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British Royal Family in Mass Media

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INTRODUCTION

The British Royal Family is a long-standing symbol of tradition and continuity that embodies the British national identity through their ceremonial events, philanthropy, and moral values. It is the media's portrayal of the Royal Family that shapes public perception of them and drives their influence. These days, individuals can catch glimpses of the Royal Family in newspapers, magazines, on TV, and on the Internet, resulting in the family becoming the most recognized one globally and provoking an increased fascination with their grandiose celebrations. The portrayal of the monarchy in British and American press, particularly in how they are depicted as both ordinary and extraordinary people, has sparked curiosity about their image in mass media.

The topicality of the research lies in the coverage of the British Royal Family by mass media, which plays a crucial role in shaping the image and identity of Britain. Additionally, the Royal Family holds political power on a global scale, and their celebrity status has captivated audiences worldwide. The study is essential because little linguistic research has been carried out on how the British and American press represent members of the Royal Family. Given the immense popularity of the Royal Family among the public, it is vital to conduct further research to understand how language is utilized in media texts and to identify discursive patterns that help to understand the social and cultural implications of these representations.

The object of the research is an image and representation of the British Royal Family in mass media.

The subject of the research is the linguistic, stylistic, and semantic characteristics that are present in the extensive mass media coverage dedicated to the description of the British Royal Family.

The aim of this paper is to research the portrayal of the British Royal Family in the mass media with a particular focus on the unique linguistic characteristics of family members. Given the recent transformations and events occurring within the monarchy, this study aims to showcase how the public Royals' image is represented

and interpreted in terms of linguistic, sociological, and cultural viewpoints by different channels of mass media.

The aim of the paper provides grounds for the following **objectives**:

1. To consider controversial issues related to the nature of media discourse and its definitions.
2. To analyze the functions of mass media and its influence on personality coverage.
3. To examine how members of the British Royal Family are portrayed in mass media by analyzing their linguistic personality from both a stylistic and culturological perspective.
4. To investigate Royals' self-image in mass media taking into account stylistic, linguistic, and cognitive standpoints.
5. To conduct a thorough analysis of evaluative language used to describe Royals from linguistic and cognitive perspectives in order to determine their fashion image.

The **methods of research** utilized in the paper are the following: analysis, synthesis, linguistic observation, comparison, classification; method of content analysis, based on a statistical calculation of certain textual units.

The **material** used in the research includes the most up-to-date information derived from a pool of printed and online newspapers, magazines such as The Telegraph, The Guardian, BBC News, Express, Mail Online, Forbes, The Sun, The Times, The Mirror, The Independent, Hello!, CCN, ShowBiz Cheat Sheet, The Washington Post, The New York Times, Town&Country, Vogue, Harper's Bazaar, Elle, Us, People, Glamour, Insider, Cosmopolitan, Wonderwall as well as social networking sites: Instagram, Facebook, Twitter and the website of the Royal family.

The practical importance of the paper lies in its ability to provide an extensive and up-to-date examination of the British Royal Family within the context of linguistics, with a specific focus on the recent events happening within the British monarchy.

I. THEORETICAL BACKGROUND OF MASS MEDIA DISCOURSE

1.1 Discourse as a linguistic phenomenon

The concept and process of communication are considered to be the most dynamic things in the world right now. Every aspect of it including its channels keeps constantly evolving. According to the Encyclopedia of Quality of life [52], mass media are tools that enable individuals to broadcast, receive, and exchange knowledge, experiences, or amusement with one another. This category includes print and electronic media such as books, magazines, newspapers, television, films, radio, and sound recordings. Mass media is defined as a one-way flow of uniform messages from the communicator to a wide range of mass audience with delayed feedback, if there is any. The mass media communicator is unaware of whether and how many people are receiving his or her messages, as well as whether the messages' intended meaning is understood.

The Internet is a new powerful mass medium that has assimilated into traditional mass media as well as into the other media supporting industries, public relations, and advertising. It is the unique network that even stands out as the medium of other mass mediums. Additionally, the Internet is a widespread system with the capacity to connect with everyone on the globe [38, p.226-227]. The Internet has influenced the concepts of mass media that existed before, bringing new opportunities of sharing information and reaching bigger audiences.

Discourse is an interdisciplinary concept that has applications in many humanitarian disciplines, including philosophy, theoretical linguistics, political science, communication theory, psychology, journalism, sociolinguistics, translation and practice theory, etc. In relation to this, there is no unambiguous approach to the definition of the concept of «discourse», and the researches around its definitions demonstrate the diversity of scholars' interpretations of this phenomenon. The study and analysis of discourse issues are carried out within multiple linguistic fields such as communicative linguistics, cognitive linguistics, psycholinguistics, linguistic and cultural studies, etc., when discourse is studied from the standpoint of the sociolinguistic aspect [5, c.1]. There were many scholars that contributed to the

studying of «discourse», namely: T. van Dijk [24], G. Bouvier [19], A. O’Keeffe [37], N. Fairclough [26] and domestic scholars, such as M. Dyachenko [5], F. Batsevykh [1], etc. Discourse studies investigate the general issues of discourse which are frequently viewed as a social practice in which individuals communicate in specific circumstances using linguistic and other semiotic resources [30, p.509]. Still, there are different approaches to the interpretation of the concept of «discourse», comparison of the terms «discourse», «text», «speech», etc., the definition of methodology and typology of discourse.

One of the fundamental concepts in contemporary pragmatic and textual linguistics is the concept of discourse. The idea of modern discourse influences linguistics as a whole. For a long time in the first half of the 20th century, linguistics focused on the study of the linguistic system, one of two dialectically connected aspects of language, but since the late 1960s, linguistic academics’ focus has shifted to the other side. This dialectical unit was speech activity and its product – discourse, the formal characteristics of which were formulated by Zellig Harris in 1952 [14, c.211-212]. Discourse can be considered as the combination of language practice and extralinguistic factors that are obligatory for the comprehension of texts.

According to the Cambridge Dictionary, discourse is «the use of language to communicate in speech or writing, or an example of this» [50]. Discourse is also defined as a form of interaction between languages. In some places, the scientific tradition is taken as a starting point for the logical interpretation of discourse. For instance, there is an Anglo-American linguistic tradition, which is focused on the interaction of the sender and receiver of information and according to which discourse is a connected speech. A cognitively oriented tradition of discourse analysis by T. Van Dijk is based on the pragmatic side of communication discourse, which is actually one of the approaches of considering the phenomenon of discourse [16, c.68]. There are various classifications, but this approach has been quite significant.

Traditionally, the study of discourse is the study of linguistic units and the usage of language that is composed of more than one sentence but linked by a system of related topics. Sometimes, the study of discourse is more specifically defined as

the analysis of connected sequences of sentences (or sentence fragments) made by a single speaker [31, p.388]. When there is more than one speaker, the sentences that are connected are defined as talk exchanges or conversations.

A lot of forms of discourse and many forms of talk-exchange exist nowadays. Letters, jokes, stories, lectures, sermons, speeches, etc. are all examples of discourse. Arguments, interviews, commercial deals, instructions, and conversations are all examples of talk-exchanges.

Numerous aspects are taken into consideration when analyzing discourse as discourse is the use of language above and beyond the sentence. It is about how people use language in texts and contexts. Discourse analysts concentrate on people's actual utterances and work to understand the mechanisms that shape how those utterances appear [27, p.169]. With the help of discourse, people actively engage in various interactions and activities with others. These interactions allow them to convey their thoughts and ideas, organize their communication into meaningful messages, transmit their intentions, share information in a coherent way, and present their identities and relationships to the world.

Since a discourse has coherence and conveys meaning that is deeper and more comprehensive than the sum of its parts, it differs from a random sequence of statements. It is common to think of an entity as having its own identity separate from the identities of its constituent elements. For instance, culture is more than just what people do; it is also how they think about the world and how they situate themselves within it, and it influences their behavior. Similar to this, society is greater than the sum of its members. The fortuitous outcome of human instincts, individual motivations, and personalities does not adequately describe cultures and societies.

Discourse is more than just linking together different sentences. Instead, there are ordered relationships between the components that produce something new and different. Beyond the simple aggregation of sounds, morphemes, words, phrases, and sentences, discourse is a unit of language. It is simple to imagine a textual discourse in this manner. A novel, short story, essay, or poem has a distinct identity that emerges from the recurring patterns of rhythm and rhyme as well as the links

between ideas and characters in the text. In the same manner, fundamental processes of speaking, thinking, acting, and interacting come together to generate an overall sense of «what is happening» as we construct and co-construct spoken discourse by speaking to one another [27, p. 171]. Discourse can be also explained as a socially organized network of communication links [6, c.206]. Discourse has coherence, and it conveys meaning that is more meaningful than the sum of its parts.

J. Austin's theory of speech acts implements a communicative approach which is used to analyze discourse. In this approach, speech becomes a special kind of activity, and the speech act is emphasized in a three-level structure: locution, illocution, and perlocution, which makes it possible to highlight the key moments of implementation of a communicative action [4, c.32]. Its success largely depends on the listener's identification of the speaker's illocution.

M. Makarov notes that discursive events occur within the socio-psychological environment of human space, which is constituted by people [8, c.17]. Discourse plays a crucial role in structuring the language code. The scholar compared the relevance of «discourse» in modern communicative and cognitive linguistics with the significance of the «euro» as a unit of currency in Europe. The sphere of social interaction, mediated by means of language, is embodied in discourse, and therefore the study of communicative interaction of subjects of social action plays a significant role.

