

## РОЗДІЛ 11 ЛІТЕРАТУРА ЗАРУБІЖНИХ КРАЇН

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### MOTIF OF CONFINEMENT IN THE DIARY OF THE YOUNG GIRL BY ANNE FRANK

#### МОТИВ УВ'ЯЗНЕННЯ У ЩОДЕННИКУ ЮНОЇ ДІВЧИНИ АННІ ФРАНК

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The aim of the current piece is to look at the structure and ideas expressed in *The Diary of the Young Girl* by Anne Frank. It is also our attempt to look at the notion of a literary concept and dwell on its different definitions. Modern linguistic and literary sciences are greatly intertwined and dwell on a number of similar notions however under somewhat different angles. Linguistic and literary concepts being much alike may have different accents. The concept in terms of linguistic category may signify an idea, however in terms of literature it is more worth of analyzing through the prism of inception – thus a literary concept is a notion that is a seed which is to grow in readers' consciousness. The word concept comes from the Latin *conceptus*, which in translation means "thought, idea, concept" and was originally used as a term of logic and philosophy, however later this notion received a wider recognition in a number of other fields of science. The artistic picture of the world created by the author of a literary work is realized through a system of concepts presented in a specific verbal and figurative expression. They form a complex and multifaceted conceptual structure of the artistic text, which reflects the reality seen through the prism of the author's imagination and embodies the essence of his creative idea. *The Diary of the Young Girl* is a testimony of a teenage girl, not a flawless symbol and not even a flawless writer. In her diary she expresses her fears, attempts to cope with her own emerging sexuality; she is trying to deal and find compromises with her family. Like any teenager she veers between the carefree nature of a child and the full-fledged sorrow of an adult. Anne emerges more human, more vulnerable, and more vital than ever. *The Diary of the Young Girl* is among the most enduring documents of the twentieth century. Since its publication in 1947, it has been read by tens of millions of people all over the world. It remains a beloved and deeply admired testament to the indestructible nature of the human spirit.

**Key words:** concept, notion of literary concept, reader's perception, loneliness, confinement.

Мета даного дослідження – розглянути структуру та ідеї, презентовані в «*The Diary of the Young Girl*» Анни Франк. Ми також маємо на меті розглянути поняття літературного концепту та зупинитися на його різних визначеннях. Сучасні лінгвістичні та літературознавчі науки тісно переплетені і розглядають низку подібних понять, але під дещо різними кутами зору. Мовні та літературні поняття, загалом є дуже схожими, але також можуть мати різні акценти. Концепт з точки зору лінгвістичної категорії може означати ідею, але з точки зору літератури його варто аналізувати крізь призму зародження – таким чином, літературний концепт є поняттям, яке є зерном, яке має прорости у свідомості читачів. Слово концепт походить від латинського *conceptus*, що в перекладі означає «думка, ідея, поняття» і спочатку використовувалося як термін логіки та філософії, проте пізніше це поняття отримало більш широке визнання в ряді інших галузей науки. Створена автором літературного твору художня картина світу реалізується через систему понять, поданих у конкретному словесно-образному вираженні. Вони утворюють складну й багатопланову концептуальну структуру художнього тексту, яка відображає дійсність, побачену крізь призму уяви автора, і втілює суть його творчого задуму. «*The Diary of the Young Girl*» – це насправду є сповідь дівчини-підлітка, яка не є бездоганним символом і навіть є не бездоганною письменницею. У своєму щоденнику вона висловлює свої страхи, спроби впоратися з власною сексуальністю, що виникає; вона намагається домовитися і знайти компроміс зі своєю сім'єю. Як будь-який підліток, вона коливається між дитячою безтурботністю і повноцінною скорботою дорослої людини. Анна стає більш людською, вразливішою та більш живою, ніж будь-коли. «*The Diary of the Young Girl*» Анни Франк є одним з найбільш живих документів двадцятого століття. З моменту публікації в 1947 році її прочитали десятки мільйонів людей у всьому світі. Він залишається улюбленим і глибоко захоплюваним свідченням незнищенної природи людського духу.

