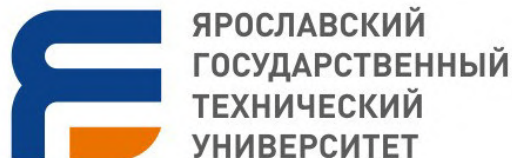


МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ
РОССИЙСКОЙ ФЕДЕРАЦИИ
ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ ОБРАЗОВАТЕЛЬНОЕ
УЧРЕЖДЕНИЕ ВЫСШЕГО ОБРАЗОВАНИЯ
«ЯРОСЛАВСКИЙ ГОСУДАРСТВЕННЫЙ ТЕХНИЧЕСКИЙ УНИВЕРСИТЕТ»
КАФЕДРА ИНОСТРАННЫХ ЯЗЫКОВ



ЛИНГВИСТИКА И ПРОФЕССИОНАЛЬНАЯ КОММУНИКАЦИЯ

**Сборник научных трудов
по материалам**

**II Всероссийской научно-практической
студенческой конференции с
международным участием**

Ярославль,

18 мая 2022 года

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Л59 ЛИНГВИСТИКА И ПРОФЕССИОНАЛЬНАЯ КОММУНИКАЦИЯ:

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В настоящий сборник включены научные статьи, содержание которых было представлено авторами в докладах на II Всероссийской научно-практической студенческой конференции с международным участием 18 мая 2022 г. в ФГБОУ ВО "Ярославский государственный технический университет". Рассматриваются такие актуальные проблемы, как использование возможностей цифровой среды при изучении иностранных языков, лингвистические исследования в сфере профессиональной коммуникации, передовые научно-технические знания и достижения в профессиональной деятельности. Сборник адресован ученым, преподавателям высших и средних специальных учебных заведений, студентам, аспирантам, магистрантам, бакалаврам, а также широкой научной общественности.

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**THE IMAGE OF DIANA SPENCER AND CAMILLA PARKER BOWLES
IN THE LINGUISTIC AND CULTURAL ASPECT (BASED ON THE MATERIAL
OF NEWS ARTICLES IN ENGLISH)**

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**ОБРАЗ ДИАНЫ СПЕНСЕР И КАМИЛЛЫ ПАРКЕР-БОУЛЗ
В ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОМ АСПЕКТЕ (НА МАТЕРИАЛЕ
НОВОСТНЫХ СТАТЕЙ НА АНГЛИЙСКОМ ЯЗЫКЕ)**

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Abstract. The coverage of the life and activities of a public personality in the media creates a unique media history, which not only arouses the constant interest of the public, but also forms an image, a second biography. The purpose of the study is to analyze the tonality of the images of Princess Diana and Duchess Camilla in the media. The paper attempts to describe the creation of these images, to reveal the attitude of the press to these figures.

Key words: *Diana Spencer; Camilla Parker Bowles; tonality; linguistic and cultural aspect; mass media; the Royal Family; «People's Princess».*

Аннотация. Освещение жизни и деятельности публичной личности в СМИ создает уникальную медиаисторию, которая, не только вызывает постоянный интерес публики, но и составляет образ – вторую биографию. Цель исследования – проанализировать тональность образов принцессы Дианы и герцогини Камиллы в СМИ. В работе предпринимается попытка описать создание этих образов, выявить отношение СМИ к данным фигурам.

Ключевые слова: Диана Спенсер; СМИ; Камилла Паркер-Боулз; тональность; лингвокультурологический аспект; «народная принцесса»; королевская семья.

In modern society, the role of knowledge and information is crucial in the management of society. Media discourse (or journalistic discourse) is a two-dimensional structure of the expression of linguistic methods of persuasion: explicit – an open belief that affects the mind of the addressee, and implicit, influencing the subconscious of the reader.

The relevance of the study of journalistic discourse is very high. By journalistic discourse we mean an actual text brought to life by a specific situation and specific phenomena, connected with the events of the surrounding world and existing in a certain time space [2, p. 41].

The purpose of this study is to analyze the tonality of the images of Princess Diana and Duchess Camilla on the basis of a complex of linguistic means of creating and enhancing the tonality of journalistic discourse.

The object of study is the English-language media discourse. General scientific methods of analysis were used in the work – a comprehensive, comparative, empirical method of quantitative and qualitative content analysis of periodical materials.