Discourse is a linguistic unit of communication, which has a material form and an idealized meaning. Discourse cannot be studied in isolation from its environment. The integrity and coherence of the discourse are manifested in the continuous semantic connection of its constituents and consist of certain content-structural components that are known as a result of the perception of a discursive event as a semantic complex [4, c.45]. Discourse coherence is manifested in discursive continuity and is determined by specific patterns and rules that underlie the formation of complex communicative language units.

The study of discourse has been approached in various ways within the humanities, including linguistics, communication studies, literature, and philosophy,

as well as within humanity-based scientific disciplines such as anthropology, sociology, and neuroscience. Each discipline has its own understanding and interpretation of discourse within its particular context [48, p.3]. As a result, many disciplines, including linguistics, provide numerous and occasionally contradictory theories. Consequently, the most effective methods for researching discourse come from within the context of a particular field.

Discourse analysis can be conducted using a number of different methods, including Critical Discourse Analysis, Speech Act Theory, Interactional Sociolinguistics, Ethnography of Communication, Conversational Analysis, Pragmatics, Variation Analysis, etc. [34, p. 14]. Critical Discourse Analysis and Speech Act theory are two of these approaches that are most frequently used.

In the 1960s, Speech Act Theory emerged as a prominent approach to analyze discourse. It proposes that when someone engages in discourse, they are not merely conveying meaning but also performing an action. This action is more complex than simply using words, gestures, or written language. According to Speech Act Theory, discourse develops a dynamics between the speaker or writer, and the reader or listener in which effective communication has a discernible effect on the recipient [34, p.22]. According to this theory, sentences not only express information but also carry out actions.

A multidisciplinary approach to discourse analysis called Critical Discourse Analysis (CDA), also referred to as Critical Discourse Studies (CDS), focuses on the ways in which discourse reproduces power imbalances like sexism, racism, and other types of social inequality, as well as resistance to these forms of domination [24, p.466]. Instead of focusing on just one discourse analysis technique, CDA/CDS examines important social issues using a variety of pertinent techniques from the humanities and social sciences.

To sum up, we might draw the conclusion: in spite of linguists' extensive development and study of the theory of discourse, still, there is no widely recognized method or established definition of the term «discourse». This concept can be viewed from a variety of the most diverse aspects: as a communicative process, as a text, as a

system, and as communication in action. However, the significant point is that despite the fact that all of these approaches and theories are based on different features and characteristics, they do not contradict each other.

It should be noted that the conceptual structure of the term «discourse» is ambiguous for two reasons: the history of formation, in which the semantic memory of the lexeme reveals evidence of previous approaches and uses and the complete uncertainty of the position of the concept of discourse within the category system modes and modes of language existence. According to F.Batsevych, from the standpoint of communicative linguistics, the two approaches which make up the modern concept of discourse are discourse as a text and discourse as communication [1, c.138]. In essence, discourse is viewed as a dynamic communication process as well as the fundamental category of interpersonal interaction.

Nevertheless, there are various approaches to discourse analysis, namely: Critical Discourse Analysis, Speech Act Theory, Ethnography of Communication, Interactional Sociolinguistics, Conversational Analysis, Variation Analysis, and Pragmatics, where Speech Act Theory and Critical Discourse Analysis are utilized the most.

Therefore, a general definition of discourse can be developed based on the information presented above. Discourse is a complex and multifaceted phenomenon. It is a communicative event that is determined by the relationship between the speaker and the listener and is predicted by the speech behavior of the latter [14, c.214-215]. It is impossible to underestimate the significance of discourse studies in contemporary society, as it explores the ways in which language use is shaped by the relationships among participants and the impact it has on social identities and relations. Furthermore, it considers how discourse constructs perspectives on the world through language use.

1.2. Mass media discourse

Since most people get their information from the Internet, periodicals, TV shows, and newspapers, mass media influence the status of public awareness

significantly. The media's publicity, or the ability to reach an infinite number of consumers, dispersed in space and time interaction with communicants, their one-way influence from the communicator to the recipient, and their inability to change their roles are their distinguishing characteristics [40, p.58-59]. In addition to serving as a channel for communication of information, the media are also active actors in sociopolitical and economic processes.

Mass communication is the way in which individuals interact with one another through verbal and nonverbal means. It deals with messages that are specifically delivered through a medium (channel) to reach a large number of people [23, p.2]. Mass media are communication channels that disseminate information to a broad audience, and the vast majority of research in this field operates under the assumption that media have a substantial effect on people's lives. Almost all investigations in this area are based on the basic premise that the media has a significant impact on individuals' social, political, and personal lives.

Media serves society by providing a comprehensive understanding of the present social milieu, portraying the present social reality, processing, transmitting, and disseminating information to a wide audience [17, c.304]. This is done through the mass, orderly, regular, and periodic distribution of crucial information that holds significant value to society.

Recently, the rapid growth of mass media and the availability of knowledge has resulted in a significant revolution. This has made people's lives more comfortable and productive. The progress in technology has enabled people to select the form of media coverage they desire at any given time and place. Currently, people have access to four different kinds of media coverage. They are Internet coverage, television coverage, newspaper coverage, and radio coverage.

Newspaper coverage is the practice of disseminating news and information through newspapers. Currently, the newspaper industry is going through significant development. There is no doubt that in the upcoming years, this industry will experience a complete overhaul due to the decrease in the number of readers and major changes in how people consume news [45, p.174].

Radio coverage refers to the radio transmission of news, information, and entertainment. Radio influenced people's schedules because they had to plan their activities according to radio programs. So, unlike reading newspapers or books, listening to a favorite program at a specific time became an integral part of people's daily routine [45, p.289].

The broadcasting of news and information on television is referred to as television coverage. Television started to play an essential role in modern society when it surpassed radio and became the most popular mass medium in the 1950s. It has both reflected and shaped cultural values, occasionally receiving criticism for its adverse effects on children and youth. At the same time, it has been praised for its ability to create a shared experience for all viewers [45, p.374].

The dissemination of information, opinions, news, and entertainment over the Internet is known as Internet coverage. Nowadays, the Internet may be used to access practically any news source. The information found can be relatively understandable because of various translation services, such as BabelFish and Google Translate. This type of media coverage has become one of the most widely used and popular forms of media in modern times [45, p.496]. The four types of media coverage mentioned above have grown exponentially over the decades, bridging the gap between countries and influencing viewers worldwide.

According to Roger D. Wimmer and Joseph Dominick, scholars in the field of mass media research, mass media are any communication medium capable of disseminating information simultaneously to a large audience. This includes conventional forms of media, such as newspapers, radio, television, magazines, billboards, films, recordings, books, and digital media, namely the Internet. Additionally, they include a new category of media, known as smart mass media, which comprises smartphones, smart TVs, and tablets [46, p.2]. The latter three ones mentioned above can be used to communicate through posting videos on different social media, tweets, text messages, blogs, emails, and other social media posts, in addition to more traditional media genres like films, news, advertising, and TV programs [18, p.2]. Nowadays there is a wide variety of electronics that helps people

to get access to mass media and the main thing that actually is at the source of all these possibilities is the Internet.

In spite of the rocketing development of mass media and technological advances, the research of the mass media discourse started only around the 1980s [18, p.2]. Both mass communication and discourse analysis are deeply interlinked with text, talk, and communication but their paths seemed to be parallel and started to cross only some time ago.

According to Anne O’Keeffe, the term «media discourse» refers to exchanges that take place on a broadcast platform, either spoken or written, and are directed at a listener, reader, or spectator, who is not physically present. Although, discourse is directed at these audiences, they frequently are unable to respond instantly to the discourse’s creator(s), however, this is changing more and more as new media technology is introduced [37, p.449]. Adapting language to suit the intended audience is essential when speaking or writing. Basically, media discourse can be defined as formal, intentional, public form of communication. Discourse in the media is not spontaneous, unplanned, private, or off the record, unlike informal conversations or writing. These fundamental characteristics may seem obvious, but they are crucial to analyzing, describing, and understanding media discourse.

I.A. Kozhemyakin makes a distinction between two approaches for defining media discourse. The first approach states that media discourse is a certain verbal-mental activity that is special to the information mass media realm [7, c.16]. Based on discourse characteristics such as language use and communicative sphere of implementation, this approach distinguishes media discourse from other discourse types, namely religious, political, and scientific discourse.

According to the second approach, media discourse includes any type of discourse that is produced by mass media and realised in that area. Therefore, it is possible to distinguish between political, religious, and scientific media discourse, which is characterized by the specificity of the formation, interpretation, and dissemination of mass information.

In addition to the production of knowledge and the evaluation of the object, the discourse of the media explains the various ways of information broadcasting. It leads to the hypothesis that the primary notion of media discourse is the means of describing socio-political processes rather than these processes themselves [7, c.16]. In this case, the media discourse offers attempts at mediation.

The study of media discourse has a dual purpose [15, c.62]. Firstly, it seeks to emphasize the fundamental elements involved in generating and disseminating meaning. Secondly, it aims to identify how the media context influences the creation of meaning.

Varieties of media discourse are distinguished depending on the communication and information channels used and are implemented with the help of various language means and strategies. The types of media discourse are directly related to the genre-functional features of the media space [17, c.304-305]. Types of media discourse are defined according to:

- performed communicative function: a) journalistic discourse;
b) advertising discourse; c) PR discourse;
- implementation channel: a) television discourse; b) radio discourse;
c) computer discourse.

These types of media discourse assume the existence of particular channels of communicative influence. These include audio, visual, and audiovisual channels of influence in the media space. It must be mentioned that television discourse is characterized by an audiovisual type of communication, radio discourse is audio, and computer discourse is audiovisual. They have structural, stylistic, compositional, and speech features and are structural forms of the general social and speech context of the era.

