agency: this passage presents a combination of a behavioural process and a material process. It stipulates how the people should conduct themselves.

Lexical Choices Employed: the French translation, Spanish 1992 translation, Spanish 2001 translation and English 1995 translation read "toutes les langues de culture sont autorisées, donc l'allemand est exclu" (all civilised languages are permissible, thus no German) , "

admitidas todas las lenguas civilizadas; o sea, el alemán no" (all civilised languages are permissible, thus no German) , "en una lengua civilizada; es decir que queda excluido el alemán" (all civilised languages are permissible, in other words, no German), "Only the language of civilized people may be spoken, thus no German." These translations basically echo the same notion and highlight that the language of the Germans is not a language that civilised people speak, therefore tainting German people and their language as barbaric. This idea is omitted from the English 1999 translation which simply states "Speak softly at all times, and not in German." This does not give the same sense of detestation for German as the other translations.

30 January 1943

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**
Toute la journée, je m'entends dire que je suis une gosse insupportable et même si j'en ris et fais semblant de m'en moquer, ça me fait de la peine, et je voudrais demander à Dieu de me donner une autre nature qui ne provoquerait pas l'hostilité des gens.	Todos dicen que hablo de manera afectada, que soy ridícula cuando callo, descarada cuando contesto, taimada cuando tengo una buena idea, holgazana cuando estoy cansada, egoísta cuando como un bocado de más, tonta, cobarde, calculadora, etc. Todo el santo día me están diciendo que soy una tipa insoportable, y aunque me río de ello y hago como que no me importa, en verdad me afecta, y me gustaría pedirle a Dios que me diera otro carácter, uno que no haga que la gente siempre descargue su furia sobre mí.	Durante todo el día no oigo más que eso, que soy una chiquilla insoportable; aunque me ría y finja desentenderme, confieso que todo ello me afecta. Tomaría a Dios por testigo y le pediría que me diese otra naturaleza, una naturaleza que no provocara la cólera ajena.	Everyone thinks I'm showing off when I talk, ridiculous when I'm silent, insolent when I answer, cunning when I have a 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. I wish I could ask God to give me another personality, one that doesn't antagonize everyone.

Transitivity: three of the translations contain a combination of a material process and a relational process where Anne describes that "Toute la journée, je m'entends dire que je suis une gosse insupportable" (all day long, all I hear is that she is an unbearable brat…), the same is said in the two Spanish translations. However, in the English 1995 translation, Anne is more direct and describes "everyone's" material and mental process of how they think of her.

She says “Everyone thinks I'm showing off when I talk, ridiculous when I'm silent, insolent when I answer, cunning when I have a good idea, lazy when I'm tired, selfish when I eat one bite more than I should, stupid, cowardly, calculating, etc., etc.”

At the end of the passage, she describes how she wants GOD to give her a new personality demonstrating a mental process.

Lexical Choices Employed: Anne’s use of the “everyone” shows how fed up she is by their constant criticism and suggests she feels overwhelmed and attacked by this.

In the English translation, she uses the word “wish” (English 1995) which gives a sense of longing and desperation. The French 2005 translation and two Spanish translations use the word “demander” and “pedir” meaning to ask which is not as emotionally loaded.

14 February 1943

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**
Peter n’arrêtait pas de me regarder d’une certaine façon.	Peter me miraba de una manera un tanto peculiar	su mirada clavada en mí	Peter kept looking at me

Transitivity and Agency: The French translation of the diary reads “Peter n’arrêtait pas de me regarder d’une certaine façon” (Peter would not stop looking at me in a certain way). In this material process, agency is given to Peter. This could be interpreted as annoyance or her expressing that she was uncomfortable because of this. However this is unlikely as normally, young girls are flattered by the admiration of male peers.

The 2001 Spanish translation is more creative and brings out the young girl’s personality by stating “su mirado clavada en mi” (his gaze locked on me). Here, agency is given to the manner in which he is looking at her, and she is the object, placing her in a place of vulnerability, which is often the position of women in romantic relationships.

Lexical Choices Employed: The 1992 Spanish translation portrays Anne as a young girl who does not know or understand why Peter is looking at her like that. She regards his look as “peculiar” meaning strange. The 2001 Spanish translation is more creative and brings out the young girl’s personality by stating “su mirado clavada en mi”. This description suggests that

Anne was flattered. The English 1999 translation makes no reference to romance throughout the diary so this passage is left out. The English (1995) translation presents a seemingly neutral Anne Frank as she says “Peter kept looking at me.”