Let us turn to the analysis of the tonality of media discourse on the basis of a complex of linguistic means of creating and enhancing the tonality of discourse on the material of news articles in English.

The main lexical means of representing the tonality of written discourse is emotive vocabulary, grouped as a result of the analysis into lexico-semantic microfields. In the English-language news chronicle, emotives are represented by lexical units with the values of state and attitude [1, p. 72].

Let's analyze how the images of Princess Diana and Duchess Camilla are accompanied by information. To do this, consider 50 news articles. Incidentally, have you ever wondered what is *really* going on behind the walls of Buckingham Palace?

The Royal Family of Great Britain, or the Windsors, has always been the most discussed subject in local and even international magazines and newspapers. And it's pretty obvious, as Great Britain is, no doubt, the most famous monarchy of Europe. Thanks to mass media the dynasty is known worldwide and it's one of the reasons why it has such an influence on so many people all over the world who enjoy watching them. There is an unspoken agreement between the Royal Family and the press. The former live in palaces and receive funding from taxpayers, and in return provide a steady stream of stories and photos that the media cover in a positive way. All this helps them strengthen an emotional contract with the people.

But this article is not completely about the Royal Family itself. The subject of the work is to reveal the attitude of British and American press to particular royal figures through the news articles. More specifically, the attitude to Diana Spencer and Camilla Parker Bowles.

It's all started with Prince Charles – the son and the heir of Queen Elizabeth II, who was in love with Camilla, but married Lady Diana by coincidence. To be very honest, he is not really popular himself as much as the Charles-Diana scandal. That's why the topic of the study was chosen. Both women at one time were under the scrutiny of the press.

Diana Spencer

On July 29, 1981, the wedding of the Prince of Wales and Diana Spencer took place. When Lady Diana Spencer married the heir to the British throne, Prince Charles, millions of people around the world thought they had witnessed the beginning of a new golden era of the House of Windsor. As well as the press found a new victim.

The relationship of members of the British royal family with the paparazzi cannot be called simple. And young Lady Diana Spencer fully felt the prospect that opened up for her at the very beginning of her relationship with the Prince of Wales. Between 1980, when she first emerged as a potential wife for Prince Charles and thus a future Princess of Wales, and 1996, when their divorce after 15 unhappy years of marriage was finalized, the relationship between Diana and the news media was complicated. There was an obsession with Diana, her every move was checked and documented and filed. The tabloids led on the most spurious stories for days on end. For a newspaper editor, those must have been the glory days [6].

She wanted to be the queen of all hearts, and in the end, Princess Diana achieved that in death. But before that, she was definitely the queen of all media. She loved some, she hated many, sometimes in the same week. She cared what newspapers said about her, she complained frequently about them hounding her, and she attempted to manipulate them to help her fight various battles [6].

Appears, that the Princess – the most hunted woman of her age – used mass media as well as it used her. Tina Brown, the former «*Vanity Fair*» editor who wrote the controversial 2007 book *Diana Chronicles*, claimed that Diana would often tip off the press to her whereabouts and nurtured close relationships with some members of the media. According to sources close to Buckingham Palace, it was she who made the first approach when, at the beginning of 1996, she surreptitiously invited the editors of the four main tabloids – the Mirror, the Sun, the Daily Mail and the Express – for lunch at Kensington Palace [7].

And here is what those editors say about Lady Diana: «She was incredibly open and honest», «She was very entertaining company. Her conversation was laced with confessions and revelations. It was pretty riveting stuff, but it was all on the understanding that you wouldn't pass

them on. After that we would be briefed regularly about what she was thinking and what she was doing. It was a little bit like the lobby system. We would go to her office with a story, they would tell her and she would give us a response – off the record, of course. It was a strange relationship», «We were never her friends, but we weren't the enemy either». As it's seen, the press treated her with respect, and the relationship was based on mutual assistance [7].

When it came to the publication of paparazzi photographs, they tended to be far more supportive of her public causes than the broadsheets. As another tabloid editor, speaking on the basis of anonymity, put it, the Princess recognised her relationship with the tabloids was a two-way street and exploited it to the best possible advantage: «The quid pro quo was that in return for access to her private office you would be broadly sympathetic to her charity work, and by and large we were» [7].

One thing the Princess can never be accused of is having let others mould her image for her. And while it may be a bit rich for Stuart Higgins to claim, as he did in an editorial following her death that she «liked the Sun», it is equally misleading for her brother to pretend that the tabloids were intent on bringing her down [7].