Mass media discourse has other characteristic features:

- open social evaluation that enables to have a modeling influence;
- an open worldview, providing representation of social-evaluative judgments (opinions) and ideological support of discussed public concepts and social projects offered by the society;

- openness and emphasis on socially high-profile facts and their conceptual and emotional examination;
- usage of eclectic tools and techniques to represent social reality;
- an ideological and evaluative modality, as well as the associated concentrating approach, which entails narrowing one's attention to particular aspects of social practices;
- the political and ideological modus of thought formation and formulation, information content, and its encoding;
- fragmented worldview, reflecting the nature, form, and syntax of popular social thought [49, p.53].

The usage of the language is more complex in mass media discourse than it can seem to be. It is often apparently transparent [47, p.110]. Media institutions state to be neutral and give objective views of the events but they tend to have a hidden sociopolitical agenda that is based on the information that they provide.

The way the public and media interact has altered as a result of social media. This is believed to be a factor in broader social developments. The public used to consume highly centralized and monolithic media, such as national newspapers and prime-time television, which was very popular at that time. In any culture, these media offered incredibly powerful focal points for civic dialogue, and news had a significant influence on discourse. This gave or exerted a strong sense of communal culture and of what was common knowledge about the world, together with other strong state institutions like schools and politics [19, p.182-183]. The former top-down sense of collective culture providing authoritative and consensual knowledge thus has become replaced by diverse and fragmented user opinions on social media platforms like Twitter, Facebook, Instagram, etc. As it was previously stated, news no longer serves as the primary symbolic element and instead aims to pique consumers' interests that interact with online communities.

The mass media of the 21st century has changed the coverage of different institutions and the British monarchy is not an exception. For centuries, the British monarchy has been associated with one of the oldest and most renowned families,

famous for their conservative political stance. However, as society and technology have progressed since the mid-19th century, the monarchy has evolved as well. Nowadays, new technologies, particularly the Internet and social media, have enabled the family to promote their royal brand both locally and globally. The British Royal family has established its own official website and they also maintain a social media presence on platforms such as Twitter, Facebook, Flickr, Instagram, YouTube, and Google Plus [43, p. 211]. Mass media discourse especially in the British Royal family coverage is a sphere of investigation as the British monarchy has been through a series of significant events, such as the death of Queen Elizabeth II and the coronation of King Charles III. This makes a critical time to explore how the media has portrayed and covered these events.

Summing up, mass media refers to communication channels that disseminate information to the audience and mass media has a substantial effect on people's lives. Mass media aims to support society by offering a complete comprehension of the prevailing social environment. Its purpose is to represent the true state of society and carefully handle, convey, and distribute information to reach a diverse array of people. In recent years, the rapid growth of mass media and the availability of knowledge have resulted in a significant revolution. There are four types of media coverage, namely newspaper, radio, television, and Internet coverage.

Media discourse is a coherent verbal or non-verbal, oral or written text together with socio-cultural, pragmatic, and psychological factors, which is expressed through the means of mass communication [17, c.306]. Media discourse refers to verbal or written dialogues that take place on a broadcast platform and are addressed to readers, listeners, or viewers who are not there in person. Media discourse represents an action, participates in socio-cultural interaction, and reflects the mechanism of consciousness of communicators.

The research of the mass media discourse began only in the 1980s. Medialinguistics studies mass media discourse [18, p.2]. The purpose of analyzing media discourse is to identify the key components of the process of meaning production and diffusion as well as the significance of the media setting.

Types of media discourse can be defined according to a performed communicative function and an implementation channel. Mass media discourse also has different features. The language's use in conversation in the media discourse is more nuanced than it may initially appear to be.

Nowadays, user opinions on social media sites like Twitter, Facebook, and Instagram have taken the place of the traditional top-down notion of communal culture that provided authoritative and agreed information. The mass media coverage of one of the international political institutions, namely the British monarchy, has changed due to these technological advances. Now it is a big field of exploration to help understand the media discourse.

Consequently, it is therefore a fascinating time to research media discourse since all the variables are shifting and all the communication channels are becoming more accessible to the public [37, p.452]. Discourse analysts must design novel paradigms and useful approaches to encompass and characterize all of these brand-new communication frontiers.

1.3. Major functions of mass media

The mass media serve a variety of functions. Its role in our lives has significantly expanded as a result of the expansion of its uses. As it was previously established, the media has a significant effect on both our personal and social lives [10, c.124]. Mass media play a significant role in the dissemination of information and perform a wide range of other functions.

The mass media completes a variety of general and specialized tasks. The mass media conventionally serves the following functions: information, instructive, interpretation, bonding, and diversion functions.

As for information purpose, we require information to satiate our curiosity, remove uncertainty, and improve our understanding of our place in the universe. Compared to forty years ago, when a few television networks, regional radio stations, and newspapers battled to keep us informed, the amount and accessibility of information are now overwhelming. As a result of increasing competition for

information due to media saturation, news media sources, for instance, may cover news prematurely, erroneously, or partially [21, p.755]. News-related media content serves as the foundation of the informational function of media. Since biased or incomplete reporting will drive audiences away from the media, good media tries to carry accurate, objective, and full information. Most media sources strive to provide up-to-date and true information to be the best in their area.

Mass media also serves an interpretation function. Media outlets offer more or less direct and moral interpretations of communications [10, c.124]. Nowadays, cable television and radio celebrities offer social, cultural, and political commentary that is full of personal views, replacing newspaper editorials, which have long been explicit assessments of current events. Although some of them employ unethical practices due to the forms they employ to resemble conventional news broadcasts, the majority are transparent about their goals.

Some media channels exist to spread knowledge via instructing rather than only reporting the news. This way mass media fulfills an instructive function. While cable news outlets like Fox News and MSNBC mostly serve the interpretation function, major news networks like CNN and BBC primarily serve the information function. More instructional purposes are served by the in-depth reporting on National Public Radio and the Public Broadcasting Service, as well as the more dramatic but nonetheless informative programming on the Discovery Channel, the History Channel, and the National Geographic Channel.

People tend to form bonds with friends, coworkers, family, and strangers as a result of connectedness, technological advancement, and the introduction of social networking sites. Mass media, especially new media, performs a bonding function. It has been used to bring people together for a variety of reasons on diverse platforms and to connect, bond, and relate [20, p.143]. People who have similar beliefs and interests can come together in large numbers on Internet forums, for instance, while watching coverage of a catastrophic event or other events.

Nowadays, the majority of individuals have access to many sorts of entertainment via one or more mainstream media. It is frequently employed as a brain

diversion technique. For instance, if someone needs a break from studying or doing a lot of work, they can watch a movie, go onto a social networking site, watch videos online, or play online games [20, p.149]. These are the methods that everyone can employ to divert their attention. Therefore, mass communication serves this diversionary purpose.

According to V. Blintsova [3, c.127], the formation of the global communication space also affects the role and functions of mass media. The following traditional functions of mass media are distinguished:

- informative;
- critical;
- controlling;
- the function of political education of the population;
- function of articulation and integration of public needs and interests;
- mobilization function.

Luhmann, the German sociologist, contends that the media as a whole serves as a filter to maintain a high degree of communication freedom [32, p.86]. The portrayal of some information in the media comes from one or another perspective. As the reality in which people live is only created by the media, it cannot always present a truthful or incorrect perspective of events. People either believe it or not. Mass media, therefore, is an observing system that cannot be the sole truth.

Mass media is perceived as a direct output of capitalist democracy, and a crucial component in maintaining centralized government. An era of «democratization» of the media itself is taking place on the new frontier of mass communication: the Internet [36, p.205]. Anyone who has access to technology and the computing skills necessary to use can contribute content. The «mass» use of the Internet for information transmission is rising. Many of the major media theorists have not looked into it because the Internet had not become widely used in their lifetimes but now it is extremely popular. Campaigns at the local level, blogs, and YouTube seem to be fostering not only a national but also an international platform.

According to the works of representatives of the theory of information society (D. Bell, O. Toffler, Y. Masud, M. Castells), mass media also perform such functions as the virtualization of political space, the creation of «hyperreality», the appearance in politics of features characteristic of the media process [3, c.127]. To understand society, one should study media technologies.

In addition to the functions discussed earlier, the mass media also perform the function of access control, which means that they control or impact on the information that is communicated to their audience. Researchers studying mass communication have examined and discussed this function for many years. The four main control mechanisms used by the media are relaying, expanding, limiting, and reinterpreting. From a relay perspective, mass media need a third party to relay a message from one person to another. While only a particular channel or sensory pathway is needed for interpersonal communication, receiving mass media messages requires an additional channel to be «hooked» [9, c.206]. More than the sensory capacity is needed to receive mass media messages. Rebroadcasting is about the function of regulating the transmission of a message, which typically calls for technology and apparatus that the media controls and has access to but that the public does not. Even when people communicate in different contexts, such as interpersonal communication and small groups, they are largely receivers in mass communication, which makes them dependent on the sender to convey the message.

It is crucial to understand that in some cases mass communication is focused on the formation of public opinion or on its change due to arguments in favor of or against individual activity (actions, thoughts, etc.). In other cases, it is focused on the formation or changing the activity (opinion, position) of an individual due to arguments in favor of or against collective activity [13, c.122]. In some cases, the success of mass communication is determined by knowledge of the social motivation of the audience and methods of transmitting evaluative information.

