

UDC 811.111'38:821.111(73)

DOI <https://doi.org/10.24919/2308-4863/61-4-14>

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GENRE AND STYLISTIC SPECIFICITY OF FICTIONAL DIARY (A STUDY OF “THE LOST DIARY OF GEORGE WASHINGTON: THE REVOLUTIONARY WAR YEARS” BY J. TEAGUE)

The article deals with the analysis of “The Lost Diary of George Washington: the Revolutionary War Years” written by the American historian and author J. Teague as the example of a fictional diary with the view to its stylistic specificity.

It is stated that in recent time the focus has shifted from the works based on fiction to those based on facts, documents and real events and their interpretation, that is why documentary and autodocumentary prose gained vast popularity among the readers. The example of such writing is a diary that provides personal perspective of its author and is characterized by fragmentary, abrupt, stylistically incomplete and interrupted style of writing.

The article discusses the place of a diary among other subgenres of documentary prose. The author believes there is a necessity to consider not only a documentary diary but also a fictional diary that is called an imitation diary or a novel written in the form of a diary. It appeared when the genre of a diary was singled out from other genres of documentary prose and became independent in literature, stopped being an example of purely documentary prose and became the model for works of fiction serving the specific purpose of intimate conversation with the reader.

The author argues that “The Lost Diary of George Washington” by J. Teague is not a pure fictional diary as it is based on historical documents and incorporates George Washington’s original writings. This is a fictional interpretation of documentary evidence where the form of a diary is the most appropriate, as apart from facts, it provides insight into George Washington’s personality, his worries and hardships he had to face and his role as the leader of the new nation. The conclusion is made that J. Teague masterly followed short and concise style of George Washington’s writings that became more elaborate when Washington recorded his feelings and emotions. The article examines the style of the work under analysis and the conclusion is made that among stylistic means used in the diary the effective ones are repetitions, parallel constructions, enumeration, questions-in-the-narrative and ecphronesis (syntactic level), climax (lexico-syntactic level), simile and metaphor (semantic level).

Key words: *autodocumentary prose, diary, fictional diary, style, stylistic means, syntactic level, semantic level.*

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ЖАНРОВО-СТИЛІСТИЧНІ ОСОБЛИВОСТІ ХУДОЖНЬОГО ЩОДЕННИКА (НА МАТЕРІАЛІ «ВТРАЧЕНОГО ЩОДЕННИКА ДЖОРДЖА ВАШИНГТОНА» ДЖ. ТІГА)

У статті розглядається «Втрачений щоденник Джорджа Вашингтона: роки Війни за незалежність» американського історика та письменника Дж. Тіга як приклад художнього щоденника та здійснюється аналіз його стилістичних особливостей.

Констатується, що останнім часом увага зміщується з художніх творів на факти, документи та реальні події та їх інтерпретацію, тому документальна та автодокументальна проза набула великої популярності серед читачів. Прикладом такої прози є щоденник, який містить особисті погляди його автора та характеризується фрагментарністю, уривчастістю, стилістично незавершеною та переривчастою манерою письма.

У статті розглядається місце щоденника серед інших піджанрів документальної прози. На думку автора, необхідно розглядати не лише документальний щоденник, а й художній щоденник, який називають щоденником-імітацією або романом, написаним у формі щоденника. Він з’явився тоді, коли жанр щоденника виділився з-поміж інших жанрів документальної прози і став самостійним у літературі, перестав бути зразком суто документальної прози, а став зразком для художніх творів, що слугують меті створити довірливу розмову з читачем.

Автор стверджує, що «Втрачений щоденник Джорджа Вашингтона» Дж. Тіга не є суто художнім щоденником, оскільки він ґрунтується на історичних документах і містить оригінальні записи Джорджа Вашингтона. Це художня інтерпретація документальних свідчень, де форма щоденника є найбільш відповідною, оскільки, окрім фактів, вона дає уявлення про особистість Вашингтона, його турботи та труднощі, з якими йому довелося зіткнутися, та його роль як лідера нової нації. Зроблено висновок, що Дж. Тіг майстерно дотримувався короткого та лаконічного стилю письма Джорджа Вашингтона, який ставав більш вишуканим, коли Вашингтон записував свої почуття та емоції. У статті досліджено стиль твору та зроблено висновок, що серед стилістичних засобів, використаних у щоденнику, продуктивними є повтори, паралелізми, перерахування, риторичні запитання та риторичний оклик (синтаксичний рівень), висхідна градація (лексико-синтаксичний рівень), порівняння та метафора (семантичний рівень).

