

Міністерство освіти і науки України  
Київський національний лінгвістичний університет  
Кафедра англійської філології, перекладу і філософії мови  
імені професора О. М. Мороховського

**Кваліфікаційна робота магістра**  
**Тропеїка характеристики в сучасному англomовному біографічному**  
**дискурсі (на матеріалі документальної біографії Сари Бредфорд “Diana”)**

**Мудрук Анни Олександрівни**  
студентки групи МЛа 57-19  
факультету германської філології  
заочної форми навчання  
Спеціальності 035 Філологія

Науковий керівник  
доктор філологічних наук,  
проф. Воробйова О.П.

*Допущена до захисту*  
«\_\_\_\_\_» \_\_\_\_\_ року  
*Завідувач кафедри*  
\_\_\_\_\_ проф. Маріна О.С.  
*(підпис)* \_\_\_\_\_ *(ПІБ)*  
Національна шкала \_\_\_\_\_  
Кількість балів: \_\_\_\_\_  
Оцінка ЄКТС \_\_\_\_\_

Ministry of Education and Science of Ukraine  
Kyiv National Linguistic University  
Professor O. M. Morokhovsky Department of English Philology, Translation, and  
Philosophy of Language

**Master's Thesis**  
**Tropological Characterization in Contemporary English Biographical  
Discourse: A Case Study of Sarah Bradford's *Diana***

**Anna Mudruk**  
Group MJ1a 57-19  
Department of Germanic Philology  
Study by Correspondence  
Speciality 035 Philology

Research Adviser  
Prof. O.P. Vorobyova  
D.Sc. (Linguistics)

Kyiv –2020

## Contents

INTRODUCTION.....	5
CHAPTER ONE. THEORETICAL FOUNDATIONS OF EXPLORING VERBAL IMAGERY IN ENGLISH BIOGRAPHICAL DISCOURSE.....	8
1.1 Verbal imagery as a cognitive and textual phenomenon.....	8
1.1.1 Metaphorical tropes from traditional and cognitive perspectives.....	8
1.1.2 Metaphorical tropes from the functional perspective.....	16
1.2 The role of tropology in personae characterization.....	18
1.3 Biographical discourse: Typology and constitutive parameters .....	20
1.3.1 Biographies of celebrities: genre features.....	20
1.3.2 Celebrities' portraits through the tropological lens .....	23
1.4 Methodology of biographical discourse stylistic analysis.....	25
1.4.1 Stages of analysis .....	25
1.4.2 Techniques of analysis .....	26
Conclusions to Chapter One.....	28
CHAPTER TWO. TROPOLOGICAL MEANS OF PERSONAE CHARACTERIZATION IN SARAH BRADFORD'S <i>DIANA</i> .....	30
2.1 Aspects of personae characterization in biographical discourse.....	30

2.1.1 Intellectual aspect.....	30
2.1.2 Social aspect.....	31
2.1.3 Communicative aspect.....	39
2.1.4 Emotional aspect.....	41
2.2 Verbal imagery in personae characterization in Bradford's biographical novel.....	43
2.2.1 Metaphors in personae characterization: Diana and her miljo.....	43
2.2.2 Similes in personae characterization .....	46
Conclusions to Chapter Two.....	47
CHAPTER THREE. PRINCESS DIANA'S PSYCHOLOGICAL PORTRAIT IN SARAH BRADFORD'S <i>DIANA</i> FROM THE PERSPECTIVE OF VERBAL IMAGERY.....	50
3.1 Celebrity's psychological portrait in biographical discourse .....	50
3.2 Facets of Princess Diana's psychological portrait via verbal imagery....	51
3.2.1. The age line.....	51
3.2.2. The gender line.....	53
3.2.3. The social line.....	54
Conclusions to Chapter Three.....	56
GENERAL CONCLUSIONS.....	58
PE3IOME.....	60
LIST OF REFERENCES.....	64

## INTRODUCTION

In contemporary English biographical discourse tropology is the main tool of personae's characterization. Metaphors and similes are considered to be the most effective stylistic tools used for describing things, people and phenomena. According to the definition provided by George Lakoff and Mark Johnson they refer to "understanding and experiencing one kind of thing in terms of another" (2008, p. 5). Such verbal images are frequently used for making a psychological portrait of a person, — a detailed explanation of ones' personality traits (qualities), behaviours (actions) and tendencies (potential) (What is psychological portrait). The topics that such a psychological portrait might include usually concern a personae's private life, career, social and material status. Celebrities, especially politicians, are people that are always in sight, their life is on display and constantly falls under comments of people all over the world.

Princess Diana was regarded by the 1998 "Time" one of the most important people in the twentieth century (Greenberg, 2019). Her life and personality have

always been hotly debated. Diana's activism and glamour made her an international icon and earned her an enduring popularity as well as an unprecedented public scrutiny, exacerbated by her tumultuous private life (Brown, 2007, p. 120). In the biographical book *Diana* by Sarah Bradford (2006) three main lines of the heroine's characterization where metaphors and similes are used can be singled out: age line, gender line and social line. Concerning the aspects of personae characterization in biographical discourse, such aspects as intellectual, social, communicative and emotional are discerned.

Research of tropological means of the biographical personae's characterization, undertaken in this paper, is **topical** because it contributes to the study of biographical discourse in terms of stylistic analysis and enables us to determine the way a celebrity's psychological portrait is created.

The **aim** of the research is to examine and systematize verbal imagery used for Princess Diana's characterization in Sarah Bradford's *Diana*.

The research sets the following **tasks** which are to be solved:

- to define the notion of verbal imagery as a cognitive and textual phenomenon;
- to point out the role of tropology in personae characterization;
- to explain the typology and constitutive parameters of biographical discourse as well as outline the methodology of biographical discourse stylistic analysis;
- to reveal the aspects of personae characterization in the biographical discourse under study;
- to trace the usage of verbal imagery in personae characterization in Bradford's biographical novel;
- to outline the main features of celebrity's psychological portrait in Sarah Bradford's *Diana*;
- to distinguish the facets of Princess Diana's psychological portrait via verbal imagery in the documentary biography under analysis.

The **object** of this research is tropology in personae characterization in

Princess Diana's biographical discourse and ways and means of creating her psychological portrait, while the **subject-matter** of the paper is verbal imagery used for revealing Princess Diana's character.

The following **methods** were applied in the course of the research: the method of semantic-stylistic analysis to get a deeper insight into the hidden meanings of the text evoked by its imagery, as well as to disclose the mechanism of formation and functioning of verbal imagery in celebrities' biographical discourse; a formal stylistic analysis to define the linguistic means used to reproduce Princess Diana's image; a structural-compositional method to define the main lines of Princess Diana's characterization in the biography under analysis.

The **novelty** of the research consists in determining verbal imagery employed to create a psychological portrait of a celebrity, the usage of which is triggered by a his/her way of life, behaviour and social values.

The **material** of the study is the biographical book *Diana* written by Sarah Bradford (2006), as well as British and American magazine and newspaper articles (2017-2019) devoted to Princess Diana's life.

The **theoretical value** of the research consists in the further elaboration of biographical discourse stylistic analysis in terms of the interaction between contents of the biography, its structure and choice of verbal imagery.

Its **practical value** is proved by the possibility to use the findings of the paper in teaching courses of Stylistics, Genre studies, non-fiction and practical English.

The **paper** consists of introduction, three chapters with conclusions to each, general conclusions, resume and list of references. It contains 69 pages and 60 references. Chapter One focuses on defining theoretical foundations of exploring verbal imagery in English biographical discourse. Chapter Two deals with tropological means of personae characterization in Sarah Bradford's *Diana*, namely aspects of personae characterization and verbal imagery. Chapter Three looks at Princess Diana's psychological portrait in Sarah Bradford's *Diana* from the perspective of verbal imagery through identifying three lines of the celebrity's

characterization.

## **CHAPTER ONE. THEORETICAL FOUNDATIONS OF EXPLORING VERBAL IMAGERY IN ENGLISH BIOGRAPHICAL DISCOURSE**

### **1.1 Verbal imagery as a cognitive and textual phenomenon**

#### **1.1.1 Metaphorical tropes from traditional and cognitive perspectives**

Metaphor (Greek “metaphora”) means “transfer”, “carrying from one place to another” (Nöth, 1995, p. 134). Webster’s Dictionary gives the following definition of metaphor: “a figure of speech in which a word or a phrase denoting one kind of object or action is used in place of another to suggest a likeness or analogy between them” (WD). The definition combines the grounds for metaphor emerging: likeness, analogy and comparison (Nöth, 1995, p. 136). Some scholars add to this contrasting of two objects, for there is always a hidden negation of common taxonomical organization of the objects (Richards, 1936, p. 140).



There exists a variety of traditional metaphor theories, but Max Black reduces them to the following:

1. the substitution theory,
2. the comparison theory, and
3. the interaction theory (cited after Nöth, 1995, p. 141).

The substitution and comparison theories describe metaphor from a paradigmatic point of view, while the interaction theory explains it "from syntagmatic point of view as the resolution of a semantic tension between the metaphoric expression and its context" (ibid.).

The first predecessor of the cognitive theory of metaphor to be treated more comprehensively was Immanuel Kant (1724-1804). In his "Kritik der reinen Vernunft", which forms the epistemological part of his "Critical Philosophy" (Kant, 1998, p. 550), Kant ascertains two roots of knowledge: conceptual understanding and sensual intuition. Only the combination of these two constituents yields real knowledge. The crucial point for us is that intuition (*Anschauung*) is a necessary constituent of knowledge: "All thought must, directly or indirectly, by way of certain characteristics, relate ultimately to intuitions, and therefore, with us, to sensuality, because in no other way can an object be given to us" (Kant, 1998, p. 523). Now there are concepts without any directly corresponding sensual intuition. Such concepts need to be "sensualized" indirectly, and according to Kant this is the cognitive function of metaphor (Kant, 1998, p. 524).

Careful interpretation of this passage confirms that the philosopher, though without an explicit term for metaphor, is onto what two hundred years later Lakoff and Johnson will dub conceptual metaphor (Gibbs, Steen, 1997, p. 13). Kant speaks of analogy, construed as "the transfer of reflection on some object of intuition to a completely different concept, maybe one to which no intuition can ever correspond directly" (ibid). This is the equivalent of Lakoff and Johnson's cognitive-conceptual definition of metaphor, combined with a claim of necessity and an epistemological reason for the unidirectionality of metaphor: concepts to

which no intuition corresponds directly are experientially grounded by means of analogical transfer (*ibid.*).

Metaphor is considered to be a powerful cognitive tool. Aristotle, who was the first to introduce the cognitive mechanism of creating a metaphor, defined it as a recourse to a name of another type, or as a transferring to one object of a name belonging to another, an operation that can take one through displacements from genus to species (animal for “man”), from species to genus (man and ax are animals), from species to species (a girl is a birch), or by analogy (“a leg of the table”—a leg is to the body as an unnamed object is to the table) (Eco, 1986, p. 112). Aristotle’s definition of metaphor and his classification show that the theories mentioned above don’t illuminate all the sides of metaphor.

Traditionally, metaphor is defined as a means of secondary nomination based on similarity of the tenor and the vehicle (Richards, 1936, p. 43). Metaphor, thus, is considered to be the shortest way to the understanding of objects (*ibid.*). According to Walker Percy (1982), one cannot know anything at all unless he/she names or signifies it. Human beings approach objects and ideas not directly by pairing (mapping), but by opposing verbal images and things. In the process of metaphorization two traits of the thing/idea are discovered and affirmed: (1) that it is; (2) that it is something (*op.cit.*, p. 47).

To quote Walker Percy, “the essence of metaphorical truth and the almost impossible task of the poet is to name unmistakably and yet to name by such a gentle analogy that the thing beheld by both of us may be truly formulated for what it is” (*ibid.*).

A human mind is incapable of understanding certain ideas and emotions and, thus, names them in a way that makes it easier to look into the concept. This process of naming occurs in the text and becomes a scandal (Percy, 1982, p. 132). Metaphor (this concerns only creative metaphors as trite or language ones no longer impress its recipients) ruins taxonomical organizations of the world around accepted in the language community. This metaphor consists of two components: image — twining vegetation — and a sense derived from it — an expectation of

something horrible (Richards, 1936, p. 92). The metaphor leads to a categorial shift in the taxonomy of objects. Thus, it reorganizes taxonomical organization of the world by way of moving one object from its class to another. The writer does this shift intentionally (ibid.). Therefore, metaphor arises from a symbolic act in which “the emotional cry of the beholder becomes the vehicle by which the thing is conceived, the name of the thing” (ibid.).

Another view on metaphor, which in some way contradicts Percy’s one, is a statement that metaphor is mostly saying something already known (Eco, 1986, p. 397). Thus, it may be assumed that there exist two types of metaphors:

1. metaphors that are absolutely original (*keinotypes*);
2. metaphors that are the author’s varieties of trite ones.

In the latter sense, the mental images created by the authors are mostly of a trite character. Such metaphors emerge in the following cases:

(a) the image is not so commonly accepted (Aristotle’s example “cup without wine” for Areis’ shield — the notions brought together are the cup and shield, Areis and Dionysus (op.cit., p. 400);

(b) it was accepted once but soon forgotten.

Eco describes the ways for a trite metaphor to become a fresh one:

(a) in a certain context once a trite metaphor can be revitalized;

(b) while shifted from one semiotic system to another or from one language to another;

(c) when a metaphor is given a symbolic meaning becoming significant for the whole text or context Eco names two more cases of how a metaphor can become a new one, but those are marginal cases (Eco, 1986, p. 401).