It is undeniable that the majority of people seek out information regarding local events happening around them or significant global ones through mainstream media outlets. Consequently, both print and broadcast media play pivotal roles by swaying

public opinion; setting political agendas; serving as conduits for citizens to communicate with their government officials; monitoring governmental activities closely while simultaneously impacting socialization patterns [3, c.127-128]. Mass media is believed to have an impact on people from all walks of life while children can imitate the patterns of behavior that they watch in mass media.

According to British scholars [36, p.87-88], namely D. McQuail and M. Deuze, mass media serves several functions that help to shape society and have an influence on individuals. These are entertainment, education, and advocacy.

The entertainment function of mass media encompasses programming that is designed to entertain and engage audiences. This includes popular television shows, movies, and music.

The education function involves the use of mass media to provide instructional and educational content. This includes educational television programs, online courses, and other resources that help people to learn and develop new skills.

The advocacy function refers to the role that mass media plays in promoting social and political causes. This includes news coverage of issues such as human rights, environmental protection, and social justice, as well as opinions and editorials that express support for or opposition to particular policies or movements.

So, the mass media serves a variety of functions. They include information, interpretation, instructive, bonding, and diversion functions. V. Blintsova identifies conventional functions of mass media and distinguishes informative, critical, controlling function, the function of political education of the population; the function of articulation and integration of public needs and interests; and the mobilization function.

The media has a significant impact on both our personal and social lives. The mass media is crucial in forming public opinion, setting political agendas, connecting people and governments, and serving as a watchdog on the government [41, p.167]. Mass media also affects socialization.

However, it is important to recognize that the portrayal of information in media is not always truthful or accurate and can be influenced by various perspectives. The

democratization of the media through the Internet has provided a platform for anyone with access to technology to contribute content, leading to a rise in the mass use of the Internet for information transmission.

In addition to the functions of virtualization of political space and the creation of hyperreality, mass media also perform access control functions, including relaying, limiting, expanding, and reinterpreting messages. Furthermore, mass media serves various functions, such as entertainment, education, and advocacy, as outlined by British scholars D. McQuail and M. Deuze.

Overall, people cannot imagine their lives without mass media. Every day each person consumes information for various purposes. Its role has risen through the years as it has become more widespread and it continues to increase. If one wishes to understand society, it is significant to study media technologies as the democratization of the media has created new avenues for the transmission of information.

Conclusion to the first chapter

In our current era media technology is ubiquitous and has emerged as a dominant force that has a profound impact on the evolution of humanity. As a major catalyst for progress and advancement, the media has played a crucial role in shaping the social and cultural landscape by providing people with valuable insights and knowledge. Furthermore, the vast array of media platforms available today has opened up a plethora of options for delivering content to consumers, enhancing their overall experience.

Despite extensive development and study of discourse, there is still no widely recognized method or established definition of it. Discourse can be viewed as a communicative process, text, or communicative system in action. There are various approaches to analyzing discourse, with Speech Act Theory and Critical Discourse Analysis being the most used. Discourse is a complex and multifaceted phenomenon that explores the ways in which language use shapes relationships among participants and impacts social identities and relations. It constructs perspectives on the world through language use.

Mass media serves to offer a comprehensive understanding of society with four main types of coverage. Media discourse is a coherent verbal or non-verbal text that reflects the mechanism of consciousness of communicators. User opinions on social media have taken the place of traditional communal culture, changing the media coverage of institutions such as the British monarchy. With all variables shifting and communication channels becoming more accessible, discourse analysts must design novel paradigms and useful approaches to encompass these changes.

Mass media serves multiple functions including informative, critical, controlling, political education, articulation and integration of public needs, etc. It has a significant impact on personal and social lives, shaping public opinion, determining political agenda, and affecting socialization. It is important to recognize that information in the media may not always be truthful or accurate. Overall, the study of mass media discourse is essential to understand society.

II. PECULIARITIES OF THE IMAGE OF BRITISH ROYAL FAMILY IN MASS MEDIA

2.1 Linguistic peculiarities of the British Monarchy coverage in the media

Social networks and broadcasting channels are efficient platforms for social and communication practices in the modern world, and they have also evolved into a channel of information and exchanging messages for the British Royal family. The British Monarchy draws attention not just as a famous family or aristocratic group, but also as a national symbol of British nationhood, which for many years has served as the model for restraint, conservatism, tradition preservation, and isolation.

The Royal family attempted to maintain privacy, despite the media's continual attention, and the family's ties with them have always been respectful. New customs emerged as a result of the situation changing with the start of Queen Elizabeth II's reign.

In the middle of the 20th century, radio and television overtook print media as the fastest-growing mass media. The first Royal event to be broadcast live was the coronation of Queen Elizabeth II. Millions of Britons watched the event at home; it was a turning point in the evolution of British broadcasting. The fact that Her Majesty insisted on cameras being present in Westminster Abbey showed both a desire to be in the spotlight and an awareness of how dependent the Royal Family's status is on public support. Additionally, the television broadcast of the coronation event can be considered a deliberate tactic because it has eliminated the historical divide between the public and the Royal Court's secrecy.

In the 21st century, the British Royal family's image is becoming closer and closer to the public maintaining rather blurred borders in terms of conserving the aristocracy. At this time, the Royal Family is creating their own image and has mastered the new channels, not just the mass media. The Royals make an effort to utilize the full potential of various social media platforms. The British Monarchy is heavily reliant on the media, and how they seem in various forms of communication could have a huge impact on their future.

Royal family members are always watched by social media and the public. Big headlines describe a lot of details of their private lives ranging from their interactions, visits, and activities they are doing to what they are wearing. Many people around the world are obsessed with the British monarchy and they want to receive up-to-date information about their family. People are drawn to the media coverage of the British Royal family, which is both trendy and admired.

However, there has not been much linguistic research conducted on how the British and American press represents members of the Royal family. By analyzing the language used in texts, we can uncover discursive patterns that shed light on identities, images, relationships, and sociocultural effects. Such research is important for understanding the impact of media on society. Because of this, there are specific aspects of the Royals' media image that need to be researched.

Today the British monarchy is represented by a unique blend of formality and informality. While traditional grandeur and ceremonial practices continue to be upheld, there is also a focus on direct interaction with people from diverse backgrounds. This has helped to make the monarchy more approachable, while still drawing on centuries of national history. The mass media play a crucial role in shaping public perception of the British Royal family, with both printed and online sources presenting different representations that can have both positive and negative effects. Despite numerous researches on the subject, there is a lack of comprehensive contemporary research in this field that specifically addresses linguistic, discourse analysis, and stylistic aspects of the British Royal family.

To give a full analysis of news articles and other materials concerning the British Royal family, Norman Fairclough's CDA framework [26] and Uhova's three-fold model of depicting linguistic personality in media discourse [12, p.69] were used. These frameworks were utilized to examine the vocabulary selection and social factors that influence language use and media portrayal of the Royal family. By using a multicomponent model, the linguistic personalities depicted in mass media discourse can be comprehensively described, incorporating stylistic, communicative, pragmatic, and culturological factors. The study considered recent events, statements,

and the public's attitude to the Royal family, as well as the linguistic and cognitive characteristics of their image.

The royal calendar in the previous year was full of a plethora of events, ranging from momentous celebrations, such as the Platinum Jubilee and landmark birthdays, to sorrowful ceremonies marking the passing of Queen Elizabeth, including the grandchildren's vigil at Westminster Hall, the state funeral and after that the coronation of Charles in 2023. The year 2023 is set to be as bustling for the British monarchy, with a diverse range of events that span from controversial to celebratory [44, p.2]. The release of the Duke of Sussex's book, attracted significant attention at the start of the year. On May 6th, the coronation of Charles became a grander-than-expected event. In June, the annual Trooping the Colour will take center stage. The members of the Royal family such as Queen Elizabeth II, the new monarch King Charles, Queen Consort Camilla, Prince William and Princess Catherine, Prince Harry and Meghan Markle get the most interest from mass media that is why the images of these members of British Monarchy have become the basis for the research.

Queen Elizabeth II has been one of the most recognizable figures in the world. She was the Queen of the United Kingdom and the Commonwealth realms from 1952 to 2022. During her reign, she has become an icon of British culture. Her mass media image is a topic of much discussion and analysis.

2022 was the year when the British family has experienced a lot. The Platinum Jubilee was about to be the greatest event of the year but it was not because of the death of Queen Elizabeth II. BBC used *metaphor* to describe Her Majesty's death: «*the moment history stops*» (BBC News, September 8, 2022) (27) (*Appendix 4*).

One of the most notable aspects of the Queen's mass media image is its consistency [25, p.375]. She is often described as a figure of stability and tradition, a symbol of the continuity of the British monarchy. This image has been carefully crafted over many years, with the Queen and her advisors working closely with the media to shape public perceptions of her reign. In mass media, different stylistic devices, both lexical and syntactical, play a significant role in depicting the Royals.

The Queen's Platinum Jubilee was the event the whole country was talking about. A number of preparations were made to celebrate the 70th anniversary of the accession of Queen Elizabeth II on February 6th, 1952. It was a long period marking the rise of the status of the UK and the Commonwealth under the rule of the monarch, who did everything to bring well-being and prosperity to the nation. Countless articles and information were published before and after Platinum Jubilee, in which reporters presented information about the Queen and her reign using *fixed epithets*, for instance: «the emblem was an «ingenious» celebration of a *historic reign*» (BBC News, August 3, 2021) (32).