29 July 1943

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**
Maintenant, Dussel et Madame poursuivaient à l’unisson : « Tu es au courant de beaucoup trop de choses qui ne sont pas de ton âge, tu as une éducation totalement inadaptée. Plus tard, quand tu seras plus âgée, tu n’auras plus aucun plaisir, tu diras: "Tout ça, je l’ai déjà vu dans les livres il y a vingt ans." Il faut te dépêcher si tu veux trouver un mari ou tomber amoureuse, sinon tout va sûrement te décevoir. En théorie, tu connais déjà tout, mais ce qui te manque, c’est la pratique ! » Qui ne s’imagine ma situation ? J’étais tout étonnée moi-même de pouvoir répondre avec calme : « Vous pensez peut-être que je suis mal élevée, mais tout le monde n’est pas du	Ahora Dussel y la señora arremetieron los dos juntos: -Sabes demasiado de cosas que no son adecuadas para ti. Te han educado de manera totalmente equivocada. Más tarde, cuando seas mayor, ya no sabrás disfrutar de nada. Dirás que lo has leído todo en los libros hace veinte años. Será mejor que te apresures en conseguir marido o en enamorarte, porque seguro que nada te satisfará. En teoría ya lo sabes todo, sólo te falta la práctica. No resulta nada difícil imaginarse cómo me sentí en aquel momento. Yo misma me sorprendí de que pudiera guardar la calma para responder: «Quizá ustedes opinen que he tenido una educación equivocada, pero no todo el mundo opina como ustedes.»	Dussel y la señora Van Daan prosiguieron sus observaciones por turno: -Sabes demasiado para tu edad. Tu educación deja mucho que desear. Más tarde, cuando seas mayor, no encontrarás ya atractivo en nada y dirás: «Todo eso ya lo leí en los libros, hace veinte años». Apresúrate, pues, a enamorarte y a encontrar un marido si deseas enamorarte de verdad. ¡Has aprendido todas las teorías, pero te falta la práctica! ¡Qué concepto tan curioso tienen ellos de la educación al azuzarme siempre contra mis padres, que es lo que hacen en realidad! ¡Y callar delante de una muchacha de mi edad cuando les sorprendo hablando de «cosas para mayores»! Sin embargo, en su opinión, es un método también	Mrs. van D. and Dussel continued their harangue: "You know way too much about things you're not supposed to. You've been brought up all wrong. Later on, when you're older, you won't be able to enjoy anything anymore. You'll say, 'Oh, I read that twenty years ago in some book.' You'd better hurry if you want to catch a husband or fall in love, since everything is bound to be a disappointment to you. You already know all there is to know in theory. But in practice? That's another story!" Can you imagine how I felt? I astonished myself by calmly replying, "You may think I haven't been raised properly, but many people would disagree!" P.S. Will the reader please take into consideration that this

même avis, loin de là ! » *P.-S.* Le lecteur voudra bien tenir compte du fait que, lorsque cette histoire a été écrite, la colère de l'auteur n'était pas encore retombée !	P. D. No olvide el lector que cuando fue escrito este relato, la ira de la autora todavía no se había disipado.	excelente. ¡Veo a menudo los resultados de ese tipo de crianza! P.D. -Te advierto que, al escribir lo que antecede, estoy todavía bajo los efectos del enojo.	story was written before the writer's fury had cooled?

Transitivity: in this passage, we see a verbal process by Mrs. van Daan and Mrs Dussel who criticise Anne about her desire to know things that are beyond her age which she does by reading. Her reply to them is also a verbal process. Mrs. Van Daan and Mrs Dussel tell Anne "Sabes demasiado para tu edad" (you know too much for your age), this suggests that they think of this negatively, as demonstrated by the use of the words "you" and "your age". This alliteration brings out the blame further.

Lexical Choices Employed: Mrs. Van Daan and Mrs Dussel tell Anne "tu as une éducation totalement inadapté (your level of education is unsuitable), as if her intelligence is something to be frowned upon. The manner in which Anne replies to their criticism of her character is brave but also shocking. In the English 1995 translation she boldly replies "You may think I haven't been raised properly, but many people would disagree!" the French translation reads "Vous pensez peut-être que je suis mal élevée, mais tout le monde n'est pas du même avis, loin de là!" (You may think I'm rude, but not everyone would be of the same opinion, in fact, far from it!).

Anne excuses herself in the end by warning the reader that she wrote this passage while she was still angry. However, I question what that has to do with the fact of the matter. In the passage, she retells what happened but her final statement suggests that she would have told the story in a different light had she not have been so angry, implying that she would have changed the truth in her account. This suggests that Anne was aware that her behaviour was inappropriate and unsuitable for a girl her age, hence she excuses her demeanour.