**Ключові слова:** концепт, поняття літературного концепту, читацьке сприйняття, самотність, ув'язнення.

**Introduction.** The universality and interdisciplinary nature of concept and its definition lies in the fact that concept are pertinent to different fields and sciences such as philosophy, linguistics, cultural studies, psychology, and literary studies.

This creates a certain difficulty in understanding the term. Therefore, there is a need to specify the notion of the term "concept", and in particular, we will be interested in attempting to look at "literary concept".

The problem of the unity of language, thinking, linguistic consciousness and literary aesthetics is normally considered by modern science with an emphasis on its semantic aspects. Correlation of language form and content units of different levels, linguistic meaning and non-linguistic (encyclopedic) knowledge is based on the material of sensory images, memory and representation. “Fragment the existence of the objective world, reflected in the ethnic consciousness, – according to V. Zhaivoronok, – falls into a similar cycle of the power of knowledge intra-analogous constant connections and becomes a vital symbol-allegory, which is already based on the artistic expression of semantic transitivity. External associations of real life become for the speaker an internal customary essence” [1, p. 109]. The main range of linguistically relevant concepts discussed in science the connection with the conceptual activity of the reflected consciousness was determined in the philosophical works of Aristotle, T. Hobbs, J. Lock and many others. Scientific pieces devoted to the description of the archetypal properties of concepts belong to K. Jung, E. Neuman, O. Freudenberg and many other prominent scholars. The study of the problems of the symbolic or mythopoetic code of texts from the point of view of cultural studies was conducted by a number of scholars both in Ukraine and abroad. It is our belief that one can say in roughly terms that a concept is a mass/clot or conglomeration of culture in human mind. When we talk about literature and literary concept we would like to adhere and to exercise an idea that a literary concept is conglomeration of culture which is perceived and recognized by readers’ mind.

**The purpose.** In the given work, we will attempt to look at the structure of literary piece by Anne Frank and establish relevance of the structure in comparison with the ideas, which a literary work contains. The primary aim of the current piece is to try to analyze the representation of concept of confinement in “The Diary of a Young Girl” often referred to as Anne Frank Diary as long as other important concepts, ideas and images, such as love, faith, hope, friendship, etc.

**Methodology.** To achieve the goal both cultural and historical methods will be used. The first method will give us opportunity to trace national peculiarities, which influence the whole literary piece in terms of pragmatics: help us to understand the authors ideas, which should be conveyed to the readership, from the socio-cultural point of view, whereas the second method will give us a perspective on modern products of not only mass literature but of mass culture on the whole. The basis for the current study is scientific pieces by both domestic and foreign scholars, which

are devoted to the problems of literary reception and intercultural aspect of modern literary pieces.

**Research and discussion.** The study of artistic works at the conceptual level is a new vector of literary studies, which opens up perspectives for understanding the writer’s style and ideas from the standpoint of the national cultural tradition and universal spiritual values. According O. Kaganovska “a conceptual approach to research artistic text as a multi-level process of establishing meaning, “encoded” by the author, conditions needed for “decoding” and requires entry into certain mental structures unfolded in time” [3, p. 114]. On the other hand according to Holoborodko “scientific works, monographs, collective works, articles devoted to cognitive science present the concept as one of the central key terms in the apparatus of cognitive linguistics. <...> Trying to give a complete description of the concept is related to the problem of distinguishing this term from such as notion, meaning, lexical meaning, sema, denotation, etc., as well as description of the relationship of the concept with such notions as image, symbol, archetype, mythologem” [4, p. 29]. Having analyzed various sources, the scholar comes to the conclusion that “a concept can correspond to information about subject-logical connections of this reality with others, about associative cultural ties that restore language associations between this reality and others; about significant and non-essential identifying features” [4, p. 30].

