

35.6 (тридцять п'ять і шість) мільйонів прикладів, з яких 13.603 (тринадцять тисяч і шістсот три тисячних) прикладів з посиланням на лексему 'jury' ('журі') за формулою CQL [lemma="jury"] • **13,60335.6 per million tokens** • 0.0036%.

Тож, можемо засвідчити, що поле діяльності вивчення лексеми 'журі', та її колокацій є чималим, і ми можемо скористатися відповідною командою в україномовному корпусі ГРАК, щоб виконати запит, який нам необхідний для аналізу чи вивчення вживання тієї чи іншої лексеми. Ми також можемо ввести мовою CQL пошук лексеми 'журі' за її морфологічними ознаками у франкомовному Лейпцизькому корпусі, послуговуючись підказками, які пропонує корпус для правильного виконання необхідної задачі, чи можливості обрати текст, чи документ, що дозволить зменшити коло пошуку вживання досліджуваної лексеми тощо.

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EXPRESSIVE SYNTAX OF FICTIONAL DIARY

Documentary and autodocumentary prose have been popular genres of non-fiction for many years. Following them, a fictional diary has gained popularity as the genre that combines fictional account of events and intimacy of the first-person narration. N Borysenko says that 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 [1, p. 7] supporting the idea by C. Delafield that diary fiction takes from actual diaries a range of received conventions and both exploits and interrogates them [3, p. 48]. Novels written in the form of a diary have a special appeal to the readers as it creates the impression that the character reveals some secrets only to them and nobody else.

“Nelly Custis' Diary” by Mary Ann Bourne is an example of a fictional diary based on documentary sources. Nelly Custis is a step-granddaughter of George Washington raised by him as his daughter. Mary Ann Bourne uses the form of a diary to show life in the president’s household through the perception of a little girl who is only ten when the diary begins. The diary is based on Nelly’s letters to her friend Elizabeth Bordley, George Washington’s diaries, Martha Washington’s letters and recollections of Washington’s surrounding. Thus we conclude that “Nelly Custis' Diary” combines features of a documentary diary and a fictional diary. Its style is simple reflecting naïve observation of a little girl and among limited use of stylistic devices syntax stands prominent as means of expressing the narrator’s feelings and emotions.

Ecphonesis (exclamation) is the most productive syntactic means in the diary. Different types of exclamatory sentences are used to convey the range of Nelly’s emotions.

“*Grandpapa’s temperature is gone. **Halleluia!***” [2, p. 24] – joy of the little girl when her grandfather is better after a dangerous illness.

“***Misery! Misery!** A fortnight ago a summer cold flew with the window with my name upon it*” [2, p. 62] – Nelly’s despair when she falls ill.

“*I am taking music lessons from Mr. Reinagle. He is a demanding teacher. **Our old spinet is to be replaced by a pianoforte!***” [2, p. 24] – Nelly’s excitement and anticipation when she is going to master a new instrument.

“*Mr. Lear took Wash and me to the theater to see “The speaking Figure”. **Mr. Wingall, the principal actor, kissed my hand!***” [2, p. 28] – Nelly’s excitement caused by new experience of being greeted as President’s granddaughter.

“*His portrait is being painted by Mr. Peale and three of his brothers. **What an artistic family!***” [2, p. 74] – emphatic construction is used to express Nelly’s wonder at the fact that there are several artists in the family of Charles Willson Peale, the famous American painter.

There are also examples of combining ecphonesis and capitalization to express Nelly’s strong positive emotions:

“*Congress has adjourned, and before it reconvenes in Philadelphia, **WE ARE GOING TO MOUNT VERNON!***” [2, p. 34] – happiness when Nelly learns that the family is going to spend summer in her beloved childhood home.

“***GOLDEN DAY!** Cupid, a small mischievous urchin, has taken me by surprise*” [2, p. 102] – happiness when Nelly realizes she is in love.

Ecphonesis is combined with the change of print (italics) to emphasize emotions:

“*Something astonishing happened. **Harriot’s brother, George Steptoe Washington, has been married secretly to Lucy Payne, who is fifteen!***” [2, p. 55] – shock when Nelly realizes how young her relative’s bride is.

“*We shall celebrate Grandpapa’s birthdate this year with a wedding. **I am to be Mrs. Lawrence Lewis!***” [2, p. 104] – Nelly’s great excitement and happiness when she is about to get married.

Another productive syntactic means is repetition. There are several types of repetition in the diary, the most frequent is ordinary repetition.

*“Grandpapa may die. I cannot keep from tears I am so **frightened**. Grandmama is **frightened** too. She sits tight-lipped by Grandpapa’s bed”* [2, p. 31] – repetition emphasizes Nelly’s feelings when George Washington becomes seriously ill and all members of the family fear for his life.

*“The Anti-Federalists are violently opposed to the treaty and stoned **poor, poor** Mr. Hamilton when he tried to speak in favor of it”* [2, p. 68] – contact repetition is used to show the little girl’s regret when she thinks that that Alexander Hamilton, her Grandpapa’s friend, is treated unfairly by his political rivals.

*“Grandpapa rode over his farms for five hours yesterday in a northeast wind carrying snow, **then** hail, **then** rain and more snow”* [2, p. 111] – repetition of adverb “then” expressed Nelly’s irritation at bad and changing weather.

Framing repetition is used to emphasize Nelly’s grief when she loses her Grandpapa and Grandmama in two years as well as her determination to stay strong for her family in her new status of a married lady and mother:

“I must conquer my grief. A dear husband and two precious babies await my care and concern. Another child is on the way. I must conquer my grief” [2, p. 115].