The cases mentioned above show how new images emerge on the basis of the old ones through creating a new connection, a new image or at least giving an impulse to the old and forgotten ones. If Eco sticks to the point that no new images can be formed, Percy states that metaphor can say either something old; or something utterly new which helps one experience bafflement; or new-old, something that had been privately experienced by an individual but which was not

available to him/her because it had never been formulated and rendered intersubjective before (Percy, 1982, p. 234).

Any creative metaphor in literary text has an aesthetic value of its own — by means of tropes the effect of defamiliarization is achieved, as metaphor strikes the reader as being unusual (Miall, Kuiken, 1994, p. 399). The aesthetic nature of metaphor is also produced by contextual elements or by the articulation of suprasegmental features. This means, then, if, on the one hand, metaphors are capable of segmenting the content of metaphor constituents to the point of transforming those into a new form of context. The meaning of their constituents gets reduced to a new content.

To understand how the mental image is created and an aesthetic effect is achieved one should regard the constituents of metaphor. In traditional metaphor theory, metaphor, being a verbal poetic image, splits into the tenor and vehicle. The tenor and vehicle stand for the signifier and signified. This viewpoint gave rise to two theories:

1. a monistic theory of metaphor, which involves a process of complete deletion of literal sense in favour of the figurative meaning;
2. and to a dualistic theory, where the literal sense remains a semantic background for figurative sense (op.cit., p. 391).

Perhaps, the dualistic theory has more common sense as any verbal poetic image would have something from both the tenor and vehicle; this becomes the ground for the appearance of a new sense. During the last century the two terms ‘the tenor and vehicle’ evolved into the source domain and target domain, in Lakoff’s terminology, and input spaces, in Gilles Fauconnier and Mark Turner’s parlance (Fauconnier, Turner, 1998, p. 135).

Cognitive metaphor theory (Lakoff and Johnson, 1980) reinterpreted the “tenor and vehicle model”. The theorists claimed that creative metaphors should not be the only concern of theoreticians, but pointed to the existence of language metaphors, and their particular interest as the data achieved showed that metaphor is not just a matter of language, that is, of mere words, but on the contrary, human

thought processes are largely metaphorical (op.cit., p. 6). Thus, cognitive metaphor theory does not regard metaphor as a textual phenomenon, but helps to reveal human understanding of abstract notions unveiled through the language. It shows the metaphorical way of human analogical mapping of the world.

Concerning cognitive linguistics, metaphor can be determined as understanding one conceptual domain in terms of another conceptual domain (Kovecses, 2002, p. 4). It can be explained in such a way: conceptual domain (A) is conceptual domain (B), and that is called conceptual metaphor. Accordingly, in cognitive metaphor theory the tenor and vehicle are substituted for by other terms — the source domain and the target domain (ibid.).

The source domain is the conceptual domain from which metaphorical expressions for understanding another conceptual domain are derived. The target domain is the conceptual domain that is understood in such a way. Thus, it is the target domain that we seek to understand via the usage of the source domain (op.cit., p. 41).

Instead of the ground the term “projection” is introduced by George Lakoff and Mark Johnson (Lakoff, Johnson, 1980, p. 171). This means that a certain abstract idea correlates with the easier and more concrete domains. Thus, a conceptual metaphor is an integration of different language metaphors, as A PURPOSEFUL LIFE IS A BUSINESS is derived from such examples:

He has a rich life.

It's an enriching experience.

I want to get a lot out of life.

He's going about a business of everyday life.

It's time to take stock of my life. (Lakoff, 1993, p. 217)

People create embodied, metaphorical representations from their bodily experiences (Lakoff, Johnson, 1980, p. 21). Metaphorization of abstract concepts and certain objects is tied to image schemas that arise from recurring bodily experiences (Gibbs, Steen, 1999, p. 152). Among the most typical image schemas Lakoff and Johnson mention the following types of conceptual metaphors:

(1) orientational metaphors where one concept is metaphorically structured in terms of spatial orientation — in-out, front-back: “GOOD is UP”;

(2) ontological metaphors are the way of viewing events, activities, emotions, ideas, etc., in terms of objects and subclasses, by way of defining their limits (op.cit., p. 25);

(3) container metaphors that conceptualize abstract notions as containers or vessels — “EMOTIONS are LIQUIDS in the CONTAINER”;

(4) structural metaphors are the metaphors the essence of which is in projecting one field of knowledge onto the other — “LIFE is a JOURNEY” (Lakoff, 1993, p. 220);

(5) conduit metaphors that are analogous to a communicative act; they organize abstract ideas as messages that can be sent or received (op.cit., p. 237);

(6) blockbuilding metaphors that conceptualize the abstract notions as constructions — SCIENCE is a BUILDING (op.cit., p. 111).

A predefined set of corresponding points between the two domains is needed in order to understand one domain in view of another. And this set is called “mapping”. Here is the example of mapping the components of the source domain onto the components of the target domain. Conceptual metaphor “LOVE IS A JOURNEY” can be represented in such a way (Kovecses, 2002, p. 9):

<i>Source: JOURNEY</i>		<i>Target: LOVE</i>
the travelers	⇒	the lovers
the vehicle	⇒	the love relationship itself
the journey	⇒	events in the relationship
the distance covered	⇒	the progress made
the obstacles encountered	⇒	the difficulties experienced
decisions about which way to go	⇒	choices about what to do
the destination of the journey	⇒	the goal(s) of the relationship

Blending (conceptual integration) theory is another way to view metaphor. This theory also treats metaphor as a way of cognitive organization of human

knowledge (Turner, Fauconnier, 1995; Grady, Oakley, Coulson, 1997; Cooper, Franks, 2000) but introduces new terms. In this framework, mental spaces substitute the domains, but are not equivalent to them. Mental spaces are scenarios of the tenor and vehicle (Grady, Oakley, Coulson, 1999, p. 125). Instead of domains a four-space model is introduced. The two “input” spaces are substitutes for the tenor and vehicle; the “generic” space comprises the parts of scenarios that are shared by the two inputs; the “blended” space is a space, where the scenarios interact and combine (op.cit., p. 103).

The blend is structured by a frame that was absent from the two input spaces, and is not a logical consequence of their composition. Blending theory shows the way a gestalt is created. It is a dualistic metaphor theory in which the process of sense creation is shown via decomposition of concepts and the fusion of its parts in a blended space (Pérez, 2009, p. 43).

The difference between conceptual blending theory and cognitive metaphor theory is that cognitive metaphor theory has often emphasized the role played by metaphors in illuminating, abstract concepts through cognitive models projected from more concrete source domains (op.cit., p. 198), while blending theory emphasizes the particulars of individual examples. If cognitive metaphor theory mainly concerns well-established metaphoric associations between concepts, blending theory focuses on the ability to combine elements from familiar conceptualizations into new and meaningful ones (op.cit., p. 110). The phenomena accounted for by the cognitive metaphor theory consist of stable knowledge structures represented in long-term memory, while blending theory seeks to model the dynamic evolution of speakers’ on-line representations (op.cit., p. 120). The many-space model explains a range of phenomena invisible or untreatable under the two-domain model and reveals previously unrecognized aspects of even the most familiar basic metaphors (op.cit., p. 122).

Apart from metaphors, similes are also seen as a cognitive phenomenon, being generalized as conceptual metaphors. Linguistically, similes are tropes that are used when making comparison in order to show similarities between two

different objects. Unlike a metaphor, a simile makes a comparison with the help of the words “like” or “as.” Accordingly, it is a direct comparison (Нелюбин, 2015, p. 77).

In writing, similes are used to express deeper meaning, convey complexity, and add appeal (What is Simile).

Comparison as a cognitive operation occurs in accordance with a number of consecutive stages of cognitive processing of information despite uncontrolled and non-purposeful nature of this action (Wales, 2001, p. 15). The result of the cognitive operation of comparison is not just a formal inventory of common and distinctive features of two or more subjects, but an acquisition of new knowledge, i.e. inferences (Holyoak, Thagard, 1995, p. 290). The cognitive operation of comparison as the basic mental action is the basis for cognitive operations of analogical and narrative mapping that are verbalized in poetic, literary or other texts by means of similes (Prosyannikova, 2018).

Cognitive operations of analogical and narrative mapping allow projecting a partial structure or features of a source domain (which is the objective part or the object of simile) onto a partial structure or features of a target domain (which is the subjective part or the subject of simile) (Grady, Oakley, Coulson, 1997, p. 119). This projection can be motivated by real or imaginary similarity of the things being compared which is the result of parabolic (op.cit., p. 110) and analogical reasoning of the external world (op.cit., p. 111).

### **1.1.2 Metaphorical tropes from the functional perspective**

A metaphor as a linguistic unit, used in speech, is designed to fulfil several basic functions, cognitive, communicative, nominative, pragmatic, and stylistic among them (ДЭВИДСОН, 1990, p. 96).

The functions of metaphor, both linguistic and cognitive, come down to the following ones (ЧУДИНОВ, 2001, p. 47):

1. *Cognitive, or interpretative* — information processing function, which is a consequence of human cognitive activity, i.e. “decryption, explanation, interpretation, analysis, leading to the understanding of a text message, the



establishment of its meaning” (ibid.).

2. The *nominative function* is realized in those cases when the metaphorized event does not have a verbal nomination or when the speaker is not satisfied with the generally accepted name of reality (ibid.).
3. The *communicative function* makes the process of transmitting new information more accessible.
4. The *pragmatic function*, “is a powerful means of forming the addressee necessary emotional state and worldview” (op.cit., p. 48).
5. The *mnemonic function* allows “to convey the main idea, the main meaning in a bright memorable form, especially in the case of a paraphrase of a well-known text” (ibid.).

The cognitive function of metaphor, that is the function of processing information, highlighted as the main one, includes several varieties:

1. *Nominally estimating function*: a metaphor can serve as a way to create names for new, as yet “nameless” realities. But much more often, a metaphor is a different name instead of an already existing one, which for some reason does not satisfy the author or speaker (Чудинов, 2003, p. 60).
2. *Modeling (schematizing) function*: a metaphor allows you to create a certain model of reality using a system of concepts related to a completely different conceptual field. Thus, this situation is presented as something already familiar, and there already exists an assessment for it (ibid.).
3. *An instrumental metaphor* is more characteristic of scientific discourse, but in an unscientific discourse it helps the subject to think, to form his own ideas about the world, that is, it acts as a kind of thinking tool (op.cit., p. 61).
4. *Hypothetical*: a metaphor allows us to imagine something not yet fully understood, to create some assumption about the essence of a metaphorically characterized object (ibid.).

It should be noted that the considered functions of metaphor are only relatively autonomous, in concrete texts they are closely intertwined. Depending on the situation, the significance of a particular function of metaphor can increase

or decrease (Телина, 1998, p. 33).

Similes are used to make writing more interesting. A simile expresses a figurative meaning that literal words do not. Similes also make writing more concise (What is a Simile? Definition, Examples of Similes in Literature). Writers use similes when they want to compare things or people, which allows for the interpretation of hidden textual meanings (ibid.). A writer will often choose a simile when he wants to add greater significance to his text (ibid.).

Similes are considered to have the following stylistic functions:

- 1) the function of creating imagery;
- 2) evaluation (intellectual and emotional assessment);
- 3) expressive (expressive-emotional and expressive-enhancing);
- 4) super-organizing (Bredin, 1998, p. 70).

The evaluation function is implemented in two ways:

1. as a function of emotional evaluation and
2. as a function of intellectual evaluation (ibid.).

The first evaluates the object from the point of view of emotions (joy, grief, pleasure, anxiety), the second — from the point of view of feelings (love, hatred, respect), and the evaluation itself expresses approval or condemnation. For instance:

*1. Concerning Diana's academic potential, she was sluggish as a snail.*  
(Bradford, 2006, p.22).

*2. Diana hero-worshipped Sarah, but she was treated like a doormat by her*  
(op.cit., p. 46)

These examples show that the evaluation function, as a rule, is characteristic of such comparisons in which the opposition is realized between an object denoting a person and a standard denoting animals. The evaluation function of simile also shows the author's subjective attitude to the characters, his sympathy or antipathy (Gibbs, 1994, p. 93).

The expressive function of comparison is realized in its two varieties: expressively amplifying and expressive-emotional (Арнольд, 1981, p. 24).

The super-organizing function of simile takes its origins from the text-organizing function. Having the ability to create text, the super-organizing function is realized through convergence of simile with other stylistic devices (Гак, 1988, p. 47).

## **1.2 The role of tropology in personae characterization**

Theorists propose that metaphors are not mere figures of speech, but can actively shape one's thoughts, feelings, and behaviors. Social psychologists have supported this claim over the past 10 years. Personality psychologists, though, have only recently begun investigating how metaphors can inform our understanding of what makes us different from each other (Fetterman, Robinson).

Our language is filled with metaphor (Gibbs, 1994). We have “bright” ideas, try to stay “balanced”, and feel “close” to others, but sometimes feel “down”, have “dark” thoughts, and “explode” with rage. What is the purpose of such language?

According to Lakoff and Johnson (1980), metaphors allow us to understand abstract thoughts and feelings that cannot be directly seen, heard, touched, smelled, or tasted. Stated a different way, we may speak metaphorically because we think metaphorically. Social psychologists have provided some evidence for this idea (Landau, Meier, & Keefer, 2010). For example, making people angry leads them to see the color red, consistent with metaphors for anger like “seeing red” (Fetterman, Robinson, Gordon, Elliot, 2011).