Other *epithets* were used to describe the Queen's role and the purpose of the Platinum Jubilee: «The Platinum Jubilee weekend acted as a symbol of reflection towards *the long reign* of Queen Elizabeth II and her *devout service* to the population» (Express, July 3, 2022) (33). The Queen was praised to be able to provide «stability, continuity, and respectability in time of «*huge upheaval*»» (*metaphor*) for the UK (Express, July 3, 2022) (33). The Platinum Jubilee was «*an unprecedented* royal commemoration» of the Queen's «*unmatched* 70 years on the throne» (*epithets*) (Forbes, June 2, 2022) (36).

The Queen always got favorable comments from the reporters, for example: «Since her coronation, in her *imperturbable* style, she's been an '*anchor in the storm*', facing *innumerable* crisis inside and outside *the walls of her palaces*» (Forbes, February 8, 2022) (37). Using both *epithets* and *metaphors*, which is *convergence*, journalists managed to give the fulfilled image of the Queen.

The success of the Platinum Jubilee was immense. Using *antonomasia* with *colloquialism* reporters managed to describe the interest of the British nation in the celebration, especially when British people saw Queen Elizabeth II with Paddington, for example: «The queen sat down for tea with Paddington Bear at the palace and *Britain went wild*» (The Washington Post, June 5, 2022) (34). Her Majesty and Paddington were called *two British icons* (*metaphor*) (The Washington Post, June 5, 2022) (34). «Queen Elizabeth's Paddington Bear sketch *touched the hearts of the*

nation» (*metaphor*), which confirms that the Queen is very precious to the British nation (The Mirror, June 11, 2022) (35).

Although the Platinum Jubilee was all about Her Majesty, significant attention was also paid to Prince Harry and Meghan Markle in mass media. After their «Megxit», which is a colloquial term used to describe the choice made by Meghan Markle and Prince Harry to step down from their prominent positions within the British monarchy [54]. The term gained much popularity in 2021 and numerous mass media channels started to use it, for instance: «Prince Harry says ‘*Megxit*’ is a misogynistic term aimed at his wife Meghan» (The Guardian, 2022) (39) (*Appendix 5*). The couples’ decision has been quickly viewed in the USA, where Prince Harry and Meghan Markle decided to stay. That became an intercontinental event, which was presented in both American and British media.

When British mass media criticized their decision using *emotionally-coloured vocabulary*, for example: «Buckingham Palace is "*disappointed*", Senior royals are understood to be "*hurt*" by the announcement» (BBC News, January 8, 2020) (40); «The *bombshell blindsided* the Queen and *threatened to destabilise* the very fabric of the monarchy» (Mirror, January 8, 2021) (41); «The unprecedented announcement was branded "*devastating*" for the Queen» (The Telegraph, January 9, 2020) (42); «it became *a turbulent tale of celebrity obsession*, social media and family *turmoil*» (The Independent, May 19, 2021) (43). American mass media supported the couple and their decision, for instance: «But perhaps this event is an opportunity for the rest of the Royal Family to reflect, *put the kettle on*, and consider the benefits of winding down the monarchy for good» (CCN, September 23, 2020) (44). The *idiomatic phrase* has been used in the example to refer to the British tradition of drinking tea.

Despite all the misunderstanding, the Platinum Jubilee brought the family together but Prince Harry and Meghan Markle were described to have different roles and positions in the family than they had had before their announcement to «step back», for instance: «A royal expert believes Prince Harry is "*absolutely furious*" over his treatment during the Queen’s Platinum Jubilee celebrations», «He (Harry) is *self-destructive* and might regret what he has lost, maybe he was recalling bad

memories and was wishing he hadn't come at all», «...the relationship between the brothers remains "*fraught*" after the Sussexes' transatlantic "*truth bombs*" about the Royal Family on Oprah and friendly podcasts in the US» (Mirror, June 9, 2022) (45). The *emotionally-coloured vocabulary* was used to describe the relationships between the two brothers, Prince Harry and Prince William. There is evidence that their relationship is strained and Prince Harry does not have a positive assessment in the British mass media.

As far as Queen Elizabeth II is concerned, the British mass media sends a positive message about Her Majesty. When Queen Elizabeth II died, numerous articles were written honouring and praising Her Majesty. *Epithets* are used to depict Queen Elizabeth, for example: «She could do that because her character reflected much of what Britons like to think of as the best of themselves; *modest, uncomplaining, thrifty, intelligent if not intellectual, sensible, feet-on-the-ground, unfussy, a dry sense of humour with a great big laugh, slow to anger and always well-mannered*», «*a figure of incorruptible continuity to a nation*» (BBC News, September 8, 2022) (27); «*an anchor of stability*» (The Times, September 8, 2022) (28); «*a calm and steadfast figure*» (The Guardian, September 8, 2022) (29); «*a top negotiator*» (The Sun, December 14, 2022) (30), «In this changing world, she was *a pillar of the old world*'...», «*a beacon of hope*» (metaphor) (The New York Times, September 20, 2022) (47).

The day when the Queen died is known as «*D-Day*» and it is part of Operation London Bridge planning. After the death of Queen Elizabeth II, a formal plan called *Operation London Bridge* was put into action. This plan outlined the official activities that took place leading up to the Queen's funeral at Westminster Abbey. It is worth noting that Westminster Abbey was a significant location for the Queen, as it was where both her coronation and marriage took place in London [22]. The Queen's death was an immense event discussed in mass media. It was not only a period of grief, but uncertainty about the future and gratitude for Her Majesty's lifetime service. *Epithets* were used to describe Her Majesty's funeral, for example: «*majestic state funeral*» (The New York Times, September 20, 2022) (47). When talking about

the Queen's service *metaphors* were used, for example: «a sovereign whose seven-decade *reign had spanned their lives and defined their times*» (The New York Times, September 20, 2022) (47).

The death of Her Majesty was a big shock to all the members of the family as well as the public. Queen Elizabeth II was repeatedly referred to as «*the longest-reigning monarch*» (The Telegraph, September 8, 2022) (31). Her well-rounded personality brought millions of people together, so the reaction to her death was shock, bitterness, and sorrow. *Emotionally-coloured vocabulary* was used to characterize all the feelings and emotions that the Royal family and Britons had when the Queen died, for instance: «the majestic state funeral that *drew* tens of millions of Britons together *in a vast expression of grief and gratitude*», «*An unbroken thread of sadness ran through the day*, but also *an acute sense of uncertainty*», «To judge by *the tear-streaked faces*, and *the cries of "God bless the queen,"* in the streets and parks, his words were not an overstatement» (The New York Times, September 20, 2022) (47).

The funeral of Queen Elizabeth could not escape the family drama that happened between the Royal family members. Again, it was about the couple of Prince Harry and Meghan. Different articles appeared right after the death of the Queen and after her funeral. *Emotionally-coloured vocabulary* was used to describe the couple's behavior at the funeral: «Prince Harry and his wife Meghan, Duchess of Sussex, *displayed a distinct "lack of affection"* during Queen Elizabeth's funeral at Westminster Abbey on Monday» (CheatSheet, September 20, 2022) (48).

Right after the Queen's death, mass media started presenting information about King Charles. Some have fears, others are excited about the new era of King Charles' rule. All this is described using *emotionally-coloured vocabulary* and *epithets*, for example: «Charles plans major *shakeup* across Britain» (Express, March 11, 2023) (49); «the new King will reach out to a *multicultural, multi-faith* Britain», «There has been much talk about the King preferring a "*slimmed-down*" monarchy» (BBC News, September 9, 2022) (50).

Charles' personality is described using *metaphors* and *epithets*, for example: «Those who have known him say deep down he is a rather *shy, reserved* person. A "*sensitive soul*" is one description», «There might be a trace of the *lonely boy*», «*Pretty impatient. He wants things done by yesterday*» (*idiomatic expression*); «below the rather *earnest* character that people see in public, there was a more *playful side* to him», «Charles has become *a relaxed and approachable* figure», «a *relentlessly busy, driven* figure», «a "*bundle of energy*" taking on a huge workload» (*metonymy*), «He's *a kind of tweedy radical*» (*metonymy*), «He sometimes looks *like a red-cheeked landowner who has stepped down from an 18th-Century painting*» (*simile*), «he sounds *like a frustrated reformer, annoyed at how some communities have been neglected and left behind*» (*simile*) (BBC News, September 9, 2022) (50). In general, the new monarch has a positive description in mass media but it is not as positive as the Queen had.

The coronation of the new monarch was «spiced» with the predictions of whether Prince Harry and Meghan Markle would attend the event as after the release of Harry's book «Spare», in which he criticized his family members, the relationship became intense. It was said that the coronation would become «*a soap opera*» (Express, March 10, 2023) (51) because of the couple, so *emotionally-coloured vocabulary* was used to talk about the couple and their deeds.

The release of Prince Harry's Memoir «Spare» on January 10th 2023, evoked «*mixed*» emotions. On the day of the release it was said: «The *bombshell* autobiography will be a bestseller, but *it hit shelves to little fanfare* this morning» (*emotionally-coloured vocabulary and metaphor*), «Support for Harry *is in decline*, particularly among older people» (Town&Country, January 10, 2023) (52). The publishing event was described as «*a reserved affair in the seat of royal pomp and fandom*» (*metaphor*) (Town&Country, January 10, 2023) (52) (Appendix 6). But there are others who support Prince Harry and Meghan Markle, for instance: «But my wife is *on team Harry and Meghan*. He doesn't want what happened to Diana to happen to his family, and she sympathizes with that» (*metaphor*). All this points out

that Prince Harry and Meghan Markle have a negative mass media image despite the fact that there are supporters of their «team».