Without a doubt, literary concept is closely connected to linguistic concept; however, the connection with philosophical concept is strong too. Philosophical approach to concepts is mainly associated with the ideas of conceptualism as one of the directions medieval scholastic philosophy. Conceptualists insisted that “there is something in single things, which is common and general, and on the basis of which a concept arises in the mind – a special general notion expressed in a word” [5, p. 300]. We often come across such a thing as archetypical thinking. According to Yung archetypes are mythological components that describe how the soul (or rather consciousness) experiences mental facts. “Mythologemes are images that reflect mythological reality in the mirror of individual ideas, often superimposed on popular preferences” [2, p. 5]. It is apparent that concepts do not always correlate with mythology. Comparing concepts with mythological symbols clearly shows that archetypal and mythological semantics are included in the structure of concepts, but does not exhaust them.

A number of scientists are inclined to believe that the artistic concept and the artistic image are closely

related to each other. However, in our opinion it is worth to point out that the concept is a hyperonym in relation to the image, and therefore a broader notion than the image. In its turn archetype is much broader than concept, and therefore its reconstruction is not possible within the limits of one or more texts. The artistic concept is considered as a unit of the writer's conceptual sphere; author's unique and individual understanding of the essence of objects and phenomena.

One way or another clear definition of this phenomenon has not yet been found, although today the properties of specific types of concepts are described quite thoroughly. Moreover, according to the observation of V. Ivashchenko, the scope of this terminological unit is about 70 scientific definitions only in such areas of linguistic research as philosophy of language, psycholinguistics, and linguistic-cultural studies, as well as 140 lexicographic interpretations in Romance, Germanic, and Slavic languages [6, p. 19].

"The Diary of a Young Girl" by Anne Frank is probably the most famous diary in the world. Running away from Nazi government in Germany the Frank family moves to Amsterdam, where Otto Frank receives a posting. On July 6, 1942, after the Nazis occupied Holland, the Franks moved into a previously prepared shelter – a basement at the back of the house at Prinsengracht 263. Here they hoped to survive Nazism. Anna had no doubt that Hitler would soon be defeated. The family spent more than two years in the basement, the entrance to which was disguised as a bookcase. Only on August 4, 1944, the Franks' shelter (in which, in addition to Anna, her parents and sister, eight more people were hiding) was discovered by the police. She hoped that she could trust her diary with everything as she had never trusted anyone before, and she expected for help and support from her diary; she received her diary as a present for her 13th birthday [8].

*"I hope I will be able to confide everything to you, as I have never been able to confide in anyone, and I hope you will be a great source of comfort and support"* [8, p. 4].

Anne Frank kept a diary from June 12, 1942, to August 1, 1944. Initially, she wrote it strictly for herself. Then, one day in 1944, Gerrit Bolkestein, a member of the Dutch government in exile, announced in a radio broadcast from London that after the war he hoped to collect eyewitness accounts of the suffering of the Dutch people under the German occupation, which could be made available to the public. As an example, he specifically mentioned letters and diaries. Impressed by this speech, Anne

Frank decided that when the war was over she would publish a book based on her diary. She began rewriting and editing her diary, improving on the text, omitting passages she didn't think were interesting enough and adding others from memory. At the same time, she kept up her original diary. In the scholarly work *The Diary of Anne Frank: The Critical Edition* (1989), Anne's first, unedited diary is referred to as version a, to distinguish it from her second, edited diary, which is known as version b [8, p. 2].

This book should be read only through the prism of analytical reading according to Mortimer J. Adler. In his work "How to read" the author explains about four ways to read. Analytical reading implies a great deal of engagement necessary to understand what is being said and meant in a book. During analytical reading, readers not only get to know the text, but also conduct preliminary work on studying the author, genre, literary work. In the process of reading, the reader should ask himself or herself questions relevant to understanding the text. By asking questions, readers are constantly evaluating what is being said. According to the authors of "How to Read" while reading, one should take a longer pause after a difficult piece of text; make sure that one fully understands what is in the text; break the text into smaller pieces; look for words one did not understand; summarize what one has read and also discuss the text with someone. These steps will help readers fully process and understand the piece before moving on. After reading, readers should analyze the book, identifying its main ideas and value [7].

