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ДОКТОРА ФРОЙДА ТА А. КРІСТІ «MURDER ON THE ORIENT  
EXPRESS»

## CONCEPT OF CONFINEMENT IN “THE DIARY” OF ANNE FRANK

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**Annotation:** 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.

**Key words:** concept, linguistic concept, literary concept, confinement, solitude.

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. According to the second version, the author of which is Kolesov, the concept does not mean *conseptus* (conventionally conveyed by the term “concept”) but *conseptum* (“germ”, “seed”), from which all meaningful forms of its embodiment in reality grow in the process of communication [5, p. 23]. *In our opinion, both versions of the origin of the term are correct, although the second more accurately reflects the essence of the linguistic category, whereas the first one is more appropriate when a literary concept is under consideration.*

In his turn Frumkin, also attributes to the term “concept” psychological coloring. For this researcher, the activity of individual minds is important in the formation of a concept. According to the scientist if a concept is an ideal object, that is, existing in our psyche, then it is natural that different mental formations can correspond to the same name (word or idea/notion) in the psyche of different people. Thus, not only different languages are “conceptualized”, that is, they refract reality in

different ways, but different concepts can stand behind the same word of this language in the minds of different people" [6, p. 3]. As you can see, such an expression characterizes the concept rather as a representation than as a concept. And although this representation is extremely generalized, it still "does not reach" the concept (in the logical sense), which, as is known, is based on the essential features of the denotation.

It is important to focus once again on the relationship between non-linguistic and linguistic beginnings in relation to the concept of "concept". Talking about this aspect Pavilnis states that a concept can be expressed by a linguistic unit, but is not necessarily expressed by it, beginning its existence in a preverbal form.

The ratio of linguistic and non-linguistic knowledge, conceptual and lexical-semantic information is one of the most difficult problems of modern linguistics. It touches on many fundamental issues of the relationship between language and thinking, the theory of language, its structure, organization, typology of language units and their meanings. Among them are the problems of defining the concept and meaning of a linguistic unit, their relationship, the issue of the formation of meaning from the point of view of the language system and its functioning, the connection of linguistic meanings with encyclopedic knowledge, as well as the methods and principles of research of the listed and many other problems. Conceptual information of various types, as is known, is expressed in language using words, phrases, sentences and texts. Moreover, the conceptual information encoded by the language is the most essential, and it is the concept that determines the semantics of the language units used to express it [4, p. 33].

The poetic picture of the world created by the author of a literary and artistic 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.

In modern linguistic science, two main research approaches to the analysis of concepts are distinguished: linguistic-cognitive and linguistic-cultural. Researchers

who represent the linguistic-cognitive approach, in particular Kubryakov, Telya, Selivanova and others believe that concepts embody not only notions, but also a person's knowledge of the world, certain associations caused by a particular word, as well as his or her personal experiences. The concept, which is born as an image in the mind of an individual, is later abstracted into various ideas and notions, generalized and preserved in the cultural memory of the ethnic group or people [1, p. 18].

The linguistic and cultural approach (Humboldt, Stepanov, Vorkachev, etc.) is based on the recognition of the cultural concept as the basic unit of culture [2, p. 43].

A detailed consideration of the concept as a category that can be used in the analysis of artistic artifacts, including literary works, was proposed by Zusman in his monograph "Dialogue and Concept in Literature".

A literary concept, according to the definition of Zusman, is such an image, symbol or motif that has an "exit" to geopolitical, historical, ethnopsychological moments that lie outside of works of art and open the simultaneous possibility of a large number of interpretations from different points of view. A symbol and symbolic motifs in a literary work arise as a result of the interaction of the internal and external form of the word, which is added to the associatively verbal content, which is the basis of the author's artistic thinking. A symbol is most often a material expression of a concept in literature [3, p. 77].

The Diary of Anne's Frank is a powerful testament to the theme of solitude and confinement in literature. The young author, Anne Frank, 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.

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.

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