While the image of Prince Harry and Meghan Markle is rather negative, Prince William and especially his wife Kate, who received a new title from the monarch, Charles, are gaining popularity, for instance: «Media coverage of this period focused on her royal transformation – her passage from an *athletic-looking* young woman with *an infectious grin* and *tumbling wavy hair* into *an impossibly slender, impeccably coifed, swan-like creature*. Her beauty grew *ethereal*, with no visual disruptions or irregularities left to catch the gaze: *hair smooth, body sleek, smile distant*», «*And the calmest of all, the smoothest and most unperturbed of swans is Catherine, still silently gliding toward the future – the ever-waiting princess*» (The New York Times, January 13, 2023) (53) (Appendix 7). *Epithets, metaphors, and metonymy* are used to describe the honorary Colonel of the Irish Guards. Kate's image is positive now despite the fact that it used to be different in the past.

Prince William and Queen Consort Camilla are much spoken about. Prince William was accused of a physical attack by his brother in the book «Spare», for instance: «The memoir has been *controversial*, with Harry making claims that Prince William physically attacked him and accusing his father of putting his own interests first» (*epithet*) (The Guardian, January 13, 2023) (54). Harry called his brother: «*beloved brother and arch-nemesis*» (*metaphor*) (BBC News, January 5, 2023) (55); «Prince William comes in for some *heavy, repeated criticism*» (*epithet*) (BBC News, January 11, 2023) (56). Prince Harry did not respond to the accusation but his charitable work will try to speak for him.

On the other hand, the book also criticizes the Queen Consort, for instance: «He (Harry) directs much of his media fury her way, accusing her of courting the tabloid press to improve her public image where she was cast as a "*villain*." A strategy, he said, that made her "*dangerous*"» (*metaphor*) but at the same time: «He (Harry) recognizes the happiness and peace she (Camilla) has brought his father and he praises her work with victims of domestic violence» (BBC News, January 11, 2023) (56). Queen Consort Camilla's and Prince William's image was affected by

Harry's book «Spare». Still, their image is not completely negative as mass media dwells on the good sides both of them possess.

So, both British and American mass media channels were used to describe the Royal family image. Since Prince Harry and Meghan Markle moved to the USA, the whole story became intercontinental with mass media's attention polarized between two continents. The usage of *emotionally-coloured vocabulary* prevails when describing the British family's image as their lives are full of scandals, drama, and arguments inside the family. *Epithets* and *metaphors* as well as *metonymy* are other popular literary devices used to describe the Royal family. There are cases of *convergence* and the usage of *similes* in the media.

Queen Elizabeth II has an overall positive mass media image while other members of the family have different profiles. The new monarch Charles has a rather positive image as well as Princess Catherine while Prince William's and the Queen Consort's mass media images were changed with Prince Harry's memoir «Spare». Still, the mass media tries to preserve positive images of the last two. Prince Harry and Meghan Markle are always at the center of some scandals, that is why their mass media images are rather negative in British mass media while American mass media seems to be more supportive.

D-Day – the death of the Queen and the previous enormous event Platinum Jubilee were the spotlight events of 2022 with big coverage in mass media. These events helped uncover family members' personalities. The coronation of King Charles has been the biggest event of 2023 so far but some arguments between the family members can worsen their mass media images in the future.

Consequently, the Royal family's image has been characterized by a wide range of stylistic devices. Queen Elizabeth II has the best mass media image, while other members of the family have dubious profiles. They can be criticized or praised depending on different situations. Prince Harry and Meghan Markle usually draw negative attention from British media while they are positively described by American mass media. Scandals, drama, and arguments within the Royal family influence their mass media image massively as the family is always under the

watchful eye of mass media. Significant events happening in the family appear in the columns of publications immediately and attract the attention of the public. The Royal family tries to preserve their positive mass media image but the implications within the family can have a rather negative effect on their image.

2.2 Royals' self-image in a new channel of mass media: social networks

The way a person views himself and is perceived by others is shaped by various factors, including personal experiences and social patterns. This process of self-identification occurs through an individual's interactions with others in their social environment [39, p.2665]. The importance of self-image in this process cannot be understated. Self-image is a psychological phenomenon that enables people to represent and record their experiences, creating a visual representation that impacts their perception, reaction, and interactions within their social surroundings.

The formation of self-image is a continuous process, occurring as people engage with their cultural surroundings. British Royal family understands the role of self-image more than any other political institution. Everything started with Queen Elizabeth II who thought that becoming closer to the nation and being able to communicate with Britons, would not only preserve but also increase the popularity of the House of Windsor.

Her Majesty was right. Her broadcasted coronation became the first ever formal event to be shown publicly. Since then the British Royal family has been the subject of mass media, which creates their media images. The Royal family has also started to develop their self-image in mass media through the means of social networking sites, which is significant for them.

As a result, in the 21st century, the British royal family can communicate with their audience in a way they have never been able to do before due to social media. Having a platform where they can present their work, maintain their brand image, and interact with their audience is crucial to the Monarchy because its longevity is intrinsically related to its popularity [35, c.200]. And longevity can be difficult to maintain because of the challenges that the Monarchy faces.

Social media such as Instagram, Facebook, and Twitter are the most popular media platforms that nearly everyone uses. In today's modern world, it is almost impossible to imagine a day without scrolling news, articles about events, and photos of famous people or our small circle of friends. Social networking sites occupy a significant role in people's lives.

Instagram is the most widespread social media that is used by teenagers, youth, and adults. It is not just a networking platform where people can share some materials and information but a commercial platform, with the help of which anyone can create their own brand. A big number of users utilize Instagram as a marketplace. The British Monarchy tries to adjust to modern challenges and use all the benefits that this platform can provide them with.

The Instagram account of the British family, which is called @theroyalfamily (13) has been analyzed. The account was created in 2013. This account has 12.9 million followers (as of the beginning of 2023). This Instagram account is now managed by Emma Goodey, who is the head of digital engagement (14). Her group oversees the Royal family's website and social media networks as part of Royal Communications.

Having analyzed almost 1250 posts from 2020-2023 within the scope of linguistic, discursive, and socio-cultural research, the following characteristics of the English language usage and British Monarchy coverage in the framework of media discourse have been noticed. The British monarchy expects its members to be linked with a vocabulary and discourse of «good works» (patronizing charitable institutions, visiting the sick and the elderly, and championing worthy causes) [35, c.201]. This has been a crucial part of «honing» their self-image.

The wide range of *epithets* and *dead metaphors* are used to describe the Royals' work for the good of the nation, be it charitable work or launching new clubs and organizations, for example: «The Duchess of Cambridge has launched The Royal Foundation Centre for Early Childhood, which will **drive awareness** of and action on the **extraordinary** impact of the early years, in order to transform society for generations to come» (Instagram, June 18, 2021) (1), «...we **pay tribute** to the men

and women who served in the Australian and New Zealand Army Corps, and *gave their lives* for their countries» (Instagram, April 25, 2021) (19), « Her Majesty has a *long-standing relationship* with Emmaus, which supports formerly homeless people by giving them a home, *meaningful* work in a social enterprise, funded training and the support needed to *get themselves back on their feet* again» (Instagram, December 13, 2022) (57). These literary devices form a positive assessment of the Royals' efforts to serve their nation.

The Royals utilize *epithets* with positive connotation to describe their participation in the events, which they contribute to a lot, for instance: «Simply having a *wonderful* Christmas time! 🎄» (Instagram, December 7, 2022) (46) (Appendix 8), «What a *fantastic* day in Greater Manchester!» (Instagram, January 20, 2023) (17); «Each year she throws a cochlear implant party, which The Queen said was a '*splendid*' idea!» (Instagram, February 8, 2023) (15).

The extensive usage of *dead metaphors* is evident in the Royals' self-representation. The adjective «*wonderful*» plays a special role in their self-image as it is used very often: «Thank you for such a *sunny* welcome to Brick Lane! ☀️ It was *wonderful* to meet so many members of the Bangladeshi community here today. *At the heart of* the East End and one of London's most *iconic* streets...» (Instagram, February 8, 2023) (38).

The Royal family's image is characterized by using *emotionally-coloured vocabulary* and *intensifiers* in the matter-of-fact messages when they want to show their compassion for the events that brought grief to their nation or other countries. This helps them to attain an internationally respected image, for example: «Dear Madam President, My wife and I were **truly shocked** to learn of the **utterly tragic loss** of life following the plane crash in Pokhara on Sunday and wanted you to know that our special thoughts and prayers are with you and the people of Nepal **at this time of immeasurable sorrow**. We have been *deeply saddened* by this *heart-breaking* incident and, however inadequate it may be, we particularly wanted to extend our *deepest* sympathy...» (Instagram, January 19, 2023) (16); «It has now

been a year that the people of Ukraine have *suffered unimaginably* from an *unprovoked* full-scale attack on their nation» (Instagram, February 24, 2023) (58).

The *emotionally-coloured extreme adjectives* are utilized to show the Royals' concerns about events happening worldwide to the full extent: «They have shown *truly remarkable* courage and resilience *in the face of such human tragedy*» (Instagram, February 24, 2023) (58); «Following a series of *devastating* earthquakes in the region, The King has met members of the Syrian and Turkish diaspora communities in London to show his support to those affected during this *difficult time*» (Instagram, February 14, 2023) (2).

All the peculiarities mentioned above point out that by doing all these things and creating their unique image in mass media, the British family thrives to be closer to people and erase the gap that has always been between the public and the Monarchy. All the literary, stylistic, and linguistic techniques mentioned above help to create a positive evaluation of the Royal family not only by Britons but also by the international society. This definitely helps them preserve their popularity and gain the support of an even bigger number of people not only from the UK but from all over the world.