Ключові слова: автодокументальна проза, щоденник, художній щоденник, стиль, стилістичні засоби, синтаксичний рівень, семантичний рівень.

Formulation of the problem. In recent years documentary and autodocumentary prose have become popular genres of literature. One can observe the tendency when works based on fictional representation of reality are replaced by works based on facts, documents, real events and their interpretation (Stahniuk, 2012: 97). Readers turn to documentary and autodocumentary prose in search of answers to the important questions of existence, and the authors of memoirs, diaries, biographies and autobiographies are seen as advisors who speak about moments in their lives with introspective light. Documentary and autodocumentary prose inspires readers as well as authors who suggest works of fiction that use the form of memoirs or a diary to make the narration personal and intimate. There are cases when the writers create fictional diaries of famous people based on their biographies and original documents. One of the recent examples is “The Lost Diary of George Washington: The Revolutionary War Years” by Johnny Teague published in 2023. In this article we intend to consider this fictional diary with the view to its genre and stylistic specificity.

Research analysis. According to the definition suggested by K. Tanchyn, diary is a subgenre of documentary prose, a first-person narration in the form of daily entries, from those that record everyday events to those that approach literary description (Tanchyn, 2005: 15–16).

Analysis of recent research works showed that diaries under analysis are primarily those written by authors as well as public people, what makes them example of autodocumentary prose. That is why in many articles we find discussions based on this type of diaries, especially writers’ diaries, and their functions. For example, in her research of writers’ diaries N. Stahniuk states that genres of non-fiction such as diaries, memoirs, biographies, autobiographies and others, reflect not only social, political and cultural events of every epoch but give deep insight into every event, single out and characterize their specific features as well as analyse and interpret historical and cultural reality in a pertinent way (Stahniuk, 2012: 97). N. Stahniuk believes that diary is related

to other genres of documentary fiction and has common features with them such as fact-based narrative, focus on dates as well as details, confession-like narrative, introspection and self-knowledge (Stahniuk, 2012: 103). We second the opinion that the diary combines a narrative based on facts with personal feelings, intimate intonation of the moment.

Referring to diaries as to the kind of publicistic style I. Kuzmina expresses the opinion that they belong to the genre of literature that describes everyday life as they record an event that a person has just seen, heard, and experienced (Kuzmina, 2013: 43). In this respect though one can see a discrepancy between the definitions of the diary as it is not clear whether the diary is a kind of style or a genre of writing. The researcher focuses on writers’ diaries as important evidence for literary historians and critics as they provide important insight into writers’ lives, ideas, and creative methods. I. Kuzmina expresses the thought that as diaries are kept by definite people they reflect their inner feelings and attitudes in chronological order and this makes the diary entries fragmentary, abrupt, stylistically incomplete, interrupted, and sometimes chaotic (Kuzmina, 2013: 43). The same opinion we find in the article by N. Izotova who states that fragmentary character of a diary is manifested in nonsystematic recording of events, impressions and emotions, nonlinear narration, violation of causality (Izotova, 2015: 94). In her detailed research of writers’ diaries K. Tanchyn emphasises their aesthetic potential, its ability to convey various emotions and influence the readers. This effect is reached through meticulous selection and arrangement of information, description, generalization, compression of the diary entry, simplicity, sincerity and authenticity of narration, possibility for reader’s imagination, way to learn about the aesthetic code of the writer (Tanchyn, 2005: 14–17).

Diaries are personal and the author does not intend to publish it, these are mostly monologues though they can also record inner dialogues when the author argues about something or considers different opinions. Diaries lack plot and common central idea; it is the

author who is the focal point in the diary as this is the central element where the plot is concentrated, it is the author that makes the central idea complete (Kuzmina, 2013: 43). Though, according to O. Matveieva, in recent decades the diary distanced itself from primary documentary writing and personal observations addressed only to authors themselves. The authors of modern diaries write them with the view to publishing, and the readers anticipate revelations of the authors’ self as well as revelation of some private information about the others. Modern diaries are regarded as the author’s play with the reader, a dialogue where the author codes information and the reader decodes it (Matveieva, 2009: 46).