Certainly, metaphors are often used to describe people's personalities (e.g., “sweet” or “bitter”, “warm” or “cold”, “big-hearted”, etc.). But, it is also clear that we should not take such language literally. For example, it is unlikely that certain people actually taste sweet, have bigger hearts, or are warmer to the extent that they are nicer. Why do we use such metaphors to describe personality, then? According to metaphor theorists (e.g., Robinson & Fetterman, in press), metaphors aid us in conceptualizing differences between people. Consider the “sweet person” metaphor. Eating sweet foods is pleasant and rewarding just like interacting with especially nice people is pleasant and rewarding. There is thus a certain metaphoric

logic to thinking of nice people as sweet.

Considering the aim of usage of metaphors in literature we can understand why metaphors are used for personae characterization (Харченко, 1992, p. 100). The main aim of metaphors is to draw attention to a certain moments in the text, to make it more emphatic and memorable. That is why metaphors are used when characterizing people in order to make a person different to others, unique (Кошечкина, 2008, p. 67).

So why are metaphors so powerful in personae characterization? The answer is that metaphors are not just a literary technique; they are a very potent psychological technique (Burkley, 2017).

Some metaphors are so frequently used when talking about a definite person that this metaphor becomes the first association that comes to mind when mentioning this or that person (Бутков, 2009, p. 115).

The usage of metaphors plays an essential role in characterization of famous people (Toolan, 1998, p. 22). But metaphors go beyond just comprehension and demonstration — they actually change the way we think of a concept on an unconscious level (Шаховский, 2008, p. 112).

Similes are a very important part of writing, especially when something is to be praised, or criticized or simply raise its status to great heights (Widdowson, 1992, p. 45). When characterizing a person similes are used to deeper explain the characteristic features of a personality, express emotion of somebody towards this or that person, and to make their writing more vivid and entertaining (Bradford, 1997, p. 32).

For our brains are associative and want to compare one thing with another man makes associations based on the most vivid features of some objects. Comparing a person to something it becomes easier to understand the character, appearance and individual peculiarities in detail (Гальперин, 1987, p. 45).

Through the usage of tropes, the author of the text not only enhances the visibility and clarity of a person that is depicted, but also conveys the uniqueness, individuality of this or that person, while showing the depth and nature of his own

associative-figurative thinking, vision of the world, a measure of talent. Topological means of personae characterization serve as an important means of expressing author's assessments and emotions, author's characteristics of a person under consideration.

### **1.3 Biographical discourse: Typology and constitutive parameters**

#### **1.3.1 Biographies of celebrities: genre features**

Biography, form of literature, commonly considered nonfictional, the subject of which is the life of an individual. One of the oldest forms of literary expression, it seeks to re-create in words the life of a human being — as understood from the historical or personal perspective of the author — by drawing upon all available evidence, including that retained in memory as well as written, oral, and pictorial material (Britannica dictionary).

Biography belongs to one of the four traditional forms of discourse that is called “narration”. The main characteristic features of biographical discourse are:

1. Biographical discourse includes the story telling of a person’s life, usually a celebrity.
2. It involves relating a series of events in a person’s life, narrated in an explicitly chronological order.

3. Biographies have overlapping qualities of fiction and nonfiction texts.

Similar

to fiction, biographies are meant to read like a story with a beginning, middle and end. They are about main characters whose life stories show struggle, conflict and resolution. Their lives often exhibit great achievements. As nonfiction, biographies use different text structures such as a description, sequence, comparison, cause and effect, or problem and solution. They often have informational text features (e.g., headings, timelines, photographs and captions) (Miller, 2003).

Biography is a source of primary sociological information that allows you to

determine the psychological type of personality in its historical, national and social conditioning.

Biography recreates the history of man in connection with social reality, culture and life of his era.

Within the biographical discourse three types of biographies are distinguished:

#### 1. Autobiography

An autobiography tells the story of a person's own life. While that person writes his own account, he or she may take guidance from a ghostwriter or collaborator (Biography).

#### 2. Biography

A biography narrates the life story of a person, as written by another person or writer. It is further divided into five categories (ibid.):

1 Popular biography

2 Historical biography

3 Literary biography

4 Reference biography

5 Fictional biography

#### 3. Memoir

This is a more focused writing than an autobiography or a biography. In a memoir, a writer narrates the details of a particular event or situation that occurred in his or her lifetime) (ibid).

There are a list of definite genre features that distinguish the biographical discourse from another types of discourse. First of all, when we consider biographical discourse, we talk about a real person. That is why the main feature of current discourse is that it describes and discuss the life of a read person.

Moreover, the information in biographies is based on real facts. The next feature of biographical discourse is that the text includes incidents, dialogues and stories that are accurate and from a reliable source using first person accounts when available.

Another peculiarity of biographical discourse is that the person's life story is told with respect to other people and events of the time in which they lived.

Moreover, it develops an understanding of the places, times, events, and other people when the person lived.

In biographical discourse the stories are told in a style and tone that the reader/listener can relate to the person and believe in their humanness. It develops a person as a real and interesting person not a persona or stereotypical member of a particular group (Sweetland).

Talking about biographies of celebrities, there are some rules concerning what information should be included and what a biography should look like:

1. It includes real information as well as real pictures of a famous person.
2. Every biography starts with the birth information that includes date, year and location.
3. After that comes childhood and family info.
4. The biography of a celebrity also includes his or her challenges and struggled, as well as milestone events, especially on the way to success.
5. Furthermore, the biography contains mentioning of important people from a celebrity's surrounding that also can give a comment about a celebrity.
6. The biography of a famous person also mentions his or her awards if there are such and his or her impact on the world.

On the whole, biography is the form of narration that allows a reader to get a detailed information about person's life. The three types of biography (autobiography, biography, memoir) makes it possible to get to know a person's life in details. The main difference between biographical and another discourses is that the first is describes the life of a real person, is based on real facts, and the person's life story is told with respect to other people and events of the time in which they lived.

### **1.3.2 Celebrities' portraits through the tropological lens**

In order to create a vivid and memorable psychological portrait of a person,

especially a celebrity, different tropes, that further became symbolic, are used. First of all, metaphor is the way to figure out the individuality of a celebrity, to convey his or her uniqueness. Metaphor individualizes an object by classifying it under a class of objects it does not belong to. Metaphor operate on category mistake (Arutiunova, 1999). For example, the metaphor “she became a magnet” (Bradford, 2006) shows the category-mistake nature of metaphor. “She” (Diana) belongs to the class of human being. “Magnet” belongs to the class of artefacts. Thus, a human being is individualized through classifying it under the class of artefacts, the class it does not belong to. Another example “she was Brian (snail)” demonstrates the classification of a person under the class of living creatures (opt.cit, p. 22).

Metaphorization can be viewed as a semantic phenomenon caused by superimposing an additional meaning on the direct (main) meaning, which becomes, in turn, the main meaning of this word in a certain context. In this case, the direct meaning serves as the basis for various associations. Researches on the problem of metaphor in the semantic direction are closely related to the theory of nomination. Since, according to V.N. Thelia, “metaphorization is always a nominative activity ” (Thelia, 1996), then it is the theory of nomination, being the theory of modeling the metaphorical process, that takes into account the interpretive activity of the speaker and the listener. Metaphorization is associated with a secondary nomination, which means “...the use of nominative means already existing in the language in a new functions of naming" (ibid.).

Metaphors are used in modern English to describe a celebrities’ appearance, his or her inner world, behavior, character. Such metaphors are a clear example of the imagery of human thinking, which reveals more and more new associative connections between the phenomena of reality. Image, underlying the metaphor, plays the role of an internal form and is a relevant feature to create a new value. This image performs also the function of a mediator between basic and metaphorical meanings. This is the universality and specificity of the language metaphor as secondary nomination method (Crystal, Davy, 1979, p. 122).



Secondary nomination, which operates with the semantic content of the linguistic essence as a component of the nominative act of utterance, provides a multidimensional display of the metaphorical process. This process includes conceptual, referential and semasiological aspects, thesaurus parameters displaying personal knowledge and their national-cultural associations, and also emotive-evaluative parameters and stylistic marking.

Another tool is simile, one of the frequently used stylistic techniques in creating a psychological portrait. Simile can help the authors express their point of view, describe various characters (celebrities) and evaluate them. Moreover, simile as one of the expressive means makes the biography brighter, semantically rich and distinctive in its narrative.

Simile has the ability to endow a celebrity with certain traits. In this function, simile is represented as a very flexible and in every sense convenient stylistic device, able to reflect in its structure the whole range of personae characteristics and evaluative signs in order to create a full portrait of a celebrity. According to N.V. Golovina, simile performs the function of originality and surprise. According to this researcher, only the element of novelty in simile allows to represent stylistic diversity and express through it the essence of a person (Golovina, 2011).

Similes can be used as a means of positive and negative evaluation of a celebrity. Taking into account the example ‘was treated like a doormat’ (Bradford, 2006), it can be said that Diana’s character during her childhood is compared with a doormat, something unimportant that people wipe their feet on.

## **1.4 Methodology of biographical discourse stylistic analysis**

### **1.4.1 Stages of analysis**

Biography, form of literature, commonly considered nonfictional, the subject of which is the life of an individual. One of the oldest forms of literary expression, it seeks to re-create in words the life of a human being — as understood from the historical or personal perspective of the author — by drawing upon all available

evidence, including that retained in memory as well as written, oral, and pictorial material (Britannica).

In order to fully analyze a biography, we need to:

1. Analyze the purpose of the text, whether it is written to inform, persuade, or entertain.
2. Evaluate its effectiveness by examining its use of anecdotes, facts and examples.
3. Evaluate the author's writing style, diction, and tone (Practice Analyzing and Interpreting a Biography/Autobiography).

The author might choose to write in a narrative **style** in which a linear account of events is given with little reference to underlying emotions. Or, it may be descriptive, meaning the author paints a picture for the reader to describe each scene fully, making the reader see moments in his or her mind. There's also an emotional writing style when the author wants to evoke some emotional response in the reader.

Writers often use a combination of these styles within one book, but it's important to pay attention to which style is most often used throughout a biography or autobiography because it helps us recognize how the author's style influences his or her purpose for writing that book.

Analyzing the **diction** means to analyze the choice of words and phrases used. Some authors tend to write with a more simplistic vocabulary, while others use more advanced words to sound more serious or formal. In some biographies, more old or archaic words are used that might not be used today but can give a feel for the time and place.

Connotative words, or words associated with certain positive or negative emotions, can also be used, such as when an emotional style is being used. For instance, confident and egotistical have very different connotations. Some biographies tend to use technical or scientific words, while others may be written more casually using slang. A biography about Princess Diana would most likely use terms related to the life of royal family.

The **tone** is the general attitude that a piece of writing has. Some biographies are written with a humorous tone, while others might be reflective, solemn, or respectful. For example, the biographical book *Diana* by Sarah Bradford is written in respectful tone. The tone can also change within the book. Recognizing the tone helps us see how the author's attitude shapes what facts and examples are included to persuade, entertain, or inform us (ibid.).

All in all, analyzing the purpose of the text, evaluating its effectiveness by examining the use of facts proposed in a biography and evaluating the author's writing style as well as diction and the tone a biography is written in are the main stages of analyzing biographies.

#### **1.4.2 Techniques of analysis**

While analyzing a biography stylistically we aim to explain how the words of a text create the feelings and responses that we get when we read them, focus on a particular formal feature or detail of the text, such as repetition of a word, phrase, and so on (pdfs.semanticschola).

In order to analyse how the image of a person a biography is written about is conveyed with the help of stylistically marked elements in the text, it is appropriate to use the techniques of semantic-stylistic analysis with the help of which it becomes possible to get a deeper insight into the hidden meanings of the text evoked by its imagery, as well as to disclose the mechanism of formation and functioning of verbal imagery in celebrities' biographical discourse.

Before conducting the analysis one should put forward a hypothesis on the main idea or theme of the text, separate the phonetic, morphological, syntactic, etc. elements of the text that allow to confirm, clarify, change or refute the original hypothesis. Establishing the spectrum of stylistic effects and the dominant stylistic effect generated is also necessary while analyzing.

We should focus on:

- singling out of marked contexts (determined by the purpose of research or interpretation);

- analysis of textual realization of the corresponding phenomenon in key fragments of the text / thematic fragments / stylistically marked contexts
- selection, classification of stylistically marked element and establishment of its function in the microcontext;
- analysis of the interaction of stylistically marked elements in the macrocontext and within the megacontext (convergence, coupling).

According to McIntyre here are a few points to consider (a set of questions to answer) while analyzing a biographical text from a stylistic perspective:

1. Does the text contain some striking irregularities of form in comparison to traditional texts that are within the same genre?
2. Are there deviant grammatical or graphological elements?
3. Despite all deviant characteristics, is there order in the text?
4. Are there neologisms or awkward word usage? Does the author use jargon, slang, or standard language?
5. Semantic fields are especially important while analyzing a text stylistically. For example, can you categorize the words in different semantic fields? What kind of feeling do the verbs give? By looking at the verbs, do you get the feeling of the past or do they point at an ongoing activity?
6. In conclusion, are the linguistic features of the text directly related to the overall or particular meanings reached?

To conclude, analyzing a biographical text is pretty similar to analyzing a fiction text, but the main focus while analyzing a biography stylistically is on the image of a person the biography is devoted to. It means finding in the text stylistic elements that contribute to creating the image of that particular person, namely verbal imagery used for describing and creating a psychological portrait.