The Royal family uses particular language patterns in their social networks. When talking about the late Queen Elizabeth II, the newly appointed King Charles, and other members of the family, capital letters are always used. Not always but this feature concerns *articles* and *pronouns* as well, for example: *Their Royal Highness, Her Majesty, His Majesty, The Queen, The Royal Family, The Prince of Wales and The Duchess of Cornwall, The Countess of Wessex, The Duke of Cambridge, The Earl of Wessex*, etc. (13). In this way great respect is shown to the Royal family.

Not only do the Royals praise themselves with the help of the English language, but they also make use of it to show respect to other people. The phrases such as *His Excellency, High Commissioner, Sir Clive Lloyd, His Majesty*, etc. when referring to foreign authorities, ambassadors, and commissioners are used (13).




The British monarchy often refers to the British people in their posts using the pronoun *you*, for instance: «I thank *you* most sincerely for *your* good wishes and for

the part *you* have all played in these happy celebrations» (Instagram, June 5, 2022) (21).

When a member of the family reports on some events, they often utilize the pronoun *we*, for example: «*We* are still in the midst of a global pandemic that has made travel, preparation and competition difficult...» (Instagram, February 21, 2022) (22). Another characteristic feature of the Royals' self-image is the usage of *repetition* of the pronoun *we*, for instance: «‘*We* should take comfort that while *we* may have more still to endure, better days *will return: we will be* with our friends again; *we will be* with our families again; we *will meet* again.’» (Instagram, April 5, 2020) (67). All this helps them to make the impression of unity between the Monarchy and the British nation.

Queen Elizabeth II often utilized *antonyms*, which had a positive effect on the audience. As Her Majesty's message was to ensure that Britons would have bright future and they would be happy after they overcame some difficulties, for example: «The Queen speaks of *light overcoming darkness*, and the *hope* that Easter symbolizes, in a special message recorded to mark the Easter weekend» (Instagram, April 11, 2020) (68).

It must be mentioned that the Monarchy tries to keep pace with the times, so the evident characteristic of their social media coverage is the usage of *emojis*, which are digital images or symbols used in electronic communication to represent anything conceptual or emotional [53]. Still, their usage is quite reserved but it is always to the point. For example, when the posts are about foreign countries, the *emojis of the flags of the states* are used, for instance: «(*The emoji of the flag of Egypt*) The Prince of Wales and The Duchess of Cornwall arrived in Egypt yesterday for the two day...» (Instagram, November 19, 2021) (18).

If the *emoji* can be used to represent what the post is about, it is definitely used: «   As Patron of @Vision_Fdn, The Countess of Wessex joined visually impaired and sighted cyclists braving the weather for a tandem cycle ride...» (Instagram, July 6, 2021) (24).

Emojis are not made use of if the post is very formal or serious. When the announcement about the death of Queen Elizabeth II was published, no *emojis* were utilized, for instance: «The Queen died peacefully at Balmoral this afternoon» (Instagram, July 6, 2021) (20).

To preserve formality, the British monarchy writes *full forms of verbs* on their Instagram account, for example: «The Commonwealth **has been** a constant in my own life...» (Instagram, March 13, 2023) (25), «We **are uniting** today to confront, rightly, what has been called a global pandemic of violence against women» (Instagram, November 29, 2022) (59). *Contractions* are rarely used and Queen Elizabeth II never used *contractions*, for instance: «...better days **will return**: we **will be** with our friends again; we **will be** with our families again...» (Instagram, April 5, 2020) (67).

Another peculiar feature of the Royals' self-image is the usage of *direct speech*, for instance: «“Christmas is a particularly poignant time for all of us who have lost loved ones. We feel their absence at every familiar turn of the season and remember them in each cherished tradition.”» (Instagram, December 25, 2022) (60). These words were said by King Charles. By going online and writing their own words, the Royals manage to be present in the lives of millions. Despite the fact that it is online, these written words give the sense of talking to the nation. At the same time, Britons can comment on posts, which can provide communication with the Royal family.

The usage of almost all the tenses was noticed in the posts of the account *@theroyalfamily* but there is a specific percentage of the tenses used. *The Past Simple* and *the Present Simple* are used the most, for example: «This morning The Duke and Duchess of Cambridge **visited** School 21 in Stratford, London» (Instagram, March 11, 2021) (63); «The Prince of Wales **pays** tribute to The Duke of Edinburgh on behalf of The Royal Family.» (Instagram, April 10, 2021) (62).

Then come *the Present Perfect*, for instance, «The Commonwealth **has been** a constant in my own life...» (Instagram, March 13, 2023) (25), which is widespread in British English. The next tenses used in percentage from largest to smallest are *the*

Present Continuous, for example: «The Queen **is sending** a private message of condolence to the family of Captain Sir Tom Moore» (Instagram, February 2, 2021) (64); *the Future Simple*: «...we may have more still to endure, better days **will return**: we **will be** with our friends again; we **will be** with our families again; we **will meet** again.» (Instagram, April 5, 2020) (67).

Other tenses are *the Present Perfect Continuous* «‘The day we **have been longing** for has arrived at last» (Instagram, May 8, 2020) (69); *the Past Continuous*: «The Earl joined school children who **were writing** their favourite Zoo memories on ribbons» (Instagram, July 12, 2022) (73); *the Future Continuous*: «Buckingham Palace, the Palace of Holyroodhouse and Windsor Castle **will all be reopening** their doors» (Instagram, April 7, 2021) (71); and *the Past Perfect* «Her Majesty was in Kenya with The Duke of Edinburgh...when she learnt that she **had become** Sovereign» (Instagram, February 6, 2020) (66) (*Appendix 1*).

The *passive forms* are used as well, namely *the Past Simple Passive*: «For much of his married life, The Duke of Edinburgh **was** closely **involved** in the management of The Queen’s Private Estates...» (Instagram, April 11, 2021) (61), the *Present Simple Passive*: «The Queen and The Duke **are pictured** here in 1947 on their honeymoon at Broadlands in Hampshire» (Instagram, November 20, 2020) (65), *the Present Perfect Passive*: «A new statue of The Queen by sculptor Robert Hannaford ...**has been installed** at Government House in Adelaide...» (Instagram, March 1, 2021) (70), *the Present Continuous Passive*: «The bears **are** currently **being** well **looked after** at Buckingham Palace...» (Instagram, October 16, 2022) (74), and *the Future Simple Passive*: «I know that many happy memories **will be created** at these festive occasions.» (Instagram, June 2, 2022) (72).

The Active Voice is used more often but *the Passive Voice* plays a big role as well. *The Passive voice of Simple Tenses* is the most common when creating the self-image of the British monarchy. The Royals use *the Passive Voice of Present Tenses* the most. The extensive usage of *the Passive Voice* makes a more formal image of the British Monarchy as the House of Windsor is a serious institution (*Appendix 2*).

The usage of these tense forms and grammatical constructions is explained by the events that the Monarchy broadcast. *The Simple Tenses and Continuous* ones are shown the most because they are narrative tenses and the posts are usually about descriptions of daily events happening in the Royal family. The Royals usually talk about the events that have already happened or about some plans, meetings, etc. The features of the language are a vivid example of the usage of the British English language. The coverage of the British royal family on Instagram is planned in detail to present the audience all the benefits Royals bring to their nation and country.

Other popular social media are Facebook and Twitter. The accounts with the same name *theroyalfamily* are presented on Facebook (23) and Twitter (26). The same tendency of the representation of the Monarchy is evident in these media. The difference lies in the distinct characteristics of each media.

The Royals' Facebook account – *theroyalfamily* has 6,5 million followers (as of the beginning of 2023), which is half as many as on Instagram (23). Facebook is quite similar to Instagram.

The third social networking site widely used by the Royals is Twitter. *Theroyalfamily* account has 5.7 million followers and it was created in 2009 (26). Twitter has similar features to Instagram when it comes to the usage of emojis. For example: «*(The emoji of a Christmas tree)* It's beginning to look a lot like Christmas!» (Twitter, December 2, 2022) (3).

The usage of photos is less popular on Twitter. Also, there are no stories that the British family can post. However, the peculiar feature of Twitter is retweeting posts. This function is utilized a lot when people want to share the tweets they like, give their opinion about them or merely share some information with their audience. The aristocracy is not an exception and does it a lot. For example, they retweeted the tweet of the account *The Army in London* (4).

Hashtags are very common on Twitter. This way people can easily trace the topic that they are interested in as well as contribute to it. The British family follows these rules and one can come across the hashtags in many Royals' tweets, for instance: «At the Cenotaph, wreaths are laid by The Prince of Wales, The Earl of

Wessex and The Princess Royal as part of the *#RemembranceSunday* commemorations» (Twitter, November 13, 2022) (5) (*Appendix 9*).

The three mass media mentioned above have similar features and the Royal family has decided to use these three channels to broadcast their life creating a special self-image of their family. The channels definitely help them reach their audience and increase their popularity. The self-image of the Royals is reserved and quite formal while welcoming and friendly at the same time.

The fourth significant media channel created by the Royal family is their website: <https://www.royal.uk/> (9). Their site is a self-representation of the Monarchy where each member of the Royal family is described. The news and important events such as coronation of the King Charles are presented on the site as well.

Epithets with positive connotation and *intensifiers* are used to depict King Charles, and other members of the Royal family in linguistically neutral articles, for instance: «His Majesty has taken a *keen* and *active* interest in all areas of public life for decades. The King has been *instrumental* in establishing more than 20 charities over 40 years» (Website: The Royal family) (6); «The King has been a *proud supporter* of the Commonwealth...» (Website: The Royal family) (7); «The Princess of Wales is a *committed champion* of issues related to children's mental health and emotional wellbeing», «The Princess is also *keen sportswoman* and *strongly believes* that physical health not only complements mental health, but also has the power to engage, ... change lives *for the better*» (Website: The Royal family) (10).