We cannot but agree with I. Syrko who expresses the opinion that modern research of diaries is mostly focused on their poetics, genre specificity, their place among other examples of autodocumentary genres, aims of diary writing and their functions. The author mentions also attempts to analyse stylistic specificity and conceptual sphere of particular diaries but, in her opinion, classification of requires further investigation (Syrko, 2015: 420). In our opinion, we are also in need of research that generalizes linguistic specificity of diaries as we second the thought of N. Izotova who believes that diaries differ in structure and topics, depending on what becomes the focus of the narration, whether these are certain events or emotional state of the author. The topics determine the choice of language and style (Izotova, 2015: 94), that is why we believe that linguistic research of diaries is equally important.

The type of diary that attracts our special attention is a fictional diary, or imitation of a diary, or a novel written in the form of a diary. According to N. Borysenko, the genre of diary made a long way before it was singled out from other genres of documentary prose and became independent in Ukrainian and world literature, it overcame its applied purpose and memoir character that was attributed to it, ceased being only an example of purely documentary (autodocumentary) prose. Not losing its primary meaning, the diary entered the sphere of literature and became the model for a work of fiction with the original aesthetic setting (Borysenko, 2021: 7). This supports the idea expressed by C. Delafield who says that diary fiction takes from actual diaries a range of received conventions and both exploits and interrogates them (Delafield, 2009: 48).

Regarding the fictional diary C. Delafield states that diary itself is a first-person novel in which the narrator is a protagonist in the events he records (Delafield, 2009: 21). Examining women’s diaries as narrative in the nineteenth-century novel she consi-

ders the diary as a successor of the epistolary form. Analysing this, M. Camus agrees with the point, as both, letters and diaries, tell of the immediacy of a woman writer’s situation, there is a difference, as a letter always has at least one addressee, and the diary officially has none (Camus: 2010). The fictional diary comes into existence as a means of telling a story only when it cannot otherwise be spoken. This diary may be read within the narrative by another character or reframed by an editor to give that story provenance, credence and propriety (Delafield, 2009: 56).

In his wide range research of diaries P. Lejeune pays special attention to fictional diaries, or, as he calls them, diary-novels. In his opinion, the authors of such diaries produce a kind of “diary effect” in the manner of Barthes’s “reality effect” incorporating elements peculiar to documentary diaries such as length, repetition, a massive number of things left implicit, discontinuity and gaps in information, and a “first draft” character of writing. Fictional diaries also follow the pattern of documentary diaries in using immodesty, that is exposing things about oneself that one would presumably keep secret, such as weaknesses, embarrassment, and faults, and indiscretion as every diary compromises other people, whether by revealing things about some people to third parties, or by revealing how one really sees other people without telling them (Lejeune, 2009: 228). All these make the fictional diaries plausible and the readers tend to believe they are reading an actual diary of a person.

The purpose of the article. The purpose of the article is to define the genre and stylistic features of the fictional diary performing the analysis of the expressive means and stylistic devices used in “The Lost Diary of George Washington: The Revolutionary War Years” by Johnny Teague. The reasons for choosing this book is that it is one of the newest examples of fictional diary, it is the insight into the character of one of the monumental historical personalities, and it is the story of the War of Independence, a crucial event in the history of the USA, where many similarities are found with modern times of war in Ukraine.

Results and discussion. Johnny Teague, a writer and a historian, known for his book “The Lost Diary of Anne Frank” (2020), published “The Lost Diary of George Washington: The Revolutionary War Years” on 14 February 2023. As it is known, George Washington kept a detailed diary throughout his life, and the only period of time when he did not do it was the war of Independence when he served as Commander-in-Chief of the Continental Army. When Washington returned to his diary he felt regret that so many details were not recorded. Though Washington’s letters, orders, other writings were preserved,

and, as J. Teague says in the introductory chapter, he researched them as well as the recollections of other people in the war, he visited battlefields and campsites to gain a clearer perspective, and these methods made him able to reconstruct what could have been George Washington's diary kept throughout the war years. "The entries come primarily from his own hand staying true to the events, the challenges, the struggles, the heartbreaks, the victories, and the emotions of America's first Commander-in-Chief (Teague, 2023). Considering the aforementioned, we cannot define J. Teague's book as pure fiction as it is based on historical documents and quotes George Washington's writings extensively. This is a fictional interpretation of documentary evidence where the form of a diary looks the most appropriate, as apart from facts, it gives possibility to provides insight into George Washington's personality, his worries and concerns, hardships he had to face and his role as the leader of the new nation. Thus, in our opinion, such type of diary occupies intermediate position between a documentary diary and a fictional diary.