## **Conclusions to Chapter One**

Metaphors and similes are considered to be the most effective stylistic tools used for describing things, people and phenomena. Such verbal images are frequently used for making a psychological portrait of a person. The topics that such a psychological portrait might include usually concern a person's private life, career, social and material status. Celebrities, especially politicians, are people that are always in sight, their life is on display and constantly falls under comments of people all over the world.

Metaphors and similes allow us to understand abstract thoughts and feelings that cannot be directly seen, heard, touched, smelled, or tasted.

Biography belongs to one of the four traditional forms of discourse that is called "narration". The main characteristic features of biographical discourse are the following: biographical discourse includes the story telling of a person's life, usually a celebrity; it involves relating a series of events in a person's life, narrated in an explicitly chronological order; biographies have overlapping qualities of fiction and nonfiction texts.

Biography is a source of primary sociological information that allows you to determine the psychological type of personality in its historical, national and social conditioning. There are a list of definite genre of biographical discourse. First of all, when we consider biographical discourse, we talk about a real person. That is why the main feature of current discourse is that it describes and discuss the life of a read person. Moreover, the information in biographies is based on real facts. The next feature of biographical discourse is that the text includes incidents, dialogues and stories that are accurate and from a reliable source using first person accounts when available. Another peculiarity of biographical discourse is that the person's life story is told with respect to other people and events of the time in which they lived. It also develops an understanding of the places, times, events, and other people when the person lived. In biographical discourse the stories are told in a style and tone that the reader/listener can relate to the person and believe in their humanness.

For creation of a vivid and memorable psychological portrait of a person,

especially a celebrity, different tropes, that further became symbolic, are used. First of all, metaphor is the way to figure out the individuality of a celebrity, to convey his or her uniqueness. Metaphorization can be viewed as a semantic phenomenon caused by superimposing an additional meaning on the direct (main) meaning, which becomes, in turn, the main meaning of this word in a certain context. Simile is one of the frequently used stylistic techniques in creating a psychological portrait. Simile has the ability to endow a celebrity with certain traits.

The main stages of analyzing biographies are analyzing the purpose of the text, evaluating its effectiveness by examining the use of facts proposed in a biography and evaluating the author's writing style as well as diction and the tone a biography is written in. In order to analyse how the image of a person a biography is written about is conveyed with the help of stylistically marked elements in the text, it is appropriate to use the techniques of semantic-stylistic analysis with the help of which it becomes possible to get a deeper insight into the hidden meanings of the text evoked by its imagery, as well as to disclose the mechanism of formation and functioning of verbal imagery in celebrities' biographical discourse.

## **CHAPTER TWO. TROPOLOGICAL MEANS OF PERSONAE CHARACTERIZATION IN SARAH BRADFORD'S DIANA**

### **2.1 Aspects of personae characterization in biographical discourse**

#### **2.1.1 Intellectual aspect**

Despite the fact that Diana has always been regarded as a person having the best individual qualities, her intellect was something people were sometimes doubting about. There were some reasons for that.

Some people are completely convinced that the Spencer children were, with the exception of Diana, all bright academically. Her failure to keep up with her siblings in this area gave Diana a secret inferiority complex which she balanced by her belief in her own instinct. "Diana was not stupid," a cousin said of her. "She was intelligent with this very, very quick wit". Charles, another red-headed Spencer and academically the brightest, was an equally strong character but wary, controlling and complex in his relationships. But during their childhood Diana mothered him and the two were very close. "I've always seen him as the brains in the family," Diana told Morton in 1991. "I longed to be as good as Charles in the schoolroom. I was never jealous of him. I so understand him. He's very like me as opposed to my two sisters. Like me he will always suffer. There's something in us that attracts that department..." (Bradford, 2016, p. 16)

Diana was remembered by the headmistress, Jean Lowe, for her kindness to younger children, her love of animals and "general helpfulness" but not for her academic potential. Later, she was shown up by her younger brother, Charles, who revenged himself for her superior strength and height in their sibling fights by calling her "*Brian*" after the slow-witted snail in the children's program "The Magic Roundabout" (opt.cit., p. 22).

One of the reasons why some people regarded Diana as an academically weak person could be the fact that as a child she had a reputation for lying: one day on the school run, a local vicar's wife told her: 'Diana Spencer, if you tell one more lie, I'll put you out of the car.' Even her brother Charles Spencer later agreed that as

a child she had a tendency to lie (opt.cit., p. 12).

However, Sarah Bradford points out that Diana was completely unsophisticated: she had never moved outside her narrow social circles, never been abroad apart from the vain sojourn in Switzerland, never been to university or indeed read a book beyond Barbara Cartland. Looking after children was the only career Diana had envisaged at that time. While Jane and Sarah both had the credentials to land jobs at Vogue, the family considered that *looking after children was indeed all Diana was capable of*. Some of them, like her great-aunt Lady Margaret Douglas-Home, were concerned that *Diana had no aim in life*. Indeed, for Diana at that time, her dream was to go to London and share in the independent lives of her sisters and her friends there (opt.cit., p. 44).

But the version that Diana wasn't bright academically is still being unproven. There are also people that are against the preceding version. For example, veteran royal expert Jennie Bond has opened up about how the "shrewd and intelligent" Princess Diana was underestimated and was a lot more intelligent than people thought. Speaking to Harper's Bazaar, the former BBC royal correspondent, 67, who covered 14 of the most turbulent years of the monarchy recalled that there was much more to Diana than met the eye, the Daily Mail reported. "Princess Diana was far more articulate, coherent, shrewd and strong than I had anticipated," she recalled. "She was funny and much more intelligent than she made out. She was a cleverer woman than people thought." (Brennan, 2018)

To conclude, the question about Princess Diana's intellectual potential has always been a hot-debated one. Some people were sure that Diana was a kind of a slow-witted person. But the matter is that there are no evidence of it. Other people argued that Diana's intellect was being underestimated. That is why there is no concrete answer to these question.

### **2.1.2 Social aspect**

Social aspect of Diana's characterization is probably the widest to talk about.



It is not a secret that Diana was known for her busy social life. Her sophisticated style dictated fashion trends. Her dedication to charitable causes won her admiration and accolades. And, in the wake of her death in Paris, then-UK Prime Minister Tony Blair famously referred to her as “the people’s princess”. The mass, global outpouring of grief that her death sparked proved it an apt observation (Cain, 2015).

Today, Diana is still remembered for her drive to help others. She once recommended that people should “carry out a random act of kindness with no expectation of reward, safe in the knowledge that one day someone might do the same for you” (ibid.).

The matter is that Diana’s rapid social life started after the most turning point in her life – her divorce with Prince Charles. Her recovering began and she started focusing herself on helping people and getting involved in every possible social events. For photographers, Diana “*became the pot of gold at the end of the rainbow*”. In the book *Diana* Sarah Bradford cites: “The ‘third stage’ of her life was the one between her divorce and her death,” a friend wrote. Diana was engaged in making a new life for herself. As a single woman she was enjoying a much freer social life; as a public figure she was making her compassion practically useful; she was continuing to be an excellent mother. Everything was beginning to fall into place. As the new year of 1997 opened, Diana seemed to be standing on a pinnacle of celebrity which she herself had created, a remarkable achievement for the shy teenager who had captured the Prince of Wales just over fifteen years before. “Diana was globally transformed in my view in that last year of her life,” her friend Richard Kay said. “That’s when she became the big figure that she was.” At lunch with her in Kensington Palace, Anthony Holden was astounded by the people she knew or had met: “She’d just come back from seeing Hillary Clinton in Washington; we talked about that. She’d been to see the Pope; we talked about that. Talked about the Queen Mother. We talked about, you know, the six most famous people in the world, all of whom she had seen in the last month or so.” They discussed the possibility of her setting up a charitable trust, the

idea of which had cropped up at various times in recent years. Then she said: “What if I gave you a name? I was speaking the other day to Cohn Powell and he strongly advised me not to form a foundation. There are complications, you lose control of that, there are tax implications...” I was very much struck by the way she said “If I gave you a name” — we’d already discussed everybody you’d ever heard of”. Beyond the celebrities, she had a worldwide public not only for her beauty and charm, but for her compassion for the poor and sick which communicated itself to anyone who saw her. And, as she frequently said, she was determined to use this power to help people (Bradford, 2016, p. 338).

She had already taken a step which symbolized the sloughing off of her old life, deciding to auction her old wardrobe for charity. The idea had been William’s. He had said, “Mummy, you’re running out of cupboard space and you’re not going to wear any of those again, and I really think something should be done with them, and what will you do with them, send them to a charity shop?” Diana said, “No, I can’t do that. They’re too well known, they’re too well photographed, why don’t we make some money for charity out of it?” When Meredith Etherington-Smith asked William if it had been his idea, ‘He said, “Yes, it was my idea — we don’t want Mummy wearing any of those again” — and he said it rather firmly.’ Some of the clothes were more than ten years old, dating from her earlier, frillier period, before Victor Edelstein had given her a more sophisticated look (opt. cit., p. 339).

The vehicle was to be a Christie’s sale of the clothes for the benefit of the National AIDS Trust, which included two of her friends, Marguerite Littman and Christopher Balfour, chairman of Christie’s, with whom she had first discussed the project at lunch in July 1996. Meredith Etherington-Smith, then marketing director of Christie’s Worldwide, was to be their representative for the sale, handling all aspects of it, including the cataloguing of each item (ibid.).

Sarah Bradford retells her interview with Christopher Balfour: ‘Christopher Balfour summoned me one morning and said, “Interesting project for you. The Princess of Wales wants to sell her clothes.” I said, “Don’t be stupid, what are you talking about?” And he said, “She wants to sell her clothes because she’s not going

to be wearing kind of big ball dresses any more, she's got a new life, she wants to sell them in aid of Marguerite's AIDS Crisis Trust and the Royal Marsden... You leg it down to Kensington Palace and meet her..." Wearing her good luck black jacket with starfish buttons, Meredith arrived at the Palace to be met by Burrell, "smiling but looking slightly nervy". He took her coat, asking her to wait. "He nips upstairs and I subsequently learned from her that he'd actually gone to say, "She looks all right because she was actually rather nervous, she was as nervous as I was about meeting me for some reason. Apparently I passed muster — I was filtered through by the butler and went up this very grand staircase which was obviously part of the original baroque KP, to see this amazing human being dressed in a white T-shirt and sneakers and a navy blue cardigan, also looking rather nervous..." (opt. cit., p. 340).

'It's very curious,' Meredith recalled. 'I've met a lot of very famous people but no one as famous as Diana, visually famous anyway. But there's a difference between visual fame and people who are famous for who they really are. In the months after September 1996 when we first met, I formed a very different opinion of her from the one I had read about. What I'd thought she was like was totally unlike the side of her she presented to me.' (ibid.)

Meredith surmised that Diana was very comfortable in the company of older women. "I think possibly, without being too psycho-therapeutic about it, because of the lack of a mother...most of her confidantes apart from Rosa Monckton, were actually older women — Annabel Goldsmith, Elsa, Marguerite — and I think she felt very comfortable, they weren't competition, they were fun and she could become slightly girly with them without the baggage. I'm the most beautiful person in the world' It was decided that Diana should be involved all the time. 'It's going to be partners",' Meredith said. 'I'll never do anything and make any decision without referring to you.' "There wasn't one decision that wasn't discussed with her, faxed to her, okayed by her... And as a result of that, I worked with her for nine months, pretty much, and we didn't have one what I call eyelash moment.' Asked what she meant, Meredith explained: 'That sort of look, when she

kind of retreated into herself and that hair came over the forehead and the head went down and she looked up [through her lashes]...it was a very nice and fun working partnership.’ (ibid.)

Meredith bought a green leather book which Diana filled with the catalogue entries in her big loopy writing. ‘That writing reminds me so much of so many people who were at West Heath She was not a stupid Sloane, she was much more perceptive about herself than you would ever think from just looking at the image or reading the press or seeing her on television. I think she was one of the smartest people I’ve ever met. Because West Heath was basically knitting for Sloanes when she was there. In my generation we used to laugh at them, we used to say they did 0 levels in Hamster Husbandry, and I think it was a shame because she had great natural common sense...’ (opt. cit., p. 341)

Meredith realized that it would be wise to keep a certain distance between them. ‘*She was a tremendous charmer in the fact that she wanted to draw people into her web and then, having drawn them into the web, when they were totally enslaved by her, then she got bored...*I felt my job was to always be slightly removed... At the second or third meeting, she said, “You must call me Diana.” I said, “Actually no, I’d be happier with Ma’am, because as far as I’m concerned that’s what you have been and you are...” Which went down really well. She said, “Come on, call me Diana”, and I said “No”, and a slight distance was maintained. Because she talked about other people, “so and so is getting kind of boring, she’s ringing up the whole time”, I said to her, “Your problem is you are too damn charming and they get completely enthralled by you and have to have the fix”, and she laughed and said, “I suppose you’re right.” (ibid.)

Diana also advocated for the removal of dangerous land mines. Perhaps one of Diana’s most notable humanitarian efforts is her commitment to exposing the danger of landmines by walking through an active one on January 15, 1997, in Huambo, Angola with The Halo Trust, an organization that has been clearing mines since 1994 (Надеждин, 2011, p. 55). “I’d read the statistics that Angola has the highest percentage of amputees anywhere in the world,” she told the press. “That

one person in every 333 had lost a limb, most of them through landmine explosions. But that hadn't prepared me for reality" (Chang, 2019).