Publications about the charitable activities of the Princess are characterized by the most calm tone and strictness of the presentation of facts. They are dominated by the actual social context, which is generally typical of the approach to covering the life and activities of public figures. The following headline can be cited as an example: «The Princess visited a war zone». The texts devoted to the private life of the princess are characterized by a certain irony. For instance, in the title of the voluminous material in the issue of «The Times Weekend», published on March 8, «If it's good even for Diana» [3].

The newspaper «The Times» in 1997 formed a positive image of Princess Diana as an active humanitarian figure, emphasized the influence of her personality and popularity among the British audience. At the same time, the image of the Princess was not idealized, as evidenced by the author's assessment in a number of materials. Such topics of materials as the divorce, the style of clothing, brought her closer to the British people.

Conclusions about the peculiarities of the coverage of the life and activities of Princess Diana and the formation of her image:

1. The prevailing genre is an informational note.
2. The prevailing theme is the charitable activities of Princess Diana, but there are also materials about her private life included in the context of topical issues.
3. A calm presentation of facts dominates, the topic is covered from different sides, from which we can conclude that the desire for subjectivity.
4. Along with neutral materials, there is a small percentage of materials where the author's assessment is expressed.
5. There is no negative assessment of the Princess' personality.

«She no longer has influence but she will be fondly remembered», – says Dickie Arbiter, Former royal press secretary. He's acknowledging that she will «continue to create interest» [9].

Camilla Parker Bowles

Who is Camilla Parker Bowles? Many people will probably answer this question like this: «The mistress of Prince Charles, who became his wife after the death of Princess Diana».

Born to an aristocratic British family, Camilla Parker Bowles first met Prince Charles in 1972, kicking off an enduring romance – albeit one in which she'd find herself depicted as the villain in a whole other love story when her ongoing affair with the married Prince of Wales became public knowledge. Once derided in the press as «Britain's most hated woman», Camilla went from anonymous to infamous, blamed by Princess Diana's millions of admirers for destroying the marriage of the «People's Princess» [4].

In articles about the Duchess, there are many introductory sentences that carry neutral information, telling about her childhood and adolescence. Unlike Charles and Diana, the thoroughly upper-class Camilla had an extraordinarily boisterous and joyful childhood. [5]

An indifferent student, Camilla was fun-loving, athletic, and unambitious. «She couldn't have been less interested in the idea of a career. She wasn't itching to travel...and had no desire to go to university», writes **Penny Junor**, a journalist, who has written numerous books on the royals, including «*The Duchess*», which is the only serious biography of Camilla. «She wanted no more from life than to be happily married to an upper-class man and live a sociable life in the country with horses, dogs, children, and someone to look after them all and do the hard graft» [5].

She met Charles in the summer of 1971. According to Junor, there was an instant attraction, especially on the part of the awkward Prince of Wales. «Charles loved that Camilla smiled with her eyes as well as her mouth, and laughed at the same silly things he did», Junor writes. The two started dating, and Charles later described the relationship as «blissful, peaceful, and mutually happy» [5].

After Diana's death and Charles' subsequent marriage to Camilla Parker Bowles, under normal circumstances she would have become the next Princess of Wales. Instead, she is commonly referred to as Duchess of Cornwall. As royal expert Marlene Koenig explained to «Town & Country», there's a good reason for that. «Camilla was not popular or well liked» – at the time of her wedding to Charles, Koenig said, although the public eventually softened to her over the years. «Still, there was a lot of tension and anger among a certain element of the population – so it was decided that Camilla would be styled as the Duchess of Cornwall, even though, of course, she is the Princess of Wales» [8].

The passage of time has made it easy to forget what a controversial figure Camilla Parker Bowles was in the midst of the Charles-Diana scandal. After Prince was divorced, the palace went to work to slowly introduce Camilla to the public. «Before she married Charles, no one really knew Camilla. They only knew that Diana had called her a Rottweiler», Junor says. Rightly or wrongly, the public narrative held that Diana was «the wronged young wife» and Camilla «the scheming homewrecker» who refused to release her icy death-grip on Charles [5].