2 January 1944

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**
Ce matin, comme je n'avais rien à faire, j'ai feuilleté mon journal et suis tombée à plusieurs reprises sur des lettres	Esta mañana, como no tenía nada que hacer, me pue a hojear en mi diario y me topé varias veces con cartas que tratan el tema de la madre con	Esta mañana al hojear mi diario, me he detenido en algunas cartas que hablaban de mamá, y me sentí aterrada por las palabras duras que utilicé	This morning, when I had nothing to do, I leafed through the pages of my diary and came across so many letters dealing with the subject of "Mother" in

traitant du sujet « Maman » en des termes tellement violents que j'en étais choquée et me suis demandé : « Anne, c'est vraiment toi qui as parlé de haine, oh Anne, comment as-tu pu ? » Je suis restée figée, la page à la main, et j'ai cherché à expliquer mon trop plein de colère et même cette haine qui m'a poussée à tout te confier. J'ai essayé de comprendre et d'excuser l'Anne d'il y a un an, car je n'aurai pas la conscience tranquille tant que je te laisserai sur l'impression de ces accusations sans te dire maintenant, avec le recul, ce qui m'a fait parler ainsi.	tanta vehemencia, que me asusté y me pregunté: «Ana, ¿eres tú la que hablabas de odio? Oh, Ana, ¿cómo has podido escribir una cosa así?» Me quedé con el diario abierto en la mano, y me puse a pensar en cómo había podido ser que estuviera tan furiosa y tan verdaderamente llena de odio, que tenía que confiártelo todo. He intentado comprender a la Ana de hace un año y de perdonarla, porque no tendré la conciencia tranquila mientras deje que sigas cargando con estas acusaciones, y sin que te haya explicado cómo fue que me puse así.	para ella. Me he preguntado: «Ana, ¿viene verdaderamente de ti ese odio? ¿Es posible? Estupefacta: con una de las hojas en la mano, he tratado de descubrir las razones de esa cólera, de esa especie de odio que se habían apoderado de mí al punto de confiártelo todo. Porque mi conciencia no se calmará hasta que haya aclarado contigo estas acusaciones. Olvidemos un momento cómo llegué a eso.	such strong terms that I was shocked. I said to myself, "Anne, is that really you talking about hate? Oh, Anne, how could you?" I continued to sit with the open book in my hand and wonder why I was filled with so much anger and hate that I had to confide it all to you. I tried to understand the Anne of last year and make apologies for her, because as long as I leave you with these accusations and don't attempt to explain what prompted them, my conscience won't be clear

Transitivity: in this passage we are presented with a candid mental process of Anne's thoughts about how she has spoken about her mother throughout the diary.

Lexical Choices Employed: these passages give a sense of regret at first as Anne describes how she even asks herself "Anne, is that really you talking about hate?" (English 1995 translation). In the Spanish 2001 translation she says "me sentí aterrada por las palabras duras que utilicé para ella" (I was appalled by the harsh words I used to describe her). The French translation also gives a sense of regret and self examination which gives her disappointing results, she says "(je) suis tombée à plusieurs reprises sur des lettres traitant du sujet « Maman » en des termes tellement violents que j'en étais choquée et me suis demandé : « Anne, c'est vraiment toi qui as parlé de haine, oh Anne, comment as-tu pu ?" (I came across many instances where I wrote about « mother » in such a violent manner and I was shocked and I asked myself "Anne, is this really you speaking with such hate, oh Anne, how could you?"

At the end of the passage Anne tells the reader that she had to address this in order to clear her conscience. Again, this reinforces the feelings of regret.

6 January 1944

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**	**English 1999**
Je me sentais toute drôle quand je regardais droit dans ses yeux bleu foncé et me rendais compte à quel point il était intimidé par cette visite inhabituelle. Je pouvais lire si facilement en lui, son visage portait encore les traces de sa maladresse et de son manque d'assurance mais, en même temps, reflétait vaguement sa conscience d'être un homme. Je comprenais tellement son comportement timide et me sentais si attendrie. J'aurais voulu lui demander : « Parle-moi de toi. Regarde au-delà de mon tragique besoin de bavarder.» Mais la soirée s'est déroulée sans que rien ne se passe. Ne va en aucun cas t'imaginer que je suis amoureuse de Peter, absolument pas.	Me dio una sensación muy extraña mirarlo a los ojos, de color azul oscuro, y ver lo cohibido que estaba por la inusual visita. Todo me transmitía su mundo interior; en su rostro vi aún ese desamparo y esa actitud de inseguridad, y al mismo tiempo un asomo de conciencia de su masculinidad. Al ver esa actitud tan tímida, sentí que me derretía por dentro. Hubiera querido pedirle que me contara algo sobre sí mismo; que viera más allá de ese eterno afán mío de charlar. Sin embargo, me di cuenta de que ese tipo de peticiones son más fáciles de pensar que de llevar a la práctica. El tiempo transcurría y no pasaba nada, salvo o vayas a creer que estoy enamorada de Peter, ¡nada de eso!	Al ver sus torpes movimientos, algo se estremeció en mí. No pude impedirme de mirar sus ojos oscuros, de cruzar nuestras miradas una y otra vez, suplicándole con las mías, de todo corazón: «¡Oh, cuéntame todo cuanto te ocurre, no debes temerle a mi verborrea! Pero la velada transcurrió sin nada de esencial. Pero no hay que pensar que estoy enamorada de Peter. Nada de eso.	I t gave me a wonderful feeling when I looked into his dark blue eyes and saw how bashful my unexpected visit had made him. I could read his innermost thoughts, and in his face I saw a look of helplessness and uncertainty as to how to behave, and at the same time a flicker of awareness of his masculinity. I saw his shyness, and I melted. I wanted to say, "Tell me about yourself. Look beneath my chatty exterior." But I found that it was easier to think up questions than to ask them. The evening came to a close, and nothing happened. You mustn't think I'm in love with Peter, because I'm not.	Must I *ask* Peter to be my friend? I don't love him, but I do need him

Transitivity: Anne describes how looking into Peter's eyes (a material process) made her feel (behavioural process and relational process). Anne says "Me dio una sensación muy extraña" (it gave me a strange feeling), here, agency is ascribed to the way Peter looked at her to demostrate how signiicant this momento was.