Diana had been in discussion with Mike Whitlam, head of the British Red Cross, about renewing her work for the organization. The result was a visit in January 1997 to Angola, the scene of prolonged civil war, under the auspices of the Red Cross and with a BBC television crew in attendance to film a documentary to raise money for the British Red Cross Landmines Appeal. Lord Deedes, who had been an advocate of a landmines ban since 1992, travelled with her for the Daily Telegraph, accompanied by mostly unenthusiastic and cynical members of the press corps. Deedes, who had been briefing Diana about landmines on visits to Kensington Palace, paid tribute to the drawing power of Diana's presence: "*Nobody took a blind bit of interest in landmines until she came along,*" he said. The journalists, accustomed to accompanying royal visits in daintier surroundings than Angola, were, Deedes said, 'dismayed' by the state of the capital, Luanda, with stinking rubbish piled high in the hot streets. Sunday Times reporter Christina Lamb, young but nonetheless a veteran war reporter, had certainly been cynical about Diana in Angola. She was impressed: despite the heat and the smells Diana had come to work and work she did. Angola, said Lamb, was one of the few remaining places in the world where most people had no idea who she was, and therefore it was all the more remarkable to see the effect she had on the amputees she went among. 'The Red Cross whisked us from one hospital to the next,' Lamb wrote, each with ever more horrific scenes of skeletal figures with missing arms, missing legs, and blown off heads — victims of some of the 16m land-mines scattered round the country. Many of the injuries were so gruesome I could not bear to look, despite years of Third World reporting. But Diana never turned her head away. Instead, she had something I'd only ever seen before in Nelson Mandela — a kind of aura that made people want to be with her, and a completely natural, straight-from-the-heart sense of how to bring hope to those who seemed to us to have little to live for' (Bradford, 2016, p. 343).

Diana insisted on going to Huambo and Cuito where the war had left the

countryside infested with mines. The television reporter Sandy Gall described Diana's action as extremely courageous: he had encountered mines in Afghanistan and knew how dangerous it could be to walk through 'cleared' minefields. Just before it was reluctantly agreed to allow her to visit these 'hell-holes', as Deedes described them, in London two journalists from *The Times* and the *Daily Telegraph* had entertained a junior minister, Lord Howe, to lunch. Expressing the usual Establishment view of Diana, he had been critical of her visit and called it political interference — the usual cliché 'loose cannon' came up. The minister's remark caused heightened interest in Diana's trip: as Deedes put it, 'if it was causing offence to the Tory Government, that doubled its news value'. Diana's comment to Deedes when he approached her in private next morning was 'idiot minister': to the cameras she insisted more diplomatically that the purpose of her visit was humanitarian and in no way political. By now, Christina Lamb admitted, the visit had 'wiped out' all her past cynicism about Diana. 'That Lady-with-the-Lamp performance wasn't just for the cameras,' she wrote. (*ibid.*)

Once, at a hospital in Huambo when the photographers had all flown back to their air-conditioned hotels to wire their pictures, I watched Diana, unaware that any journalists were still present, sit and hold the hand of Helena Ussova, a seven-year-old who'd had her intestines blown to pieces by a mine. For what seemed an age the pair just sat, no words needed. When Diana finally left, the young girl struggled through her pain to ask me if the beautiful lady was an angel... At the end of the Angola trip Diana said that the lasting image she'd take away was of that terribly ill young girl (*opt. cit.*, p. 344).

The Angola visit was not the end of Diana's involvement with landmines that year. In mid-June she spoke at a conference in London on landmines under the auspices of the Mines Advisory Group held at the Royal Geographical Society, chaired by Deedes, who helped her draft her speech. With Mike Whitlam's advice she had drawn up a chart of landmine sites across the world, marked with red pins, which she kept in a corner of her sitting room at Kensington Palace. She told Deedes they should make another landmines expedition that summer, and, with the

cooperation of Norwegian People's Aid and Landmine Survivors Network (LSN) from Washington, a three-day visit to Bosnia was arranged from 8 to 10 August. The party, which included Bill Deedes and Paul Burrell, by now Diana's inseparable shadow, flew out on a private jet owned by multimillionaire philanthropist George Soros. On the drive to Sarajevo they were joined by two Americans, Jerry White and Ken Rutherford, who had formed LSN after being maimed by landmines. White had lost one leg, Rutherford both. As the two Americans climbed awkwardly into the back of the Landcruiser, Diana turned round from her front seat to say, 'You can take your legs off, boys!' That broke the ice, Burrell recorded; the men had felt that they should keep their artificial limbs on in the presence of royalty." Burrell, the Boswell of the landmines visits, recorded one very significant remark. Landmine victims can recall exactly where and when their accident happened: as they were discussing this, Diana remarked, 'My accident was on 29 July 1981...' (ibid.)

Nelson Mandela praised Diana for 'dramatically' changing the perception of AIDS patients. Her work even impressed one of the best-known activists of the generation, Nelson Mandela, who she met in Cape Town in March 1997, just months before her death. Mandela complimented her for her work with the landmines in Angola and said her actions helped South Africa destroy its mines as well. He also lauded her for her work with AIDS victims. "We saw her sitting on the beds of AIDS patients and shaking hands with them, and that changed perceptions dramatically with regards to AIDS," he said of her frequent visits to victims in the UK, as well as stops in Brazil and Canada (Chang, 2019).

And while she was technically on a private trip to visit her brother Earl Spencer who lived in Cape Town, she noted that was the point of her visit with Mandela too: "I came here to discuss the situation of AIDS in the country with the president and that's what we've been discussing. I said if I can help in any way, I'm available to do it" (ibid.).

Diana began visiting Africa as soon as she became a princess. She set foot in Africa just days after she officially became a royal since she and Prince Charles

honeymooned on a 12-day cruise through the Greek Islands to Egypt, greeting the then — president's wife, Jehan Sadat, before flying back from Hurghada International Airport in August 1981. Five years later, she visited Hurghada, an Egyptian Red Sea resort town, during a 1986 tour of the Middle East (ibid.).

But soon her royal tours started getting deeper, as she attended a Rural Women's Fair in Tafawa Balewa Square in Lagos, Nigeria, and visited hospital victims in Bamenda, Cameroon, during a March 1990 royal tour with Charles.

Two years later, in May 1992, she went on a five—day tour of Egypt on her own to see the archaeological sites and also met with mothers on welfare, held hands with children at the Cairo Institute for Polio and Rehabilitation, and reached out to kids at the Aswan Social Rehabilitation Centre (ibid.).

She held hands with leprosy patients to show that the disease couldn't be spread by touch. Diana's early visits exposed her to the African culture — as well as the issues the people faced — and she quickly used her influence to shed light on particular ones that weren't getting attention, including leprosy, also known as Hansen's disease, a bacterial disease that can lead to nerve damage and crippling of the hands and feet. To combat rumors that it could be spread by touch, Diana visited patients suffering from the disease, held their hands and touched their wounds. Her work with The Leprosy Mission took her to India, Nepal and Zimbabwe, where she visited patients in a Tongogara refugee camp, in July 1993 (ibid.).

“It has always been my concern to touch people with leprosy, trying to show in a simple action that they are not reviled, nor are we repulsed,” the princess said of the disease (ibid.).

All in all, Princess Diana's actions one more time approve that she wasn't unreasonably titled as “people's princess”. She wasn't afraid of any danger and always wanted to show others that it is not dangerous to communicate with ill people. Diana devoted her life to people because she really had this “heart of gold”.



### 2.1.3 Communicative aspect

The communicative aspect of Princess Diana's life is closely connected to the social aspect of her life since her status in the community influenced her communication sphere. However, the matter is that her communication in family circles was different from the one with people outside the walls of the castle, especially with those people who were in need.

Diana's relationship with her siblings were rather difficult. Her sister Sarah did not appreciate her. "*Diana hero-worshipped her [Sarah] but Sarah treated her like a doormat*" (Bradford, 2006, p. 46). During her interview with Sarah Bradford, Diana told an example how her communication behavior looked like when she was a child: "My father told me about five years ago that he would find me on the doorstep: 'You didn't speak. You just sat there. You just, you know, you just never spoke.'" Diana, at six, was just the age when her mother's unexplained disappearance hit hard: her sisters, aged ten and thirteen, were better equipped to cope; Charles, at only three, cried for his mother at night but was unable to understand or rationalize her departure from his life as Diana did (opt.cit., p. 13).

It was already said that it was easier for Diana to communicate with people not belonging to the royal family. That is why she felt herself comfortable in company of common people including the staff. According to Bradford, it was a pattern in Diana's behavior: even when she grew up and married she preferred the company of her staff to that of the "grown-ups". The kitchen or the butler's pantry was where she felt at home. The children had a nanny who was so young and inexperienced that she was more of a childminder than a nanny; they ignored her for the company of the cook (opt.cit., p. 17).

Princess' communicative behavior changed lifelong. As a child, Diana wasn't so involved in social life. She was rather secretive person. In the book, Bradford writes that Diana's social life wasn't exciting. Diana disliked parties and had turned down her parents' offer of coming-out ball. She attended quite a few dances during country house weekends with her friends but mostly she preferred sitting at home, watching television and giggling with her friends or careering

about London in her Mini Metro, playing silly tricks on their men friends (opt.cit., p. 46).

One of things Diana had no problems in communication with was camera. Bradford writes that wherever Diana was, she communicated with the camera. She never took a bad picture: the camera loved her and she instinctively responded to the lens levelled at her. She had the capacity to pose but yet make the pose look natural, a lifelong characteristic (opt.cit., p. 16).

However, it was never a problem for Diana to communicate with the opposite sex. She felt herself comfortable and confident in the presence of her male friends. It is probably because of her manners and appearance that men liked the most. Diana's male friends were typical upper-class, rather conventional young men; several of them were officers, others undergraduates, most of them with a county background. None of them, apparently, was allowed to become more than just friends, however much they might have liked to get closer. One of her men friends, Rory Scott, who found her sexually attractive, never made the distance. "She was always a little aloof," he said. "You always felt that there was a lot you would never know about her." She had a dirty laugh and liked lavatorial jokes, said one friend. Men found her very sexy, tactile, flirtatious: she laughed at their jokes but *drew the line at serious flirting*. In that she was, a friend said, "*unusual at a time when her contemporaries would go like rabbits!*" The friend thought it was "rubbish all that stuff about saving herself for something". Diana, she divined, was afraid of sex. Other friends, like Carolyn Pride, later. Bartholomew, perhaps rationalizing after the event, took the view which Diana herself propagated when she said, "*I knew I had to keep myself tidy for what lay ahead.*" Bartholomew told Andrew Morton in 1991, "I'm not a terribly spiritual person but I do believe that she was meant to do what she is doing and she certainly believes that. *She was surrounded by this golden aura* which stopped men going any further; whether they would have liked to or not, it never happened" (opt.cit., p. 47).

All in all, Diana's communicative behavior charged lifelong. As a child she was rather secretive person who was not enough appreciated by her brother and

sisters. But she had no problems in communication with males. Diana was open and kind person, that is why ordinary people including her staff and the ones outside the royal palace were outreaching to her and she reciprocated.

#### **2.1.4 Emotional aspect**

Princess Diana was probably one of the most charming individualities in the world. Photographers were hunting her, women were so jealous of her but continued emulating, and men could not take their eyes off her. All that was a consequence of hard and continuous work at self-improvement. Not a small part in Princess Diana's image took her emotions.

Talking about how Princess Diana was showing her emotions it should be mentioned that this aspect of her life as all the others was changing lifelong. As a small child, Diana was an open person that was always positive and smiling. But then one of the most breaking points happened in her life – the divorce of her parents. As Sarah Bradford mentions, again Diana was exaggerating: the sadness of the early years after the divorce blotted out the happy times of her Norfolk childhood. As Mary Clarke wrote: “A child who was truly, deeply traumatized, would not be able to maintain the contentment Diana continually displayed, apart from those occasional hiccups, throughout the time I knew her.” These ‘hiccups’ were prompted by the children's returning from their time with their mother: Charles took the situation quite naturally but Diana behaved strangely, the result perhaps of her mother's emotive farewell: “Don't worry, you'll be all right, you'll settle, don't forget what I said, please ring me.” (Bradford, 2006, p. 19)

A Norfolk neighbor once described Diana's emotions this way: “It was July and all the children were enjoying themselves in the garden except for poor Diana — she refused to join in and I said to the young nanny who was with her, ‘What can we do to encourage her to join the other children?’ Her answer was: ‘Nothing, she is a very sad little girl.’ This was just after her mother had bolted.” (opt.cit., p. 13)

Whatever Diana's recollections of her sadness in the first year after her

mother left, as time went on that view became a distortion of the truth. Mary Clarke, whom Diana's father engaged to look after the two younger children in February 1971, remembered: "When I look back to life at Park House, I do think to myself what a wonderful free and easy life we had. Always I remember just laughter and jokes. *Diana was a real tease.*" (opt.cit., p. 14)

In childhood Diana was very hurt and was not afraid of showing her bad emotions. It happened very often that "*Diana, devastated, was in tears...*" and did no attempts to hide it (opt.cit., p. 39).

Some people, including the Spencer family, tended to dismiss Diana's claims of unhappiness. "I think in her perception it seemed like that but it wasn't the reality. It was much happier than she felt it was in retrospect," a cousin said. Yet a man who was close to her before she began her relationship with Prince Charles was convinced that the departure of her mother "had a very severe, dramatic effect on her" (opt.cit., p. 12).