Our personal observations of George Washington's diaries and letters allow us to conclude that he was mostly reserved in recording daily events, and many of his diary entries were just statements of the facts expressed in short simple sentences. When he dwelled on attitudes and concerns his writing became more emotional and extended. Johnny Teague considered this while writing "The Lost Diary of George Washington" and it allowed him to use expressive means and stylistic devices that are characteristic of George Washington's original writings, where they serve the purpose to emphasise his emotional state and express his attitude to the matter. Further in this article we intend to analyse the productive stylistic means used by the author and their functions.

As George Washington's original style was quite simple, leaving aside the grammar constructions and clichés typical of the 18th century writings, the most widely used stylistic means are those of the syntactic level. In "The Lost Diary of George Washington" we observe frequent instances of repetition:

*"The cause to which we are exerting is just and right. We **must** rise superior to every obstacle. I **must**. He **must** too"* (Teague, 2023). Repetition of the modal verb "must" expresses George Washington's strong determination to fight and encourage other officers and soldiers, no matter what hardships they endure.

*"The one thing that grieves me is that I have lost **six years** in this house, **six years** on these fields, and **six years** of fellowship with my wife, family and friends. I have missed many events in **six years**"* (Teague, 2023). The repetition of the word combin-

ation "*six years*" emphasises George Washington's regret that he spent so much time at war, far from his family, home and everything he loved.

*"As for my part, I can honestly say the sacrifices and sufferings have been worth it. **Every** trial, **every** betrayal, **every** coup, **every** broken promise, and **every** misfortune is swallowed up with what has transpired as of yesterday"* (Teague, 2023). The repetition of the pronoun "every" in the entry where Washington thinks of the sacrifices and sufferings of the war is the means to stress on the fact that every hardship was meaningful and shaped the spirit of the Army.

*"British ships are **still** on the seas. Cornwallis is **still** held up in his position"* (Teague, 2023). Repetition of the adverb "still" expresses Washington's concern that people began to celebrate victory too soon while the situation is still undecided. In one of the following entries the same case of repetition is observed: *"An enemy **still** resides in New York. Enemy ships are **still** on the seas"* (Teague, 2023).

*"I just hope others will take their turn in the fight of **our** faith, **our** families, and **our** freedom"* (Teague, 2023). The repetition of possessive pronoun "our" emphasises the idea that the fight for independence should be personal responsibility of every citizen and should be felt as their personal Cause.

In "The Lost Diary of George Washington" we observe frequent usage of enumeration:

*"Despite some bored Massachusetts men slipping off after a long time of inactivity, more men are showing up every day to join our ranks. They are **farmers, artisans, shoemakers, saddlers, carpenters, blacksmiths, tailors, and the like**"* (Teague, 2023). The enumerated occupations of men who joined the Continental Army emphasize that these were not trained soldiers but people who left their homes and peaceful lives to enlist and defend their country.

*"I daily make ready our men for defence of our nation. **Supplies, men, training, digging, finances, discipline, and encouraging** are never-ending challenges"* (Teague, 2023). Using enumeration the author shows George Washington as a busy General with many responsibilities of various kinds that present considerable challenge. The following example from another entry intensifies the characteristics:

*"Mr. George Washington – **Commander-in-Chief of the army, recruiter, secretary, quartermaster, drill instructor, paymaster, accountant, and department of complaints**. I am doing all this without a salary"* (Teague, 2023).

Enumeration is also used to express George Washington's joy from visiting his home for a short time and sadness that so much changed during his absence. Here enumeration is framed with repetition:

“I was delighted to show him my estate. So much **has changed**. I know my way around, but **the landmarks, the trees, the roads, the fields have all changed**. I long to get this war over” (Teague, 2023). Later, in Washington’s entry about visiting Williamsburg, there is another example of enumeration used to express joy from seeing familiar places of his favourite town:

“Nothing is better than walking through Williamsburg – **the streets, the shops, and the taverns**. I did so today” (Teague, 2023).

The feeling of tranquillity and silence, when no sound is heard after a long battle, is expressed with the following enumeration:

“I have sat down on the porch and pulled out a piece of paper. **No gun fire, no cannon, no barking orders, no confusion, and no commotion is present**. All is quiet” (Teague, 2023).

Parallel constructions are used in “The Lost Diary of George Washington” as rhetoric figures that emphasise central theme the author intends to convey.

“Not all that is seen – is what it seems. Upon this subject, I beg to state **we are here because we want to be. The British soldiers are here because they have to be**” (Teague, 2023). Combined with antithesis, parallel construction opposes intentions of the British and the Americans, stating that the colonists are fighting voluntarily for the cause while the British fight because of the imposed duty.