Lexical Choices Employed: in four of the translations she describes how this made her feel. The French translation reads "Je me sentais toute drôle " (I felt funny), the Spanish 1992 translation reads "Me dio una sensación muy extraña" (it gave e a weird sensation, the

Spanish 2001 translation reads “algo se estremeció en mí” (something trembled inside me) and the English 1995 translation reads “It gave me a wonderful feeling.” These are all starkly different understandings of the same event. Anne then describes how she believes she understands him and has him all figured out in a passage that shows the reader that she is infatuated by him. She even describes a moment where it is implied that she would have liked something to happen between the two of them. In the Spanish 2001 translation this event is described in this way “Pero la velada transcurrió sin nada de esencial.” (The night ended without anything essential happening) and the French 2005 translation reads “Mais la soirée s’est déroulée sans que rien ne se passe” (But the evening ended and nothing happened). Here, the use of “but” indicates that Anne is disappointed that nothing happened. Once again, in all of the mentioned translations, she reassures the reader that she is not in love with Peter. The English 1995 translation reads “You mustn't think I'm in love with Peter, because I'm not” and the French 2005 translation is much stronger, Anne says “Ne va en aucun cas t’imaginer que je suis amoureuse de Peter, absolument pas.” (Under no circumstances should you ever think I’m in love with Peter, absolutely not).

14 February 1944

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**
Dès dimanche matin, j’ai remarqué (je vais être franche, à ma grande joie) que Peter n’arrêtait pas de me regarder d’une certaine façon. Une tout autre façon que d’habitude, je ne sais pas, je ne peux pas expliquer comment, mais j’ai eu soudain l’impression qu’il n’était pas si amoureux de Margot que je l’avais cru d’abord. Toute la journée, j’ai fait exprès de ne pas trop le regarder, car si je le faisais il me rendait toujours mon regard et alors – oui, alors, j’avais en moi une douce sensation que je m’interdisais pourtant d’éprouver trop	por la mañana me di cuenta (y confieso que para mi gran alegría) de que Peter me miraba de una manera un tanto peculiar, muy distinta de la habitual, no sé, no puedo explicártelo, pero de repente me dio la sensación de que no estaba tan enamorado de Margot como yo pensaba. Durante todo el día me esforcé en no mirarlo mucho, porque si lo hacía él también me miraba siempre, y entonces... bueno, entonces eso me producía una sensación muy agradable dentro de mí, que era preferible no sentir demasiado a menudo.	Siempre pensé que Peter estaba enamorado de Margot, y ahora, de repente, tengo la sensación de que me equivocaba. No lo he mirado durante el día, adrede; al menos, no mucho, pues cada vez que lo hacía me encontraba con su mirada clavada en mí, y además... además es verdad, un sentimiento maravilloso me ha impedido mirarlo demasiado a menudo .	On Sunday morning I noticed, to my great joy (I'll be honest with you), that Peter kept looking at me. Not in the usual way. I don't know, I can't explain it, but I suddenly had the feeling he wasn't as in love with Margot as I used to think. All day long I tried not to look at him too much, because whenever I did, I caught him looking at me and then -- well, it made me feel wonderful inside, and that's not a feeling I should have too often.

souvent			

Transitivity: here Anne described what she has noticed in a mental process and describes Peter's action of looking at her, which is a material process. In the English 1995 translation, Anne describes a material process "I noticed, to my great joy". She also states "it made me feel wonderful inside". Once again, agency is assigned to the manner in which he was looking at her, which implies that she regards this occurrence very highly.

Lexical Choices Employed: in the English 1995 translation Anne tells the reader "On Sunday morning I noticed, to my great joy…" showing that she was delighted that Peter was looking at her. The French translation of the diary describes the way Anne feels about Peter's look as "une douce sensation" (a sweet sensation). Spanish (1992) Anne describes her feelings as "muy agradable" (very pleasing) which is much more toned down and innocent description compared to the French description. The 2001 Spanish translation describes this as "un sentimiento maravilloso" (a wonderful feeling). As expected, English (1999) translation makes no reference to her emotions or romance as it is an edition of the diary more suitable for children. The English 1995 translation once again portrays an innocent, unsuspecting version of Anne. Although she says his looking at her made her feel "wonderful", she quickly adds "that's not a feeling I should have too often."