And yet over the years Diana started becoming more positive and open person. For example, it could be extremely noticeable in the presents of males. "She had a dirty laugh and liked lavatorial jokes," said one friend. Men found her very sexy, tactile, flirtatious: she laughed at their jokes but drew the line at serious flirting (opt.cit., p. 47). Diana started drawing the attention of people with her openness.

But still in her day-to-day life Diana was at times fierce in her emotional responses, unforgiving to people who had offended her. "She had a very strong character," her headmistress said. "She went about getting what she wanted..." (opt.cit., p. 25)

To conclude, emotional aspect of Princess Diana's characterization is the one that should be described through the prism of time. Diana as a woman differs a lot from Diana as a child in emotional perspective. Because of the problems in Spencer's family, especially including the divorce of parents, she was known by the people from her surrounding as a sad little girl. It was the work at self-improvement and hard work on her image and emotions that made her unique.

## 2.2 Verbal imagery in personae characterization in Bradford's biographical novel

### 2.2.1 Metaphors in personae characterization

Metaphors play a significant role in personae characterization of Princess Diana in the Sarah Bradford's biographical novel. They are the key elements in creating the image of the celebrity. Some metaphors even became the constant expressions that symbolize the Princess.

When talking about Princess Diana the first association that comes to mind is the expression "*People's Princess*". Diana has never wanted to become the Queen of Wales. The one thing she has always wanted was to become the queen of people's hearts. She did everything and made lots of efforts to make people trust her. The Princess was never afraid of sick, homeless, poor, or disabled people. She has always showed her sympathy to them and her readiness to help. She had enough love to give everyone. People could not help noticing it and really appreciated her. That is why Diana won over their hearts and became their Princess. This metaphor exactly conveys the main peculiarity and uniqueness of this person. The next example confirms her limitless kindness. Diana was also known for her "*heart of gold*". Her heart was not compared to this precious metal unreasonably. The author uses this metaphor to emphasize the extent to which the Princess devoted her life to people. Nobody could ever measure up to make the efforts she did. That's why the author says that "*no one can fill her shoes in terms of the work she did*". Diana not only spent huge amounts of money on charity, but also visited the people who needed it and the most dangerous places herself. She was doing it in order to show all other people that it is not humiliating to visit the poor, ill and old people, but it is the duty of the royal family to help people who really need it as much as possible.

When looking at all the metaphors Sarah Bradford uses in her book to convey the individuality of the Princess it could not remain unnoticed that it were Diana's style and the manners that were so hotly discussed. A lot can be said about

it. In the biography by Sarah Bradford it goes not once that “*she was an icon*”. So what made Princess Diana iconic? Diana was one of the best-dressed women in history. You can check out the galleries adjacent to her royal apartment that follows the style evolution of Princess Diana. It includes her feather-haired “Sloane Ranger” fiancée of Prince Charles in pie-crust blouses and pastel ruffles which was nicknamed as “Shy Di,” by the press. Also, you can find embellished gowns and body-con velvet that made her one of the best-photographed women in the world. Eleri Lynn, curator of “Diana: Her Fashion Story” explains that what set Diana apart was her ability to communicate with the clothing. Lynn said — “It is very surprising how little footage there exists of the Princess actually speaking. We all have a sense of what we think she was like, and yet so much of it comes from still photographs, and a large part of that [idea] is communicated through the different clothes that she wore.” She was also renowned for her fashion diplomacy i.e. she wore a dress adorned with gold falconsan emblem of Saudi Arabia on her trip to the country. Also she had the most mysterious sense on how her clothing might enhance her physical presence which was characterized by what the Princess herself believed her caring wardrobe.

Moreover, it cannot remain unmentioned that the way Diana dressed was also symbolic. Looking at her photos in Bradford’s book one can see that she didn’t wear gloves. Doing this Diana was showing that she likes holding people’s hands and she is open to everybody. Furthermore, the Princess often wore chunky jewelry so that children could play with it, and she never wore hats to children’s hospitals after a while, because she said you couldn’t cuddle a child in a hat (ibid.). It means that she was an extremely open person that “*wore her heart on her sleeve*”.

The most often used and popular metaphors in characterization of Princess Diana are devoted to her adolescence. This period of life gathered all the best metaphors ever used for the description of her personality. Sarah Bradford writes that over the years Diana “*became a magnet*” for people around her. The author uses the word “magnet” not coincidentally. The Princess really started attracting

people around her so that nobody could keep their eyes off her.

Becoming even more confident with each passing year Diana continued proving people around her that she is a strong woman. Everything that happened in her life contributed to the formation of her character. Sarah Bradford writes that in her mid-years Diana “*was a crusader*”. It couldn’t remain unnoticed by people around her.

Mary Robertson, the woman Diana once worked for as a nanny for a child, once said that “*Diana is an English rose*” because she found her beautiful, shy, polite and helpful in the extreme but even in those days very private and guarding that privacy. Mrs Robertson had no idea of Diana's aristocratic background and Diana never said anything about it. When asked if she had had a nice weekend she would simply say she had been “in the country” or, if she had been to see her sister Jane at Kensington Palace, she would say only that she had been “to see my sister's baby in Kensington”. When Mrs Robertson once admired her haircut and asked who the hairdresser was, she referred vaguely to “a little hairdresser near my flat”. “I knew I couldn't push,” Mrs Robertson commented. Diana never mentioned her mother and only rarely her family (Bradford, 2006, p.45).

So, it could be seen that the usage of metaphors in the book *Diana* by Sarah Bradford is the key instrument in the creation of Princess Diana’s image. They are used for the description of people’s attitude to her (“*People’s Princess*”, “*heart of gold*”, “*no one can fill her shoes...*”), her appearance and style (“*she was an icon*”, “*Diana is an English rose*”), her interaction with people around her (“*wore her heart on her sleeve*”), and her as a unique individual (“*became a magnet*”, “*was a crusader*”).

### **2.2.2 Similes in personae characterization**

Similes are used in personae characterization in order to interpret a person with the help of comparing it with some other objects that are absolutely dissimilar by their nature. Via this type of comparison, the author creates the desired effect he wants the reader to have. When characterizing a person simile functions as a means

to clearer meaning so that making some features of a person more evident. By comparing a person the writer describes with a concrete and familiar thing, he makes the description of a person's individuality clearer, more picturesque and catchy.

Besides making a narrative more concrete and clear, the simile helps the author to reveal certain feelings of his own as well. If we talk about biography of a famous personality, the author conveys by similes the attitude of a whole society to the celebrity under characterization.

In the biographical discourse, similes are typically used for stressing the highest degree of quality of a personae's character.

The matter is that the difference between the usage of similes and metaphors in personae characterization is not only in their structure and stylistic function. But the difference also lies in what features do this two stylistic devices characterize. Namely, are these features permanent or temporary. Metaphors are predominantly used to convey some permanent features of a person. Such features are more significant. In comparison with metaphors, similes are used for conveying the temporary personae features. That means that such features were inherent only during a definite life period.

Due to the constant character of human characteristics expressed via metaphors, more metaphors can be found in a biography of a person. That is why there are much less similes found in Princess Diana's biography.

It is known that as a child Princess Diana was a very kind and naïve person. She loved all the people surrounding her and some people took advantage of it. That is why simile "...treated her like a doorman" is used for characterization of the Princess. Diana is compared to a doorman in this example because a doorman is something people wipe their feet on. Some tended to use her openness for their benefit (Bradford, 2006, p. 46).

Sometimes those that did not know Diana personally or whom she was hindering tried to make gossips about her. One of the most debated topics was Diana's marriage with Charles. As their marriage was not enough successful, the



couple was from time to time having arguments in front of everyone. It became a reason for attacking the Princess. For example, Nigel Dempster, probably the best connected of the gossip-columnist diarists to the circles in which Charles's friends moved, appeared on US television to denounce that "Diana is like a 'fiend' and a 'monster'", claiming that she was very much ruling the roost and that Charles was desperately unhappy (opt. cit., p. 113).

All in all, having taken into accounts the similes in the biographical book *Diana* it should be emphasized, that there only a few similes used to characterize the Princess in the book. It can be explained by the temporary character of similes in characterization of celebrities.

### **Conclusions to Chapter Two**

Thus, regarding the aspects of personae characterization in Sarah Bradford's biographical book *Diana*, there should be outlined four of them: intellectual aspect, social aspect, communicative aspect and emotional aspect. The most hot-debated aspects remains the intellectual one. It is said that Diana has never been known for her great intellectual potential. That is why she has often been compared with a slow-witted snail. She was said to have no aim in life and that looking after children was all Diana was capable of. But the matter is that Diana was simply underestimated by people in her surrounding.

Social aspect of Princess Diana's characterization is one of the widest to talk about. Because of her busy social life her personality has always been in the spotlight. One on the most popular Diana's titles was "People's princess" and there were good reason of it. First of all, her dedication to charitable causes won her admiration. She was afraid of any danger including talking to people said to have catching diseases. Moreover, due to her devotion to people Diana was deservedly said to have "the heart of gold".

Not less should be told about the communicative aspect of Princess Diana's characterization. This aspect is closely connected to the social aspect of Diana's life since her status in the community has significantly

influenced the communication sphere of her life. The matter is that there two a little bit different communication circles of her life: communication in family circles and communication with people outside the walls of the castle. Moreover, Diana's communicative behavior changed lifelong. As a child and teenager she was rather secretive person who was not enough appreciated by her relatives and was called "doormat". However, as soon as she became mature, she had no problems in communication with males and was always said to be surrounded by this "golden aura".

Not a small part in Princess Diana's image took her emotions. The emotional aspect is the one that should be described through the prism of time. As a child, she expressed her emotions different to that as being mature. Due to the difficulties in communication with her family, Diana was known as a sad little girl. But then she was called to be "a real tease". While becoming mature the Princess gained a very strong character. It was the work at self-improvement and hard work on her image and emotions that made her unique.

While analyzing the tropology in the characterization of Princess Diana it becomes evident that the majority of tropes used are metaphors and similes. It could be seen that metaphors play a significant role in the characterization. They are the key elements in creating the image of the celebrity. The most significant and frequently used metaphors are such: "People's Princess", "heart of gold", "no one can fill her shoes", "she was an icon", "wore her heart on the sleeve", "became a magnet", "she was a crusader".

The situation with similes is a little bit different. The reason of it is the temporary nature of similes, namely their usage for characterization of features that are not constant. That is why there are less of them in the biographical book *Diana*. The most significant of them is the simile describing the attitude of her family towards her where Diana was compared to a "doormat". Later she was often criticized because of her unsuccessful relationships with her husband and that is why it was said that "Diana is like a 'fiend' and a 'monster'".

**CHAPTER THREE. PRINCESS DIANA'S PSYCHOLOGICAL PORTRAIT  
IN SARAH BRADFORD'S *DIANA* FROM THE PERSPECTIVE OF  
VERBAL IMAGERY**

**3.1 Celebrity's psychological portrait in biographical discourse**

In the history of mankind there are many examples when an outstanding personality sought recognition thanks to his energy and abilities, causing admiration and surprise of the descendants of a century later; but people whose activities are affected by many countries, having predetermined the entire course of world development in the future, can be counted on the fingers. It is quite natural that their life and affairs became objects of close study not only of historians, but also of millions of people.

Each person has individual traits and personal qualities — intellectual, moral, emotional, strong-willed — that are formed under the influence of society as a whole, as well as in the process of family, labor, social, cultural life of a

person. The psychological characteristics of a person are not something that a person receives in a finished form and keeps unchanged until the end of his days.

Psychological portrait is providing a personalized, authorial, purely subjective characteristic of a celebrity. It helps to better understand a person and his emotions by analyzing behavior, facial expressions, gestures and speech. Speaking about the psychological characteristics of the personality, it implies his or her significant, more or less stable, permanent features.

A celebrity's individuality — his/her character, interests and abilities — always in one way or another reflects his/her biography, that life path that he/she has passed. In overcoming difficulties, will and character are formed and tempered, and in the pursuit of certain activities, the corresponding interests and abilities develop. The first thing that is used to describe a generalized psychological characteristics of a celebrity, is a characteristic of his/her interests and inclinations, in which the personality's orientation is expressed.

Before drawing up a psychological portrait of a person, be it celebrity or not, it is advisable to familiarize yourself with its components. In view of the unity of each personality, the basic and directional qualities are inherent. Key components include:

1. temperament;
2. character;
3. personality traits.

Directional components include:

1. self-awareness;
2. intelligence;
3. focus or orientation.

Thus, drawing a psychological portrait is a complex process that includes characterization a person's individual intellectual, moral, emotional and social qualities. The characteristic should be personalized, authorial and purely subjective. Among the main components, there are temperament, character and personality traits of a person under consideration. To directional components

belong self-awareness, intelligence and focus or orientation. Psychological portrait helps us to understand exactly what a person was like even if he or she is no longer alive.

### **3.2 Facets of Princess Diana's psychological portrait via verbal imagery**

#### **3.2.1 The age line**

Metaphors and similes are considered to be most effective stylistic tools used for describing things, people and phenomena. According to the definition provided by George Lakoff and Mark Johnson they refer to “understanding and experiencing one kind of thing in terms of another” (2008, p. 5). Such verbal images are frequently used for making a psychological portrait of a person, — a detailed explanation of ones' personality traits (qualities), behaviours (actions) and tendencies (potential) (What\_is\_psychological\_portrait). The topics that such a psychological portrait might include usually concern private life, career, social and material status. Celebrities, especially politicians, are people that are always in sight, their life is on display and constantly falls under comments of people all over the world.