“Their numbers also consist of those who had the choice – **not liberty or death, but military or prison**” (Teague, 2023). The parallel construction is combined with allusion to the famous speech of Patrick Henry “Give me liberty, or give me death!” and intensifies the motivation of the British, who had the choice between the army and a prison, and the Americans, who either fight for liberty or die.

“In a time of war, when **our ports are shut, our trade destroyed, our property seized, our towns burnt, some of our citizens are taken captive, many more are suffering, it is unbelievable to me that there would be a large number of Tories, loyalists, and a sell-out Governor dominating this city of New York**” (Teague, 2023). Parallel constructions are used to express Washington’s indignation at the fact that when the country suffers from the British who destroy the property of the patriots there are people who collaborate with the enemy.

“**Our countrymen in these parts and beyond are rejoicing. They are dancing. They are laughing. They are weeping with joy**” (Teague, 2023). Parallelism is used to show joy and happiness of the American people after the victory at Yorktown.

One more productive syntactic stylistic means is question-in-the-narrative, a question is asked and answered by one and the same person. In the fictional diary as well as in his original diaries and letters George Washington often uses them to question things and express doubts and concerns about events that he witnesses.

“Upon this news, the Connecticut men who vowed to stay, began to leave in vast numbers against their pledge and even before their enlistment end. We pursued them, but many got away with their arms and ammunition that we so desperately need. **What about Country? What about this war for liberty? What about a man’s world? Do these mean anything?**” (Teague, 2023). The questions express George Washington’s thoughts about the prospects in the war when so many soldiers desert without thinking about the fate of their country and he wonders if they have any patriotic feelings.

“**Author of all, would You allow us to be this close and then lose? Have I done something wrong? Are my men in some rebellion against You of which I am unaware? I am praying this night. I cannot sleep**” (Teague, 2023). One of the noted features of George Washington was questioning his abilities. In the diary entry written like a prayer during one of the darkest hours of the war he turns with the questions to God looking for the answers in his actions.

“To have to cannon our own town is heartbreaking, but the enemy is there. **What else can we do?**” (Teague, 2023). There is no other way to drive the enemy from Yorktown during the decisive battle of the war than bomb the town, and George Washington’s question reflects his pain at the fact that the army has to bring destruction to their own town.

“The day we forget God will be the day our shield is removed. **What then can become of our nation? History testifies to the consequence**” (Teague, 2023). The question in the concluding diary entry expresses George Washington’s worries about the fate of the new nation if his countrymen forget about God and virtues. Such thoughts are often found in Washington’s original documents.

In the following example question-in-the-narrative is combined with epiphonema (exclamation) and it makes the statement more emotional:

“To add to my disgust, General Montgomery intends that the military clothing of his men remain in Albany for others to wear who are not in the line of duty. **How can he do this when our men suffer for lack of clothing in the service of others? Do not those who remain, who refuse to quit, deserve provision? Questions! Expectations! Duty and Honor! I will continue my solicitation for their continuance despite being told otherwise**” (Teague, 2023).

Here are more examples of ecphoresis in the diary:

*"I can imagine the generals in other quarters think I am hoarding arms, ammunition, and men. **Would that there were any to hoard!**"* (Teague, 2023). The exclamatory sentence is used to express George Washington's ironic comment about the rumours that he hides supplies from the army when in fact he has nothing to hide as there are not enough men and ammunition in the army and everybody knows that.

*"We are no longer colonies possessed by a nation abroad, nor should we be called as such. I will henceforth refer to our provinces by the appropriate and accurate title "States." **Hallelujah!** This was the thing that had to be done though it was with great hesitancy and pain that it was finally exercised"* (Teague, 2023). George Washington rejoices at the fact that the Declaration of Independence was finally adopted giving the Army the purpose and motivation to fight.

Lexico-syntactic stylistic devices are not frequent but we should mention the usage of climax, the definite arrangement of lexemes that intensifies the meaning and creates emotional tension.

*"How **heavy this weighs** on me. To lead, strategize, and fight a war is **burden enough**. To raise the army with which to fight is **straining**. To clothe and feed that same army and meet its complaints is **exhausting**. No doubt, criticisms will follow which must be handled too"* (Teague, 2023). George Washington feels the heavy burden of the command every time and this weight becomes heavier with understanding that more hardships are waiting while the spirit of the army is low and there are no supplies.