14 February 1944

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**
Peter s'est aperçu qu'il avait trouvé en moi une auditrice attentive et s'est enhardi.	Peter se dio cuenta de que había encontrado a una interlocutora interesada y atenta, y pareció animarse.	lo escuché con atención, lo que hizo que Peter diera rienda suelta a sus sentimientos.	Peter came up and began telling me what had happened. I didn't know anything about it, but Peter soon realized he'd found an attentive listener and started warming up to his subject.

Transitivity and Lexical Choices Employed: Anne confidently says "Peter soon realized he'd found an attentive listener and started warming up to his subject" (English 1995). This is a material process. The Spanish 1992 translations states "pareció animarse" (he cheered up), it does not have the same bold impression as the English 1995 version of Anne who states that Peter "started warming up to his subject." This version also does not present Anne at this

stage as a sexually aware being. The French translation reads "s'est enhardi" (he became bolder with regard to his story telling). Interestingly, it does not highlight anything romantic about this occurrence. As Carvalho Figueiredo (1998: 101) says, transitivity is a means of "which meanings are foregrounded, back grounded or not included in a text." The Spanish 2001 translation states "lo escuché con atención, lo que hizo que Peter diera rienda suelta a sus sentimientos" (Peter began to open up because he noticed she was listening so attentively). Transitivity here shows how each translation portrays a version of Anne Frank that understands this occurrence in a different way.

2 March 1944

Spanish 1992	**Spanish 2001**	**English 1995**
¡Qué idiotas y estúpidos son los mayores! Como si Peter, Margot, Bep y yo no sintiéramos todos lo mismo... El único remedio es el amor materno, o el amor de los buenos amigos, de los amigos de verdad. ¡Pero las dos madres de la casa no entienden ni pizca de nosotros!	¡Qué tontos y necios son los mayores! ¡Como si Peter, Margot, Ella y yo no tuviéramos todos los mismos sentimientos, que invocan el amor de una madre o el de los más íntimos amigos! Pero nuestras madres no nos comprenden realmente	The grown-ups are such idiots! As if Peter, Margot, Bep and I didn't all have the same feelings. The only thing that helps is a mother's love, or that of a very, very close friend. But these two mothers don't understand the first thing about us!

Transitivity: This is a mental process presenting Anne's thoughts.

Lexical Choices Employed: The Spanish 1992 diary presents a young girl who refers to her parents and the adults she lives with as "estúpidos" (stupid), the Spanish 2001 diary extract refers to them as "tontos y necios" (crazy and stupid) and the English 1995 diary describes them as "idiots." The French translation and the English 1999 translation omit this reference completely. This is understandable for the translation intended for child readers and goes in line with Baker's understanding of translation (1992:250) which reads

anything that is likely to violate the target reader's expectations must be carefully examined and, if necessary, adjusted in order to avoid covering the wrong implicatures

A young girl of 13 referring to her parents as idiots may, and would likely be viewed negatively and this is mostly likely the reason it is omitted in two of the translations. In contrast, the translations which have this description present may have wanted to create a certain impression of Anne and perhaps keep her as authentic as possible as was the intention of translations based on the Definitive Edition.

2 March, 1944

Anne's description of love

French 2005	**Spanish 1992**	**English 1995**
L'amour, qu'est-ce que l'amour ? Je ne crois que l'amour est quelque chose qui au fond ne se laisse pas traduire en mots. L'amour, c'est comprendre quelqu'un, tenir à quelqu'un, partager bonheur et malheur avec lui. Et l'amour physique en fait partie tôt ou tard, on a partagé quelque chose, on a donné et on a reçu, et ce, que l'on soit marié ou non, que l'on ait un enfant ou non. Que l'on ait perdu son honneur, peu importe, si l'on est sûr d'avoir à côté de soi pour le reste de sa vie quelqu'un qui vous comprenne et que l'on n'ait à partager avec personne !	¿Qué es el amor? Creo que el amor es algo que en realidad no puede expresarse con palabras. El amor es comprender a una persona, quererla, compartir con ella la dicha y la desdicha. Y con el tiempo también forma parte de él el amor físico, cuando se ha compartido, se ha dado y recibido, y no importa si se está casado o no, o si es para tener u n hijo o no. Si se pierde el honor o no, todo eso no tiene importancia; ¡lo que importa es tener a alguien a tu lado por el resto de tu vida, alguien que te comprende y que no tienes que compartir con nadie!	Love, what is love? I don't think you can really put it into words. Love is understanding someone, caring for him, sharing his joys and sorrows. This eventually includes physical love. You've shared something, given something away and received something in return, whether or not you're married, whether or not you have a baby. Losing your virtue doesn't matter, as long as you know that for as long as you live you'll have someone at your side who understands you, and who doesn't have to be shared with anyone else!

Transitivity: This is a mental process presenting Anne's thoughts.