Princess Diana was regarded by the 1998 “Time” as one of the most important people in the twentieth century (Greenberg, 2019). Her life and personality have always been hotly debated. Diana's activism and glamour made her an international icon and earned her an enduring popularity as well as an unprecedented public scrutiny, exacerbated by her tumultuous private life (Brown, Tina, 2007). In the biographical book “Diana” by Sarah Bradford (2006) three main lines of the heroine's characterization where metaphors and similes are used can be singled out:

1. age line,
2. gender line, and
3. social line.

Diana was a public person in the making. *The age line* of her psychological portrait considers the development of Princess Diana's personality throughout her

life. This line falls into three separate lifetime periods:

1. childhood,
2. teenage years and
3. adolescence.

As a child, Diana was remembered by her relatives for her kindness to younger children, her love of animals and general helpfulness but not for her academic potential. That is why, she was not infrequently compared to a snail and shown up by her younger brother, Charles, who revenged himself for her superior strength and height in their sibling fights by calling her “Brian” after the slow-witted snail in the children’s programme “The Magic Roundabout” (Bradford, 2006, p. 22).

Half of the teenage period, Diana still remained a sensitive and vulnerable girl. The metaphor “*treated her like a doormat*” precisely reveals the attitude of Sarah, Diana’s sister to her (ibid., p. 46). Diana personally told about herself that she “*wears her heart on her sleeve*” (Fiadler, 2019).

At the end of her teenage years, Diana started becoming stronger and more self-confident. The phrase “*she was a crusader*” supports this idea (op.cit., p. 34). Later, Diana started to open up as it says that “*she became a magnet*” for people around her (op.cit., p. 40).

As Princess Diana was becoming mature she has not stopped working on her style, manners and speech. That is why “*she was an icon*” for the rest of her life (op.cit., p. 1).

To summarize, it can be said that metaphors and similes are predominantly used for describing the three main lines of Princess Diana’s life that is the age line, gender line and social line. Considering the age line that can be divided into three main periods (childhood, teenage years and adolescence) one can see that Diana’s character was rapidly changing through years until she become a mature personality ready to take the title of Princess of Wales.

### **3.2.2 The gender line**

When describing the gender line of a person's life, we should pay attention to the attitude of this or that person towards and relationships with opposite sex.

*The gender line* of Princess Diana's psychological portrait has also changed lifelong. She was a romantic personality, a person who treated love as one of the highest values.

Due to the complexity of the family, Diana found it difficult to establish relationships with peers, and indeed with people. She was very withdrawn. "At the age of 14, I realized that I didn't have a single talent. And it was very difficult for me to communicate with the boys, I did not know how to behave around them, so I was friends only with girls. Although, to be honest, I spent most of my free time in the ballet class alone, practicing hour after hour at the barn. This is my way to escape from reality," — said Lady Di (Bradford, 2006, p. 73).

Still being a young girl, it was not a problem for her to communicate with males since she was full of charisma. None of them, apparently, was allowed to become more than just friends, however much they might have liked to get closer (op.cit., p. 46). She had a dirty laugh and liked lavatorial jokes. Men found her sexy, tactile, flirtatious: she laughed at their jokes "*but drew the line at serious flirting*" (op.cit., p. 47). She was unusual at the time when her contemporaries "*would go like rabbits*" (ibid.).

Some people thought Diana was afraid of sex as "she was surrounded by this *golden aura* which stopped men going any further"; whether they would have liked to or not, it never happened (ibid.). She may be that kind of person that secretly thought of herself as special and destined for higher things in compensation for the ordinariness and "*limited horizons of her everyday life*" (ibid.).

It may be that Diana secretly thought of herself as special and destined for higher things in compensation for the ordinariness and limited horizons of her everyday life. It is a quality of icons that they have a focused vision of themselves and their future. Grace Kelly and Jackie Bouvier dreamed of being stars and of marrying special men. So did Diana. Behind the jolly English—rose facade, she nurtured extraordinary qualities, but they were not apparent yet. Nothing could

have prepared her for the royal future which suddenly appeared on her horizon (ibid.).

On the whole, Diana's private life has always been on the top of discussions. Her behaving with the opposite sex changed through years – as a child and teenager it was difficult for her to communicate with boys. But after some time she started attracting the attention of everybody around her because of having this “golden aura” that anybody could resist to. But no matter how close men wanted to be with her she treated love as the highest value, kept the distance and didn't allow every man to cross the line.

### 3.2.3 The social line

Dealing with the social line of a celebrity, one should regard to his or her social life, including the contribution a person makes to the improvement of people's living conditions as well as medical care.

The social line is probably the widest topic to talk about. There have never been a princess in the world that was to such an extent deeply involved in social life, especially charity. Diana tried to do her best to make the royal family be closer to people. After divorce with Prince Charles she started living not for entertaining herself, meeting her needs and wishes, but for helping people who were in need.

Princess Diana was known for her impeccable sense of style and flawless beauty, but she is best remembered for *her heart of gold* (Sisavat, 2019). It refers to the next facet of her psychological portrait: *a social line*. Diana spoke out on a wide range of issues close to her heart — including HIV/AIDS, leprosy, and cancer — and used her global influence to raise awareness as well as funds. She regularly visited hospitals, schools, and fundraising galas and even took trips to Angola, India, and Pakistan, touching the lives of many wherever she went (Sisavat, 2019).

Prince William once said that “Diana always understood that there was a real life outside of palace walls (and her) immediate warmth was always there for whoever she met.” (Mallenbaum, 2017). And Diana met people from all walks of



life, including the poor and downtrodden, through the more than 100 causes she supported (Mallenbaum, 2017). Gavin Hart of the National AIDS Trust later told BBC: In our opinion she was the foremost ambassador for AIDS awareness on the planet and no one can *fill her shoes* in terms of the work she did." That is why Diana will always be remembered as the "People's Princess" (Frost, 2018).

Diana had not only kind but also brave heart. She is also known for her visiting dangerous landmines in Angola. The reason for such an involvement in landmine problems was her meeting with children who were landmine survivors. Images from her trip were immediately circulated across international media and provided a striking portrait of the princess among people in a humanitarian context. During childhood and teenage years Diana found it difficult to establish relationships with peers, and indeed with people and she was very withdrawn (Медведев, 2010, p. 116).

To sum up, Diana was not unreasonably called "People's Princess". She devoted her life to helping people and resolving global problems. Princess paid special attention to HIV/AIDS, leprosy, and cancer ill people. Exploring dangerous landmines was another field of her social life. She was never indifferent to people outside the walls of the castle. For this reason her heart was compared to such a precious metal-gold.

### **Conclusions to Chapter Three**

Psychological portrait is one of the most important notions in biographical discourse. It helps not only to understand a person and his/her emotions better by analyzing behavior, facial expressions, gestures and speech, but also to provide a reader with a personalized, authorial, purely subjective characteristic of a celebrity.

A celebrity's individuality — his/her character, interests and abilities — always in one way or another reflects his/her biography, that life path that he/she has passed.

Psychological portrait is providing a personalized, authorial, purely

subjective characteristic of a celebrity. It helps to better understand a person and his emotions by analyzing behavior, facial expressions, gestures and speech. To the key components of psychological portrait belongs are temperament, character and personality traits of a person under consideration. Directional components include self-awareness, intelligence and focus or orientation.

Metaphors and similes are predominantly used for describing the three main lines of Princess Diana's life that is the age line, gender line and social line. Considering the age line that can be divided into three main periods (childhood, teenage years and adolescence) one can see that Diana's character was rapidly changing through years until she become a mature personality ready to take the title of Princess of Wales.

Concerning the gender line of Princess Diana's characterization the attention was paid to the attitude of Diana towards and relationships with opposite sex. It should be emphasized that she was a romantic personality, a person who treated love as one of the highest values. Her behaving with the opposite sex changed through years. But after a while Diana started attracting the attention of everybody around her because of having this "golden aura" that anybody could resist to.

Exploring the social line of Princess Diana's life the contribution she made to the improvement of people's living conditions as well as medical care was under consideration. Diana was called "People's Princess" and there are several reasons of it. She devoted her life to helping people and resolving global problems. Princess paid special attention to HIV/AIDS, leprosy, and cancer ill people. Exploring dangerous landmines was another field of her social life. She always wanted to make the royal family be closer to people.

In conclusion, it should be emphasized that metaphors and similes as verbal imagery are most frequently used for making a psychological portrait of a person. Considering the range of such imagery used to characterize the three main lines of Princess Diana's personality in Sarah Bradford's "Diana" that are age line, gender line, and social line., we come to the conclusion that this imagery is predominately

related to artefacts (doormat, icon, shoes, magnet), precious metals (gold, golden aura), or living creatures (snail, rabbits), which makes her psychological portrait unique.

### **GENERAL CONCLUSION**

The paper focuses on revealing the tropological means of personae characterization in Sarah Bradford's *Diana*. On the basis of this the following conclusions were made:

Metaphors and similes are the most effective tools used for describing people and making their psychological portrait. Metaphor is the way to figure out the individuality of a celebrity, to convey his or her uniqueness. Simile is one of the

frequently used stylistic techniques in creating a personae psychological portrait. Biography is a source of primarily sociological information that allows us to determine the psychological type of personality in its historical, national and social conditioning.

During the investigation of tropological means of personae characterization in Sarah Bradford's *Diana* four aspects of personae characterization in biographical discourse were singled out: the intellectual aspect, the social aspect, the communicative aspect and the emotional aspect. Verbal imagery was analyzed in the context of these aspects.

While analyzing the tropology in the characterization of Princess Diana it became evident that metaphors are prevailing in number over similes. The reason for this is the temporary nature of similes, namely their usage for conveying features that are not constant.

In the process of researching the verbal imagery in the documentary biography under analysis three facets of Princess Diana's psychological portrait were distinguished: the age line, the gender line and the social line. It was figured out that the age line can be divided into three main periods: childhood, teenage years and adolescence, so the Diana's character was rapidly changing through years. Considering the gender line the attention was paid to the attitude of Diana towards opposite sex. Exploring the social line of Princess Diana's life the contribution she made to the improvement of people's living conditions as well as to the medical care was under consideration.

The analysis of tropology in the biographical book *Diana* proved that metaphors and similes as verbal imagery are most frequently used for making a psychological portrait of a person. Considering the range of such imagery used to characterize the three main lines of Princess Diana's personality in Sarah Bradford's *Diana*, we come to the conclusion that this imagery is predominately related to artefacts (doormat, icon, shoes, magnet), precious metals (gold, golden aura), or living creatures (snail, rabbits), which makes her psychological portrait unique.

The findings in the paper can be further used in teaching courses of stylistics, genre studies and biographical discourse analysis.

### **РЕЗЮМЕ**

У сучасному англomовному дискурсі тропологія є головним інструментом для характеристики людини. Метафори та порівняння вважаються найбільш ефективними стилістичними засобами, які використовуються для опису речей, людей та явищ. Такі стилістичні засоби часто використовуються для створення психологічного портрета людини —

детального пояснення особливостей особистості (якостей), поведінки (вчинків) та тенденцій (потенціалу). Теми, які може включати в себе психологічний портрет, стосуються особистого життя, кар'єри, соціального та матеріального стану людини. Метою дослідження було вивчення та систематизація словесних образів, що використовуються для характеристики принцеси Діани у біографічній книзі Сари Бредфорд "*Diana*".

Досягнення поставленої мети передбачало виконання таких конкретних завдань:

1. визначити поняття словесної образності як когнітивного та текстового явища;
2. визначити роль тропології в характеристизації персонажів;
3. пояснити типологію та складові параметри біографічного дискурсу, а також окреслити методологію стилістичного аналізу біографічного дискурсу;
4. розкрити аспекти характеристизації персонажів у досліджуваному біографічному дискурсі;
5. простежити використання словесної образності у характеристизації персонажів у біографічній книзі Сари Бредфорд;
6. окреслити основні риси психологічного портрета знаменитості у книзі Сари Бредфорд "*Diana*";
7. розрізнити аспекти психологічного портрета принцеси Діани за допомогою словесних образів в аналізованій документальній біографії.

Об'єктом дослідження була тропологія в характеристизації особистості принцеси Діани у біографічному дискурсі, шляхи та засоби створення її психологічного портрета.

У дослідженні було застосовано низку методів, основними серед яких були: метод семантико-стилістичного аналізу, який був використаний для глибшого розуміння прихованих значень тексту, викликаних його образністю, а також розкриття механізму формування та функціонування словесних образів в біографічному дискурсі знаменитостей; формальний стилістичний аналіз для визначення мовних засобів, що використовуються для відтворення

образу принцеси Діани; структурно-композиційний метод для визначення основних напрямків характеристики принцеси Діани в аналізованій біографії.

Новизна дослідження полягає у визначенні словесних образів, що використовуються для створення психологічного портрета знаменитості, та використання яких зумовлене способом життя, поведінкою та соціальними цінностями особистості, що підлягає аналізу.

Це дало можливість визначити практичне значення роботи як таке, що полягає у доцільності подальшого використання результатів досліджень при навчанні студентів-філологів стилістики англійської мови, та інтерпретації біографічних текстів.

Робота складається зі вступу, трьох розділів з висновками до кожного, загальних висновків, резюме та списку використаної літератури.