As it was said before Anne's Frank's story is actually a diary of a teenage girl, who is locked within four walls without understanding when she will have an opportunity to see the real world again. Her diary does not tell the story of atrocities in terms of blood, massacre and other horrors of war, however in her diary she tells another story – a story of subtle craziness of being confined for years.

*Whenever someone comes in from outside, with the wind in their clothes and the cold on their cheeks, I feel like burying my head under the blankets to keep from thinking, "When will we be allowed to breathe fresh air again?" I can't do that – on the contrary, I have to hold my head up high and put a bold face on things, but the thoughts keep coming anyway. Not just once, but over and over* [8, p. 115].

The Diary of Anne's Frank is a powerful testament to the theme of solitude and confinement in literature. The young author writes about her experiences hiding

from a Nazi persecution in an attic for two years during World War II. During this time she is cut off from the outside world and unable to freely associate with others or participate in normal activities. The World War II is widely depicted in literature, it hardly possible to find a reader who does not have an opinion on the relevant topic. However, Anne Frank's diary somehow gives a different perspective on the events in question. The young author confides to the diary all her hopes and grievances not knowing what awaits her, however knowing the end of the story in advance readers in their turn experience to some extent futility, trying to picture what this girl went through. Living in a very restricted environment for months on end was even more complicated because of internal tensions within the circle. Such tensions were not surprising from the psychological point of view, however not less troubling for a teenager.

*Clustered around the radio, they all listen raptly to the BBC. This is the only time the members of the Annex family don't interrupt each other, since even Mr. van Daan can't argue with the speaker [8, p. 89].*

Anne finds herself locked up not only with the members of her family but also with another family whom she does not find very bright or amusing. She experiences loneliness, which is another level of confinement even despite the fact that there are other people living basically in the same restricted space with her. So once again her diary becomes her confidant:

*A new idea: during meals I talk more to myself than to the others, which has two advantages. First, they're glad they don't have to listen to my continuous chatter, and second, I don't have to get annoyed by their opinions [8, p. 96].*

Such long confinement naturally cannot play a good role in terms of development of the relationship between all the people who found themselves in this situation. There is an opposition of children and parents, adults and teenagers, sisters, boy and girls. They all have their own points of views and opinions and being totally cut off from the world exacerbates everything:

*Relationships here in the Annex are getting worse all the time. We don't dare open our mouths at mealtime (except to slip in a bite of food), because no matter what we say, someone is bound to resent it or take it the wrong way [8, p. 103].*

However the most oppressing thing is that apart from being in absolute confinement in time they come to realization that they live in constant fear: hiding in

a secret place it is paramount that there hideout stays secret. No one must know that they are hiding in the Annex, because revealing of this fact means death to everyone.

*Another fact that doesn't exactly brighten up our days is that Mr. van Maaren, the man who works in the warehouse, is getting suspicious about the Annex [8, p. 103].*

This concept of forced solitude and confinement serves as powerful symbol of the broader human experience of isolation and oppression. In her Diary Anne writes about the emotional toll that her confinement takes on her, including feelings of loneliness, boredom and frustration. She also writes about her deep longing for freedom, connection, and a sense of purpose. Through her words we can see the profound impact that isolation can have on an individual's mental and emotional well-being.

Despite the bleak circumstances Anne's Diary is a testament of the human spirit and its capacity for hope, resilience and perseverance. Through her writing Anne demonstrates unwavering to find meaning and purpose in her life, even in the face of great adversity. Her Diary serves as an inspiring example of how the creative spirit can endure even in the most challenging situations. Anne Frank's Diary explores themes of solitude and confinement and through its exploration it speaks to the broader human experience of isolation and oppression and underlines the resilience and endurance of human spirit.