Lexical Choices Employed:

On 2 March 1944 we are presented with an adolescent girl's description of love. Although so young, Anne's description of love seems very knowledgeable and mature for her age and lack of experience in matters of the heart. In the English 1995 translation she describes love as "understanding someone, caring for him, sharing his joys and sorrows. This eventually includes physical love." The French translations offers a beautiful description which reads "l'amour est quelque chose qui au fond ne se laisse pas traduire en mots. L'amour, c'est comprendre quelqu'un, tenir à quelqu'un, partager bonheur et malheur avec lui. Et l'amour physique en fait partie tôt ou tard, on a partagé quelque chose, on a donné et on a reçu, et ce, que l'on soit marié ou non, que l'on ait un enfant ou non." (Love is something that the heart does not let you put into words. To love is to understand a person, stick with them and share in the good times and the bad. This soon translates into physical love, you give love and you receive it, regardless of whether you're married or not, or have children or not). Again this presents a mature understanding of love by a young 13 year old girl in the 1940s which again is in harmony with the aims of the Definitive Edition as mentioned before

> Restored in this Definitive Edition are diary entries that had been omitted from the original edition. These passages, which constitute 30 percent more material, reinforce the fact that Anne was first and foremost a teenage girl, not a remote and flawless symbol

The Spanish 1992 translations is equally so. Anne describes love as a feeling in which "alguien que te comprende y que no tienes que compartir con nadie!" (the other person understands you and you don't have to share them with anyone else). The other translators may have felt this description was inappropriate for a children so young, who sounds so mature and well versed in matters of the heart, hence the omission from the English 1999 translation and the Spanish 2001 translation. It may have also been difficult for young readers to fully grasp.

2 May 1944

French 2005	**Spanish 1992**	**Spanish 2001**	**English 1995**	**English 1999**
« Papa, tu comprends sans doute que quand	Ana, lo he estado pensando (¡ya me lo	-Papá, comprenderás sin duda que cuando me	Father did talk to him, he told me Monday.	While we were on the stairs I said, `Father,

Peter et moi sommes ensemble, nous ne nous asseyons pas à un mètre l'un de l'autre, c'est mal, tu crois ? » Papa n'a pas répondu tout de suite, puis il a dit : « Non, je ne trouve pas ça mal, mais ici, dans cet espace restreint, il faut être prudente, Anne. » Il a ajouté autre chose dans le même esprit, puis nous sommes remontés. Dimanche matin il m'a appelée et m'a dit : « Anne, j'ai réfléchi encore une fois à la question (je commençais déjà à avoir peur !), ici à l'Annexe ce n'est pas une bonne chose à vrai dire, je croyais que vous n'étiez que des camarades, Peter est amoureux ? — Absolument pas, répondis-je. — Oui, tu sais que je vous comprends très bien, mais il faut que tu gardes tes distances ; ne va pas trop souvent là-haut, ne l'encourage pas plus qu'il n'est nécessaire. Dans ces affaires, l'homme est toujours l'élément actif, la femme peut le retenir.	temía!); en realidad creo que aquí, en la Casa de atrás, lo vuestro no es conveniente; pensé que sólo erais compañeros. ¿Peter está enamorado? -¡Nada de eso! -contesté. -Mira, Ana, tú sabes que os comprendo muy bien, pero tienes que ser prudente; no subas tanto a su habitación, no le animes más de lo necesario. En estas cosas el hombre siempre es el activo, la mujer puede frenar	encuentro con Peter no estamos sentados a un metro de distancia el uno del otro. ¿Qué te parece? ¿Está mal eso? Papá no respondió enseguida; luego dijo: -No, yo no lo encuentro mal, Ana; pero aquí, en este espacio restringido, sería preferible que fueras prudente. Dijo algo más en ese sentido cuando subimos nuevamente. El domingo en la mañana me llamó para decirme: -Ana, he reflexionado sobre lo que me has dicho. Me sentí algo alarmada. -No me parece muy apropiado lo que ocurre, aquí en esta casa por lo menos. Yo les creía a ambos buenos camaradas. ¿Qué sucede? ¿Se ha enamorado Peter de ti? -Nada de eso, en absoluto -contesté. -Desde luego, les comprendo muy bien a ambos pero debes ser tú quien guarde distancia; no vayas tan a menudo a su cuarto, no lo alientes al extremo que luego debas arrepentirte. En estas cosas, el hombre es activo, y la mujer más moderada.	"Your Father thought our friendship might turn into love," he said. "But I told him we'd keep ourselves under control."	when Peter and I are together, we don't exactly sit at opposite ends of the room. But you've probably guessed that. Do you think that's wrong?' Father paused for a moment, then answered, `No, I don't think it's wrong. But Anne, when you're living so close together as we do, you have to be careful.' Later, on Sunday morning, he said more to me about it. `You must be the one to be careful — it's the man who always wants to go further. In the outside world, it's different. You're free, you see other boys and girls, and you can play sport and do a lot of different things. But here, you see each other every hour of the day. Be careful Anne, and don't take it too seriously!'

Transitivity: this passage contains mental processes, verbal processes and material processes of an exchange between Anne and her father regarding her relationship and behaviour around Peter.