*"An **intimidating consideration** is the enemy might take both of us captive. **I cannot imagine** what that would do to our cause. **I shudder** to think of it"* (Teague, 2023). Washington feels fear when he understands what could have happened to the Cause if he had been captured. Fear grows into stronger emotions as the capture of the commander-in-chief could be the disaster for the army.

*"The effect of these shells is dreadful. They **hit, whirl, and explode** mangling men"* (Teague, 2023). The sequence of verbs shows how deadly the cannonballs are, what ruin they bring to people and buildings.

*"Our men are warning me to get back, but **I cannot. I will not**. I love freedom as much as they"* (Teague, 2023). George Washington's determination not to stay in the battlefield rather than hide in the shelter is expressed with the help of climax.

Semantic stylistic devices are not numerous in "The Lost Diary of George Washington" and this correlates with the original writings of George Wash-

ington who used them occasionally to enliven his thought, make it more expressive and emotional. Often George Washington used references to the Almighty, so Johnny Teague followed his style. Here are a few examples of simile usage.

*"I feel like **Gideon leading his three hundred men with just jars, candles, and horns against a well-outfitted superior force**"* (Teague, 2023). George Washington compares himself to Gideon, a military leader, judge and prophet, who won a decisive victory over a Midianite army despite a vast numerical disadvantage. Due to the simile used the reader understands the true state of the Continental Army and the situation Washington found himself in.

*"I welcome these men to bear my burden as **Moses did Aaron and Hur**"* (Teague, 2023). The simile contains one more reference to the Bible, the story of Aaron and Hur who lifted the arms of Moses for him. The simile emphasises Washington's need for trusty assistants who could understand the burden, trust their General and share the responsibility with him.

*"As if **conducting some musical with many instruments**, I feel I am directing an orchestra, unfamiliar with each other"* (Teague, 2023). As the Continental Army consists of people of different social positions, different origin, different background, it is necessary to make them fight as one. George Washington compares the duties of commander-in-chief to the work of an orchestra conductor who deals with different musicians and musical instruments in order to create harmony.

In diary entries we observe the cases of extended metaphors that make narration more expressive and create a vivid picture of the event or situation presented.

*"Each day, I see something that I did not notice the day before. Perhaps this is because as I deal with one problem, **it pulls back the peel of the onion to unveil another problem**"* (Teague, 2023). As removing every layer of an onion reveals the next one, dealing with one problem discloses more problems in the army that go one by one and have connection with each other.

*"Every time **I put my finger in a hole of the dike, another hole opens requiring another finger. I am stretching to contain the flood and wish for others' fingers to assist**"* (Teague, 2023). The extended metaphor compares the amount of problems with the army with holes in the dike where one person is not enough to stop the ruin. This seconds the thought expressed in the previous example, and comparison of the situation to the endangered dike creates the feeling of a catastrophe that may happen if the holes (problems) are not dealt with and the dike (the Cause) will collapse.

“Just when we seemed adrift of all explanations, Mr. Thomas Paine penned the answer, **a drink of cool water to quench our thirst for why**” (Teague, 2023). The metaphor characterises the pamphlet “The American Crisis” written by Thomas Paine in 1776 as the most essential support for the soldiers who began to lose faith in the Cause. As a drink of cool water refreshes the thirsty, the words of Paine gave strength and inspired confidence in the Army when they read the pamphlet that explained what they were fighting for.

Conclusion. Having analysed “The Lost Diary of George Washington: The Revolutionary War Years” by Johnny Teague we make the conclusion that it is rather a fictional interpretation of documentary evidence than a diary totally invented by the author. The form of a diary is appropriate as it records not only facts but provides the reader with the insight into George Washington’s personality and the way he went to become the leader of the

nation. In our opinion, such type of diary occupies intermediate position between a documentary diary and a fictional diary. The author meticulously followed the style of George Washington’s writings that was short and concise when he recorded facts but became more elaborate when Washington recorded his thoughts and attitudes. The simple narrative incorporates stylistic means among which there are used in the diary the effective ones are repetitions, parallel constructions, enumeration, questions-in-the-narrative and epiphora (syntactic level), climax (lexico-syntactic level), simile and metaphor (semantic level). We see the prospects of research in further thorough analysis of this subtype of diary, singling out its main features, comparative analysis of fictional diary vs documentary diary, and examining stylistic means on different levels as used in fictional and non-fictional diaries as well as their functions.

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