**Conclusion.** After contemplating some ideas we believe that artistic concept should be considered as a unit of the writer's conceptual sphere; individual author's understanding of the essence of objects and phenomena. The understanding of concepts is quite variable, however, after analyzing various interpretations of the term, it is possible to derive a certain generalized definition of this phenomenon: a unit of cognition and mental explanation of the world that reflects the cultural specificity of a certain ethnic community and, receiving verbal expression in a literary text, acquires the status of an artist. It is also worth noting that the artistic concept is an individual, psychologically complex phenomenon that gravitates towards potential images and is directed towards them; it is a complex of feelings, desires, irrational; a symbol that has retained an internal organic connection with its meaning. Anne Frank is a teenage Jewish girl who has to leave her life behind and go into hiding. In her diary she expresses her despair in the confinement; however she also demonstrates the power of will and manages to create rather powerful artistic images.

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**ПРОЕКЦІЯ АВТОРСЬКОГО ОБРАЗУ  
ЧЕРЕЗ ФІКЦІОНАЛЬНИЙ ДИСКУРС У ТРИЛОГІЯХ ФРЕДЕРІКА БЕГ'БЕДЕ  
ПРО МАРКА МАРРОНЬЄ ТА ОКТАВА ПАРАНГО**

**PROJECTION OF AUTHOR'S IMAGE THROUGH FICTIONAL DISCOURSE  
IN FREDERIC BEIGBEDER'S TRILOGIES  
OF MARC MARRONIER AND OCTAVE PARANGO**

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У статті досліджено актуальні тенденції автобіографічного письма у сучасній французькій літературі, зокрема в контексті автофікціональності, з фокусом на творчості Фредеріка Бег'беде. Ґрунтуючись на впливі різних дослідницьких течій, таких як сюрреалізм, Новий роман і лаканівський психоаналіз, звертається увага на механізми проєкції авторського образу через персонажів власних творів. Досліджуються персонажі романістики Фредеріка Бег'беде Марк Марроньє та Октав Паранго, виявляються зв'язки між їхнім життєвим досвідом та світоглядом Фредеріка Бег'беде, висвітлюються його погляди на сучасне суспільство та культуру. За допомогою інтерв'ю та творів в яких образ справжнього Фредеріка Бег'беде є центральним, простежується прямий зв'язок автора з його фікційними проєкціями. Аналізується як особисті переживання та соціокультурні спостереження Бег'беде транслюються через створених ним персонажів і фікціональні сюжети, стимулюючи читачів до критичного осмислення сучасних соціальних явищ. В трилогії Марка Марроньє розглядається занепад цінностей богемної спільноти та питання людської екзистенційної кризи, а фікційний образ Октава Паранго надає гострі коментарі щодо культурних, соціальних і політичних наслідків рекламної індустрії та споживчого капіталізму. Дослідження проливає світло на динаміку сучасної літератури, виявляючи ключові моменти взаємодії між особистістю автора та вигаданими світами, які він конструює. Пропонуються нові перспективи у вивченні авторської проєкції в літературі, закликаючи дослідників до глибшого розуміння взаємодії між літературою, ідентичністю та соціокультурним дискурсом у сучасному світі. Матеріал статті сприяє подальшому розгляду питань проєкції авторського образу на сприйняття та реакції читачів; впливу психоаналітичних теорій на взаємодію між особистим досвідом автора та його літературної творчості; процесів адаптації та інтерпретації авторських творів у різних культурних та мовних середовищах; ролі авторства та особистої ідентичності у цифровій епосі, включно з впливом соціальних медіа і цифрових платформ на процеси самовираження та літературної творчості.

**Ключові слова:** сучасна французька література, Фредерік Бег'беде, ідентичність, автофікціональність, автообраз.

The article examines current trends in autobiographical writing in modern French literature, particularly in the context of autofiction, with a focus on the works of Frédéric Beigbeder. Based on the influence of various research currents, such as