Lexical Choices Employed: this passage is perhaps the most significant passage in the entire diary. It is an exchange involving Peter, Otto and Anne herself.

In the French 2005 translation, Anne asks her father if he knows that when she and Peter are alone, they sit less than a metre apart from each other. In a verbal process her father tells her

“je ne trouve pas ça mal, mais ici, dans cet espace restreint, il faut être prudente, Anne” (I don’t see anything wrong with that, but her, in this limited amount of space, you have to be careful, Anne). By stating her name at the end of this advice demonstrates his love and affection for her. Anne then explains to the reader that on Sunday, Otto called her and informed her that he had a question for her, she signals to the reader that she immediately became afraid when he said that (je commençais déjà à avoir peur). This suggests that she was uneasy and fearful about what may he discovered about her relationship with Peter. Her father asks her if she and Peter are in love. She replies “Absolument pas”. This is a very abrupt response, which makes it seem suspicious. Her father then reminds her that he knows her very well and discourages her from going up into the attic to be alone with Peter and explains that men are usually more aggressive in relationships and women tend to go with the flow.

In the Spanish 1992 translation, as in the French translation, Anne becomes fearful when her father questions her about her relationship with Peter and admits to it. In this translation Otto Frank explains that he does not understand why she goes into secluded places with Peter because he believes that they are “sólo erais compañeros” (just friends). He asks if they are in love and again, Anne gives an abrupt answer “¡Nada de eso!” (not at all!), again forcing the reader to question if she is being truthful. The same affection and love shown in the French translation is mimicked in this translation as he calls her by name and explains why he does not think it is a good idea for her to be alone with him.

In the Spanish 2001 translation, instead of simply telling her father that she and Peter sit less a metre apart from each other, this version of Anne seeks the approval of her father regarding this matter. She asks “¿Qué te parece? ¿Está mal eso?” (What do you think? Is that bad?). This questioning portrays a child who seeks the approval of her parents before doing anything and is well-suited for this translation which is aimed at child readers. When questioned about whether she and Peter are in love she answers “Nada de eso, en absolute” (Not at all, absolutely not). This is stronger than the other two translations discussed so far.

The English 1995 translation simply states that Peter told Anne that her father questioned him about their friendship. Peter relates that Otto Frank “thought (their) friendship might turn into love.” Peter then explains to Anne that he told him that they would keep themselves “under control.” This translation varies extensively from the other translations and also adds an element of romance and a sense of sexual tension to the occurrence.

The 1999 English translation also changes the sequence of events quite drastically. Anne states: While we were on the stairs I said, `Father, when Peter and I are together, we don't exactly sit at opposite ends of the room. But you've probably guessed that. Do you think that's wrong?'

Father paused for a moment, then answered, `No, I don't think it's wrong. But Anne, when you're living so close together as we do, you have to be careful.'
Later, on Sunday morning, he said more to me about it. `You must be the one to be careful — it's the man who always wants to go further. In the outside world, it's different. You're free, you see other boys and girls, and you can play sport and do a lot of different things. But here, you see each other every hour of the day. Be careful Anne, and don't take it too seriously!'

1 August 1944

French 2005	**Spanish 1992**	**English 1995**
Comme je l'ai déjà dit, je ressens toute chose autrement que je ne l'exprime et c'est pourquoi j'ai la réputation d'une coureuse de garçons, d'une flirteuse, d'une madame je-sais-tout et d'une lectrice de romans à l'eau de rose.	Como ya te he dicho, siento las cosas de modo distinto a cuando las digo, y por eso tengo fama de correr detrás de los chicos, de coquetear, de ser una sabihonda y de leer novelitas de poca monta.	As I've told you, what I say is not what I feel, which is why I have a reputation for being boy-crazy as well as a flirt, a smart aleck and a reader of romances.

This is Anne's last diary entry

Transitivity: here we see a mental process where Anne explains why she believes she has a reputation for "being boy-crazy…"

Lexical Choices Employed: in the English 1995 translation, Anne says she has a reputation for being "boy-crazy as well as a flirt, a smart aleck and a reader of romances", however, the Spanish 1992 translation, Anne states she has a reputation for "de correr detrás de los chicos, de coquetear, de ser una sabihonda y de leer novelitas de poca monta" (running after boys, flirting, being a know-it-all and a reader of silly things). The French, which was translated from the same source text as the English 1995 translation once again, reads the same. Although she is aware of this reputation, Anne ensures the reader knows she is wrongfully accused and states she has earned such repute because "what I say is not what I feel" (English

19995 translation), the other two translations with this passage present read the same. This diary entry has been omitted from the two translations intended for children.

Conclusion

In this study I examined the effect and function of language as a social phenomenon and social tool in discourse. I conducted a critical discourse analysis of five translations of the *Diary of Anne Frank* in French, Spanish and English to demonstrate how language use determines the perception of social objects in the public arena.