У вступі викладено мету та завдання дослідження, визначено його актуальність та новизну, об'єкт та предмет дослідження; описано методiku дослідження.

У першому розділі «Теоретичні основи дослідження словесної образності в англomовному біографічному дискурсі» розглядаються теоретичні основи, що стосуються дослідження словесної образності в англomовному біографічному дискурсі.

У другому розділі «Тропологічні засоби характеристики особистості у книзі Сари Бредфорд “*Diana*”» розглядаються тропологічні засоби характеристики особистості, а саме аспекти характеристики та словесна образність.

У третьому розділі «Психологічний портрет принцеси Діани у книзі Сари Бредфорд “*Diana*” з точки зору словесної образності» розглядається психологічний портрет принцеси Діани у книзі Сари Бредфорд через призму словесної образності за допомогою визначення трьох ліній характеристики знаменитості.

Загальні положення підсумовують результати дослідження та окреслюють перспективи для подальшого опрацювання розглянутої

проблематики.

Робота має обсяг 69 сторінок без додатків. Бібліографія включає 60 позицій серед яких 43 — англійською мовою, а також 2 словника та 15 електронних джерел.

В ході дослідження були зроблені такі основні висновки:

1. Метафори та порівняння є найефективнішими стилістичними засобами, що використовуються для опису речей, людей та явищ. Такі словесні образи часто використовуються для створення психологічного портрета людини. Теми, які може включати психологічний портрет, стосуються особистого життя, кар'єри, соціального та матеріального статусу.

2. Для створення яскравого психологічного портрета людини використовуються різні тропи. Перш за все, метафора — це спосіб зрозуміти індивідуальність знаменитості, передати її унікальність. Порівняння — один із часто використовуваних стилістичних прийомів при створенні психологічного портрета. Воно має здатність наділяти знаменитість певними рисами.

3. Слід окреслити чотири аспекти характеристики особистості у біографічній книзі Сари Бредфорд “*Diana*” такі як: інтелектуальний аспект, соціальний аспект, комунікативний аспект та емоційний аспект.

4. Різниця у використанні порівнянь та метафор у характеристиці особистості полягає не тільки в їх структурі та стилістичній функції, але й у тому, які особливості характеризують ці два стилістичні прийоми. А саме, ці ознаки є постійними чи тимчасовими. Метафори переважно використовуються для передачі постійних рис людини. Такі особливості є більш суттєвими. У порівнянні з метафорами, порівняння використовуються для передачі тимчасових рис людини. Це означає, що такі риси були притаманні лише протягом певного періоду життя.

5. У досліджуваній документальній біографії було виділено три лінії психологічного портрета принцеси Діани: вікову лінію, гендерну лінію та соціальну лінію.



6. Розглядаючи спектр стилістичних засобів, що використовуються для характеристики трьох основних ліній особистості принцеси Діани, ми прийшли до висновку, що ці засоби переважно пов'язані з артефактами (килимком, іконою, взуттям, магнітом), дорогоцінними металами (золото, золота аура), або живими істотами (равлик, кролики), що робить її психологічний портрет унікальним.

Ключові слова: словесна образність, тропологія, біографічний дискурс, психологічний портрет, аспекти характеристики

#### LIST OF REFERENCES

1. Арнольд И.В. (1981) *Стилистика современного английского языка*. Ленинград: Просвещение.
2. Белехова Л.І. (2002) *Образний простір американської поезії : лінгвокогнітивний аспект* . [Image space of American poetry] (дис. доктора

філол. наук), Київ: Київський Національний Лінгвістичний Університет.

3. Бутков В.П. (2009) *Мир как метафизическая метафора*. Москва: Ростовское областное книгоиздательство.

4. Гак В.Г. (1988) *Метафора: универсальное и специфическое*. Москва: Наука.

5. Гальперин И.Р. (1987) *Стилистика английского языка*. Москва: Высшая школа.

6. Головина Н.В. (2011) Характер сравнений в индивидуально-авторской картине мира М.Ю. Лермонтова (гендерный аспект). *Вестник Томского государственного педагогического университета*, по. 11, pp. 102-108.

7. Дэвидсон Д. (1990) *Что означают метафоры*. Теория метафоры. Москва: Прогресс.

8. Кошечая И.Г. (2008) *Стилистика современного английского языка*. Москва: Академия.

9. Медведев Д.Л. (2010) *Диана: Одинокая принцесса*. Москва: РИПОЛ классик.

10. Надеждин Н.Я. (2011) *Принцесса Диана: «Сказка о Золушке»*. Москва: Майор, Осипенко.

11. Нелюбин Л.Л. (2015) *Лингвостилистика современного английского языка*. Москва: Флинта.

12. Телия В.Н. (1988) *Метафора как модель смыслопроизводства и ее экспрессивно-оценочная функция*. Москва: Наука.

13. Телия В.Н. (1996) *Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты*. Москва: Языки русской культуры.

14. Харченко В.К. (1992) *Функции метафоры*. Воронеж: Воронежский университет.

15. Чудинов А.П. (2001) *Россия в метафорическом зеркале: когнитивное исследование политической метафоры*. Екатеринбург

Уральский Государственный Педагогический Университет.

16. Чудинов А.П. (2003) *Метафорическая мозаика в современной политической коммуникации: монография*. Екатеринбург: Уральский Государственный Педагогический Университет.

17. Шаховский В.И. (2008) *Стилистика английского языка*. Москва: ЛКИ.

18. Arikan A. (2015) Doing Stylistic Analysis: Some Fundamental Techniques. *Semantic Scholar*. doi: <https://pdfs.semanticscholar.org/4a89/91495ed1c57241da2183d8f91ecc49c568e1.pdf>

19. Biography [Electronic resource] – Access mode: <https://literarydevices.net/autobiography/>.

20. Bradford R. (1997) *Stylistics*. London and New York: Routledge.

21. Bradford S. (2006) *Diana*. London: Penguin Group.

22. Bredin H. (1998). Comparisons and similes. *Lingua*, vol. 105, no. 1, pp: 67–78.

23. Brennan S. (2018) Princess Diana 'more shrewd and intelligent' than she made out. *The New Zealand Herald* (electronic journal), vol. 3, no. 5, p. 9. Retrieved from: [https://www.nzherald.co.nz/lifestyle/news/article.cfm?c\\_id=6&objectid=12022446](https://www.nzherald.co.nz/lifestyle/news/article.cfm?c_id=6&objectid=12022446)

24. Britannica [Electronic resource] – Access mode: <https://www.britannica.com/art/biography-narrative-genre>

25. Brown T. (2007) *The Diana Chronicles*. New York: Doubleday.

26. Burkley M. (2017) Why Metaphors Are Important. *Psychology today*. doi: <https://www.psychologytoday.com/us/blog/the-social-thinker/201711/why-metaphors-are-important>

27. Cain A. (2015) 30 photos of Princess Diana that show the lasting impact she had on our world. *Business Insider*. doi: <https://www.businessinsider.com/an-inside-look-at-the-life-and-career-of->

[princess-diana-2017-8](#)

28. Chang R. (2019) Why Princess Diana Risked Her Life for Humanitarian Causes in Africa. *Biography*. doi: <https://www.biography.com/news/princess-diana-africa-humanitarian-work-landmines>.
29. Crystal D., Davy D. (1979) *Investigating English Style*. London: Longman.
30. Eco U. (1986) *Semiotics and the Philosophy of Language*. Bloomington: Indiana University Press.
31. Fauconnier G. (1997) *Mappings in Thought and Language*. Cambridge: Cambridge University Press.
32. Fauconnier G., Turner M. (1998) Conceptual Integration Networks. *Cognitive Science*, vol. 22, pp. 133–187.
33. Fetterman A.K., Robinson M.D., Gordon R.D., Elliot A.J. (2011) Anger as seeing. Perceptual sources of evidence. *Social Psychological and Personality Science*, vol. 2, pp. 311–316.
34. Fetterman A.K., Robinson M.D. (2015) *What Can Metaphors Tell Us about Personality?* (PhD Thesis) North Dakota: North Dakota State University.
35. Fiedler Ch. (2019) What Was Princess Diana’s Zodiac Sign? She Wore Her Heart On Her Sleeve. *Romper* (electronic journal), vol. 8, no. 27, p. 19. Retrieved from: <https://www.romper.com/p/what-was-princess-dianas-zodiac-sign-she-wore-her-heart-on-her-sleeve-18804646> (accessed 26 September 2019).
36. Freeman M. (2002) Cognitive mapping in literary analysis. *Style*, vol. 36, no. 3, pp. 466–483.
37. Frost K. (2018) 9 Reasons Princess Diana was so Much More than a Style Icon. *Harpers’s Bazaar* (electronic journal), vol. 11, no. 10, pp. 8-9. Retrieved from: <https://www.harpersbazaar.com/culture/features/a9639085/princess-diana-charity-work/> (accessed 31 August 2018).
38. Gentner D., Smith, L. (2012) *Analogical reasoning*. Oxford, UK:

Elsevier.

39. Gibbs R.W., Sreen G.J. (1999) *Metaphor in Cognitive Linguistics*. Amsterdam: John Benjamins Publishing Company.
40. Gibbs R.W. (1994) *The Poetics of Mind: Figurative Thought, Language, and Understanding*. Cambridge, UK: Cambridge University Press.
41. Grady J., Grady T., Coulson S. (1999) *Blending and metaphor*. Amsterdam: John Benjamins Publishing Company.
42. Greenberg I. (2019) 30 Things You Never Knew About Princess Diana. *Harper's Bazaar* (electronic journal), vol. 4, no. 43, pp. 19-21. Retrieved from: <https://www.google.com.ua/amp/s/www.harpersbazaar.com/celebrity/latest/gmp22549179/princess-diana-life-facts/> (accessed 1 July 2019).
43. Holyoak K.J., Thagard P.R. (1995) *Mental Leaps: Analogy in Creative Thought*. Cambridge, MA: The MIT Press / Bradford Books.
44. Kant I. (1986). *Kritik der reinen Vernunft* [Critique of pure reason]. Hamburg: Meiner.
45. Kovecses Z. (2002) *Metaphor: A Practical Introduction*. New York: Oxford University Press.
46. Lakoff G., Beals K., Cooke G. (1993) The Metaphor System and Its Role in Grammar. What We Think, What We Mean, and How We Say It. *Parasession on the Correspondence of Conceptual, Semantic and Grammatical Representations*, vol. 2, pp. 217–241.
47. Lakoff G., Johnson M. (2008) *Metaphors We Live By*. Chicago and London: University of Chicago Press.
48. Landau M.J., Meier B.P., Keefer L.A. (2010) A metaphor-enriched social cognition. *Psychological Bulletin*, vol. 136, pp. 1045–1067.
49. Mallenbaum C. (2017) Princess Diana: What's the impact of her charity work? *USA TODAY* (electronic journal), vol. 3, no. 9, pp. 11-12. Retrieved from: <https://www.google.com.ua/amp/s/amp.usatoday.com/amp/541989001> (accessed 25 August 2018 August 2017).
50. Miall D., Kuiken D. (1994) Foregrounding, defamiliarization, and

affect: Response to literary stories. *Poetics*, no. 22, pp. 389–407.

51. Miller R.L. (2003) *Biographical Method*. London: Sage Publications.
52. Nöth W. (1995) *Handbook of Semiotics*. Bloomington; Indianapolis: Indiana University Press.
53. Percy W. (1982) *The Message in the Bottle: How Queer Man Is, How Queer Language Is, and What One Has to Do with the Other*. NY: Farrar, Straus & Giroux Inc.
54. Percy W. (1990) *The Message in the Bottle: How Queer Man Is. How Queer Language Is, and What One has to Do with the Other*. N. Y.: The Noonday Press.
55. Pérez R. (2010) *Conceptual Metaphor Theory and Sartre's Philosophy: PhD dissertation in cognitive science* (PhD Thesis), Barcelona: Universitat Autònoma de Barcelona.
56. Practice Analyzing and Interpreting a Biography/Autobiography [Electronic resource] – Access mode: <https://study.com/academy/lesson/practice-analyzing-and-interpreting-a-biography-autobiography.html>
57. Prosyannikova Y. (2018) *Semiotics of similes in English poetic texts of Canadian poetry* (PhD thesis), Kherson: Kherson State University.
58. Richards I. (1936) *The Philosophy of Rhetoric*. London: Oxford University Press.
59. Sisavat M. (2019) 7 Causes That Were Near and Dear to Princess Diana's Heart. *Popsugar* (electronic journal), vol. 8, no. 13, p. 23. Retrieved from: <https://www.google.com.ua/amp/s/www.popsugar.com/celebrity/Princess-Diana-Charity-Work-43607263/amp> (accessed 12 September 2019).
60. Toolan M. (1998) *Language in Literature: An Introduction to Stylistics*. London: Hodder Arnold.
61. WD=Webster's Dictionary and Thesaurus of the English Language (1993). Danbury, CT: Lexicon Publications.
62. Wales K. (2001) *A Dictionary of Stylistics*. Harlow: Longman.
63. What is a Simile? Definition, Examples of Similes in Literature

[Electronic resource] – Access mode: <https://writingexplained.org/grammar-dictionary/simile>.

64. What is psychological portrait? [Electronic resource] – Access mode: [https://www.answers.com/Q/What\\_is\\_psychological\\_portrait](https://www.answers.com/Q/What_is_psychological_portrait)

65. Widdowson H. (1992) *Practical Stylistics*. Oxford: Oxford University Press.