While the truth was far more complicated, what wasn't in dispute was Camilla's reputation, which was in absolute tatters – as Express reminded, she was once described as «the most hated woman in Britain». She was stalked by the press, taunted with hate mail, and dismissed as ugly when compared with the beautiful Diana. In the 1990s, the public largely blamed Camilla for the breakup. She was also accused in Diana's death. She was the «evil Camilla», said Roddi Vaughan-Thomas, PR executive at OBS Communications. «She was seen as the person who was driving the wedge between the fairy tale princess and the Prince of Wales» [4]. Those were dark and painful days for Camilla. As she candidly told The Telegraph in 2017, she revealed the media scrutiny was so intense she spent an entire year as essentially a prisoner in her own house while paparazzi swarmed outside. «I couldn't really go anywhere. It was horrid. It was deeply unpleasant time and I wouldn't put my worst enemy through it», she admitted [8].

«Camilla was the focus because Diana died, there was a vacuum, and everyone wanted to talk about the evil Camilla», says Vaughan-Thomas [4]. In those articles there was an open negative intonation, there were the emotives of tension and anger.

It took a few years – maybe more than a few – but eventually the impossible happened: people warmed to the Duchess. By the time Charles and Camilla married, it seemed public sentiment was shifting. «Camilla had been public enemy number one for much of the 1990s after Diana named her «the third person» in the marriage», Junor says. «But by the time she and Charles married, I think some people's attitudes were beginning to soften, and the reception they had from the crowds in Windsor on the day of the wedding was almost entirely positive» [5].

And since that time, more and more articles have been written about her in a positive way.

«When people met her, they were surprised by how warm and friendly and funny she was», Junor says. «They liked her. And because she was friendly to the press and helpful to photographers, they wrote friendly things and published good photographs, and gradually the public's view of her changed» [5].

Camilla has also proved herself to be a very hard worker, and a secret weapon for a monarchy low on top-tier royals available for public service. She is now the patron of more than 90

charities and has a camaraderie with the public few other royals can claim. «She is very chatty with the public and makes them feel instantly at ease, often making a joke or telling them, for example, that her feet are killing her – the normal sort of exchanges that normal people have, that I think most people find endearing», Junor says [5].

«I think the way Camilla has turned public perception is honestly by appearing a very normal person, which she is. She is very down to earth. She doesn't have those stuffy airs», said Roya Nikkah, royal correspondent for Britain's Sunday Times newspaper [4].

Not that the duchess is without faults; she is said to be very stubborn, and tough on people she doesn't like. Sometimes Camilla's irreverent humor can also get her into trouble. She is a terrible gossip. Well, nobody's perfect.

In mass-type publications, when covering the life and activities of socially significant persons, it is not the socio-political context that comes to the fore, but the maximum focus on attracting readers' attention with the help of emotionality, evaluativeness and accessible lexical and grammatical forms [3]. In the image of Camilla, created by mass British publications, there was a very strong emotional component. In general, we can say that the image formed by the media was rather negative: «evil Camilla», «Britain's most hated woman», «the third person», «the scheming homewrecker».

Thus, we analyzed the linguistic means of implementing various types of tonality (neutral, positive, negative) in the media discourse in English. lexical, lexical-stylistic and syntactic-stylistic means of updating the tonality of written news discourse are considered.

The «People's Princess» was an image created by the media (it was Tony Blair, the former Prime Minister of Great Britain, who called her so). It is perhaps unsurprising that Diana remains front page news even two decades from her death. Yet for a woman whose death was in part blamed on the paparazzi – is her face being used to sell newspapers really warranted? Anyway, regarding the image of the princess, a greater number of news discourses with a positive tonality – 28 % (14 texts), while with a negative tonality – only 18% (9 texts). After Diana's death, articles were written with a sort of regret and remorse. These days there are mainly discourses with a neutral tonality, which also testifies to the dispassion of the presentation of information by the authors.

Analyzing Camilla, it can be concluded that in relation to the image of the Duchess, texts with a negative tone (8 texts, 16 %), with a neutral tone (9 texts, 18%) prevail in the English-language media. For last 15 years more positive news articles have appeared, that proves people's approval of the future Queen.

Still, based on the majority of articles, in relation to the images of the Princess and the Duchess, the most commonly used epithets are «People's Princess» and «Britain's most hated woman».

The study revealed that the attitude of the media to public figures has a significant impact on their lives. I think the way in which the media makes icons and breaks them needs to be examined, and the public should also examine its values.

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