The analysis dealt with language in use by describing how meaning is invisible and embedded in language and that these meaning are socially constructed and work in this way to construct social objects in certain lights. This was conducted by Critical Discourse Analysis focusing on transitivity, agency and lexical choices. Critical Discourse Analysis provides answers to questions about the relationships between language, society, power, identity, ideology, politics, and culture.

The French 2005 translation and the English 1995 translation were very similar in syntax, lexical choices and transitivity because they both derive from *The Diary of a Young Girl: The Definitive Edition* edited by Otto H. Frank and Mirjam Pressler. These translations are the longest, the most detailed and the most candid. It must be noted that this matches the manner in which Frank and Pressler wanted their version of Anne Frank to be viewed, as a "foremost a teenage girl, not a remote and flawless symbol".

The English 1999 translation is the most distinct translation out of the ones chosen for this study .Many occurrences and feelings have been omitted from this version. It is the shortest version and the most lacking in controversy. Often this translator preferred to omit instances

from the diary instead of creating another solution to suit his/her child readers. This version is the least contentious and the least polemic. The most striking example of this translator's desire to remain neutral is demonstrated in the translation of the house rules "Use of language: Speak softly at all times, and not in German". This reads starkly different to the other translations which state that German is not a language of civilised people.

The Spanish translations are perhaps an example of the middle ground. The Spanish 2001 translation, aimed at children perhaps slightly younger than what Anne Frank was when she wrote the diary to a certain extent is somewhat candid but draws the line when it comes to negative descriptions about Anne's mother. For instance, where Anne states "I can imagine Mother dying someday, but Daddy's death seems inconceivable. It's very mean of me, but that's how I feel" in the English 1995 translation, this passage is omitted in the Spanish 2001 translation.

In contrast, the Spanish 1992 translation often mimics the discourse and passages found in the French 2005 and English 1995 translations. This suggests that this version also based on the Definitive Edition of the diary. For instance, the harsh description about Otto Frank's friend Mr Dreher is only present in these three translations, in addition, the lexical choices, syntax and length of the translations also correspond.

In performing this study, I found that the manner in which writers and translators frame social objects is not only determined by the text, or in the case of translation, the framing is not determined by the source text but rather by the translation's intended audience as well as personal bias.

In this study in particular, I found that because each translator had different constraints and reasons for translating in the manner in which they did, the framing of Anne Frank, the highlighted social object in this case, was unveiled in varying ways across each text. As a result, each text is different, the discourse differs, the length of the texts differ and the embedded meanings of each text differ; despite the fact that each text derives from the same diary, irrespective of the fact that we cannot assign any as "an original" These differences are explained by Steiner. He proposes that

> In translation the dialectic of unison and plurality is dramatically at work. In one sense, each act of translation is an endeavour to abolish multiplicity and to bring different

> world-pictures back into perfect congruence. In another sense, it is an attempt to reinvent the shape of meaning, to find and justify an alternate statement.
>
> (Steiner 1975: 235)

The attempt to reinvent and shape meaning is true in the case of the chosen translations of the *Diary of Anne Frank*. Each translator had a different aim in conducting translation, based on socio-historic constraints as well as other linguistic constraints and guidelines, as a result, each translation presents the meanings of Frank's utterings slightly, and sometimes vastly differently. In as much as these powers exist and influence the way in which the translator chooses to translate and frame a work, it cannot be ignored that each translator's personal bias and subconscious decision making also plays a part.

As a result, some translation have created alternate statements, thus what is regarded as the manipulation of Anne Frank. This manipulation not only resides in deformations of her character but also in structuring and reproduction of the text itself as some translations are shorter than others. One of the main points that illustrates the extent of the manipulation of Anne Frank's diary is the fact that its new authors and translators even changed the name of the diary. The diary as we know it is titled The Diary of a Young Girl, yet this was never Anne's title for it (Page, 1999, 95).

Various shifts occurred across each language and culture and these are evident in in each translation. The manipulation of transitivity and agency play a major role in the framing of social objects and the meaning of clauses, as demonstrated by this comparative study. The most striking example of the effect of transitivity and agency present in the diary is the instance in which the English 1995 translation reads "I'm a stranger to her", contrastingly, the English 1999 translations reads "I feel that Mother and I are like strangers to each other." This subtle but significant change in agency and transitivity changes the meaning of this statement in both translations entirely and demonstrates clearly to translators the consequences of their lexical and grammatical choices in the portrayal and understanding of social objects and incidences.

This study demonstrated the role of these Critical Discourse Analysis tools and their usefulness to translators.

I have a dim memory of Anne Frank speaking of her father. She was a nice, fine person. She would say to me, "Irma, I am very sick." I said, "No, you are not so sick." She wanted to be reassured that she wasn't. When she slipped into a coma, I took her in my arms. She didn't know that she was dying. She didn't know that she was so sick. You never know. At Bergen-Belsen, you did not have feelings anymore. You became paralyzed. In all the years since, I almost never talked about Bergen-Belsen. I couldn't. It was too much. - Irma sonnenberg Menkel - "I Saw Anne Frank Die".

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