In the diary we found an example of antimetabole when the words are repeated in reverse order. It is used to express Nelly’s unhappiness and misery when her strict Grandmama makes her practice the pianoforte for hours:

“Grandmama makes me practice for hours on end so I will satisfy Mr. Reinagle. I play and cry and cry and play” [2, p. 46].

One more productive syntactic stylistic means is question-in-the-narrative, a question that is asked and answered by one and the same person. It is used when the narrator questions things and expresses doubts and concerns.

“They have a big garden with apple trees. It made me long for Mount Vernon. When will Congress adjourn so we can go home for a time?” [2, p. 32] – little Nelly is eager to go home as soon as possible and the question expresses her impatience.

“Grandmama told Mrs. Powel that when I have a little gravity, I will be a good girl. I wonder if Mrs. Powel and Grandmama were ever fifteen years old?” [2, p. 64] – Nelly is frustrated that her Grandmama and her friend Mrs. Powel consider her too wild for a well-behaved young lady and wonders if they forgot that they were children too.

“I expect Betsey is happy to have found a husband. Am I to be a Spinster?” [2, p. 76] – when Nelly’s sister marries she feels doubt that she herself will find a husband as she does not have romantic feelings yet.

In “Nelly Custis’ Diary” we observe usage of enumeration:

*“Mrs. Graham’s school teaches **reading, English literature, spelling, grammar, writing, arithmetic, French, and geography** ... I shall also study **embroidery, plainwork and clothwork**”* [2, p. 28] – Nelly is excited about her new school where she will be taught many subjects, much more than her sisters learn with their private tutors.

“*Wash and I have **run** down the hills, **climbed** our favourite apple trees, **raced** along the serpentine walks, **played** touch-wood and hide-and-seek **in the groves, the shrubberies, and the wilderness, played** leapfrog on the bowling green, **jumped** over the Ha! Ha!... and **clanged** the bell in the drying yard*” [2, p. 37] – homogeneous predicates in the sentence are used to emphasize how happy and excited Nelly and her brother Wash are when they arrive home and spend time playing and enjoying their freedom after living in the President’s mansion.

“*Our daytimes are also a nightmare. A mob of people surrounds the President’s Mansion, **huzzahing, demanding** war against England, **cursing** my dear Grandpapa, **crying** for success to the French*” [2, p. 56] – Nelly describes chaos in Philadelphia when the angry mob gathered near the President’s mansion demanding support of the French revolution.

Enumeration is combined with parallelism when Nelly describes her beloved childhood home, Mount Vernon estate, as an idyllic place where she enjoys all sounds and smells:

“*I swing for hours in the swing that has been hung in a tall oak tree and listen to the sounds of the plantation: **the low voices and soft laughter from the spinning house, the sawing of lumber, the slap of paint brush, the chopping of ice blocks in the icehouse, the tap of the shoemaker’s hammer***” [2, p. 44].

“*It rained last night, and the vegetable garden smells **of damp earth, onions and chives, rosemary, thyme, savory, and rue**. Mount Vernon is alive with smells this hot and humid day – **smoked meat in the smokehouse, lye in the wash house, horses in the stable, and mules in the paddock. I can even smell the honey in the beehives***” [2, p. 50].

In the diary we also observe a particular use of ellipsis for creating a dramatic pause in the text when another thought is introduced.

“*Harriot didn’t weep ... not when we could see her*” [2, p. 19] – characterizing her cousin Harriot Washington Nelly thinks of her as a person who can control her feelings but at the same time she admits that Harriot can cry when she is alone.

“*The President is no king ... but he must comport himself in an admirable manner*” [2, p. 23] – noting her impressions of life in the President’s family Nelly supports the idea that the Head of State is not king but he is expected to show dignity and manners that make everybody respect the office.

“*Today I am nineteen ... and as yet not engaged*” [2, p. 95] – Nelly’s thoughts on her birthday reflect her concern typical of a young lady of her social status that she might not find a suitable match and remain unmarried.

Having analysed “Nelly Custis’ Diary” by Mary Ann Bourne we come to the conclusion that it is a fictional interpretation based on documentary evidence. The form of a diary is pertinent as it provides the reader with the insight into George Washington’s life and times through perception of his step-granddaughter thus making the narration intimate and personal. As it is a little girl’s writing the simple narrative

incorporates limited stylistic means to convey her emotions and impressions among which syntactic means such as ecphosis, repetition, enumeration, parallelism, questions-in-the-narrative are prominent.

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HASHTAGS AS A NEW FORM OF INTERTEXTUALITY IN SOCIAL MEDIA

Intertextuality as a concept, also correlated with intermediality, interdiscursivity, vertical contexts, and manifested through its forms such as quotation, allusion, calque, plagiarism, pastiche or parody, that is by interconnections between similar or related works perceived by an audience or reader of the text [2]. The above mentioned are the classic forms of intertextuality, but with the transition to social media, the interrelation between media messages, such as posts, stories, reels, tweets, etc. the relation is made through hashtags. Hashtags are a unique and modern form of intertextuality and intermediality, acting as both textual connectors and bridges across media formats. Bonilla and Rosa [1, p. 5] argue that hashtags can create intertextual chains by connecting various tweets on related or even different topics, while Zappavigna [3] highlights that hashtags also indicate the presence of other users within a social network.

Hashtags are inherently intertextual, as they bring multiple “texts” (posts, tweets, articles, videos) together through a single thematic label, often producing layered meanings and interrelations. In contrast to traditional forms of intertextuality, like direct quotation or allusion, hashtags connect content across independent posts without requiring a direct or explicit reference to each other.

The comparison between major types of intertextuality and hashtags can be described as follows (see Table 1).

Like literary allusions, hashtags often *point to wider conversations*, events, or cultural symbols, providing context without explicit detail. For instance, *#ThrowbackThursday* (*#TBT*) alludes to nostalgia, shared memories, and past experiences.