Queen Elizabeth II is explicitly depicted as a positive person by means of *exaggeration* and *epithets*, for example: «Throughout her reign, The Queen has placed ... *the greatest importance* on the common friendship, humanity and values....» (Website: The Royal family) (7), «Queen Elizabeth's was a *life well lived*; a promise with destiny kept and she is mourned most *deeply* in her passing» (Website: The Royal family) (8) (*Appendix 10*). In the example above *metonymy* («a *life well lived*») was used to describe the Queen.

The Royals' website is carefully managed but when it comes to the description of the members of the Royal family, a few certain phrases are used. The usage of the

adjectives such as «*passionate*» and «*keen*» was noticed more than three times, for instance: «The Prince of Wales is a *passionate advocate* for the homeless and those at risk of homelessness» (Website: The Royal family) (11); «The Duke of Sussex is *passionate* about promoting the welfare...», «The Duke of Sussex is a *keen sportsman*...» (Website: The Royal family) (12). These adjectives create positive coverage of the Royals.

Antonomasia was used when depicting the Princess of Wales, Kate Middleton, for example: «A *passionate photographer*, The Princess has shared many of her photos with the public over the years» (Website: The Royal family) (10).

Emotionally-coloured vocabulary with positive connotation is often utilized by the Royal family to create their self-image which they want to associate with kindness, help, and service, for instance: «The Prince of Wales *has shone a light on* the ongoing challenges facing service personnel making the transition to civilian life.» (Website: The Royal family) (11); «The Duke has *taken a deep personal interest* in frontline conservation projects» (Website: The Royal family) (12).

Summing up, Instagram, Twitter, and Facebook are international networking sites where the Royal family develops their self-image. Royals' coverage is planned in advance and shows the best sides of the family. Having analyzed up to 1250 posts from 2020 to 2023, conclusions have been made that the monarchy shows all the major events that can contribute to the rise of their popularity such as charitable events, their service to the nation, and patronizing different organizations. The monarchy always tries to remain formal while at the same time they adjust to the modern world of mass media.

The peculiarities of the language used in their coverage are the usage of capital letters when talking about the Royals and other political figures; the usage of pronouns *we*, *you* and repetitions, the full forms of the verbs, emojis, and the usage of direct speech. The Royal family utilizes a wide range of literary devices such as epithets, metaphors, and metonymy. Emotionally-coloured vocabulary, intensifiers, antonyms, and exaggeration also play a significant role in developing Royals' self-representation.

The Past Simple, The Present Simple, and the Present Perfect are utilized the most in the posts as they are used to narrate the events and the Passive Voice is evident in shaping the image as well. *Theroyalfamily* account on Facebook and Twitter shows the same information as on Instagram account but more photos are shown on Facebook than on Instagram and Twitter. Facebook also helps people to interact with the Royals more by reposting posts. Twitter, on the other hand, is characterized by using hashtags, emojis, and retweeting posts.

The Monarchy's website is another crucial channel for creating the Royals' self-image. Despite the fact that neutral information is used to describe the members of the Royal family, the literary, linguistic, and stylistic devices are still made use of. They are epithets with positive connotation, intensifiers, exaggeration, metonymy, autonomasia, and emotionally-coloured vocabulary. All these features forge a unique self-image of the Royal family that they try to improve despite the challenges that they face every day.

2.3 Distinguishing features of the British Royal Family fashion image

The world of fashion and branding has been a topic of interest for many academic fields, including cultural studies, semiotics, sociology, psychology, and discourse studies. According to the Cambridge Dictionary, fashion is «a style that is popular at a particular time, especially in clothes, hair, make-up, etc.» [51]. But fashion is an intricate and all-encompassing social phenomenon that has captivated the public's attention and has been a subject of discussion for a long time. Despite the abundance of research on fashion since the late 19th century, it has been limited in its scope, as primarily confined to specific disciplines.

Until the last few decades of the 20th century, institutions that focused on fashion primarily consisted of design schools and museums dedicated to fashion history. However, recent years have seen an integration of various approaches and disciplines, leading to the emergence of «fashion studies» or «fashion discourse» [42, p.3]. Researchers have employed discourse analysis to identify peculiarities in language use and to draw attention to the manipulation of language.

Ferdinand de Saussure developed structural linguistics, which resulted in the formation of semiology, which is the science of signs. This science introduced the idea that the cultural items used by people are systems of meaning and communication [42, p.7]. The work of French literary theorist and semiotician, Roland Barthes, in the 1960s and 1970s followed Ferdinand de Saussure's suit. The semiotician had a considerable influence on the study of fashion. Barthes demonstrated in his book *The Fashion System* through analysis of the language used in two fashion magazines that language plays a critical role in the meaning that is created in the fashion industry. This language does not concern «fashion» as a style that is widely popular at certain times, but it is about the written discourse that is used to describe fashion.

Barthes believed that fashion includes both popular style and the textual language that describes it. He noted the ideological undertones of symbols and pointed out how traditional and defining features of fashion are a component of a cultural framework for social dominance that upholds racial and gender inequality [28, p.29]. The French philosopher, Gilles Lipovetsky, contends that although fashion is not fully free of ambiguity, it is important to the present process of individualization and merits widespread acclaim. Fashion is inextricably linked with culture.

The research of the Royals' fashion image is promising because of the fashion discourse which can present a lot of valuable information when being studied. The analysis of the British Royal family's fashion image can discover new peculiarities of royal style and fashion. It can also represent some cultural characteristics as well. Mass media pays meticulous attention to what members of the Royal family wear as they are fashion celebrities and trendsetters. The fashion discourse investigates many aspects ranging from colours the Royals are wearing, and the cost of their outfits to the hidden messages they want to transmit with the help of their looks.

The fashion image of the Royal family is characterized by the usage of a wide range of words and particular phrases that depict the Royals completely. British as well as American newspapers and fashion magazines keep an eye on the members of

the Royal family and what they are wearing. Despite the fact that all members of the Royal family have their own style, the figures such as Queen Elizabeth II, Queen Consort Camilla, the Princess of Wales, Catherine, and the Duchess of Sussex, Kate, are overviewed the most.

When describing products and conveying the public's viewpoint, magazines and newspapers frequently use vocabulary related to fashion. The use of the speech influence phenomena in the media has grown significantly since it first appeared in psychology and psychology-related studies [2, c.25]. As a result, academics have thoroughly examined evaluative language from both a linguistic and cognitive standpoint. In this research, the Royal fashion image has also been analyzed from these two perspectives. By looking at the linguistic features of evaluative language, particularly at the discourse level, researchers can learn more about the British royal family's fashion image.

The late Queen Elizabeth II was always a fashion icon with elaborate taste. Her style was conservative but modern at the same time. Her Majesty paid scrupulous attention to what she was wearing while attending different events. The Queen stuck to the rules for all her life when serving her nation. Her appearance was not an exception. Her Majesty was the world leader who millions of people followed and throughout her life, she managed to set an example of excellent personal style to the younger generation. The Queen's fashion image is characterized by certain language patterns that are utilized by mass media.

Colour designations play an important role in intercultural communication. A special, person's perception of reality is transmitted with the help of colour [11, c. 282]. Colour plays an important role when it comes to catching people's attention. Queen Elizabeth II is famous for her choice of bright colours in her style. This way the Queen is easily noticed in public. Mass media uses a lot of *descriptive adjectives* to depict the Queen's outfits. Mass media channels not only describe the colours the Queen wore but also give their evaluation of her style: «*coordinated outfits in bright colours*» (Mail Online, September 9, 2022) (76), «*a lemon single-breasted coat with a matching hat and a leopard-print scarf*» (Vogue, September 11, 2022) (77), «Her

Majesty embraced *the shifting palette* of the time, exploring slightly more *muted tones, like greens, mustards and browns*» (Harper's Bazaar, September 13, 2022) (78) (*Appendix 11*); «*an elegant gold, beaded, wrap-style dress – completing the look with matching metallic shoes, a patent silver Launer handbag*» (Elle, September 13, 2022) (79); «Elizabeth definitely found other ways to express her sartorial whims, turning to *vibrant colors, vivacious prints, and cheeky accessories* like hats, gloves, and purses» (Time, September 8, 2022) (80). From linguistic and cognitive perspectives, mass media shows the Queen as a brave figure who wears what she wants, using *evaluative adjectives* to affect the public's perception of the Queen. Her Majesty's choice of colours made her prominent and recognizable.

Evaluation is a promising topic of study in mass media, according to Hunston and Thompson (2000), because it allows for the expression of one's opinions and thoughts concerning one's language use. The aesthetic appraisal should be taken into account while examining the female members of the Royal family's fashion choices. Kerbrat-Orecchioni's [29] classification of adjectives based on their function: «objective» and «subjective» was utilized when examining adjectives (*Appendix 3*). Analyzing evaluative language used to characterize the Queen in the media provides a thorough illustration of how evaluation is expressed and implied in text:

«Meanwhile her love of *bold colour* – not to mention statement *millinery* – ensured *one of the world's most recognisable women* always *stood out in a crowd*» (Vogue, September 11, 2022) (77).

«Her Majesty became *a style icon*, but not necessarily because she set or even followed trends» (Harper's Bazaar, September 13, 2022) (78).

«*She was stylish, polished and elegant to a fault, and never without forethought*» (Harper's Bazaar, September 13, 2022) (78).

«Elizabeth could dress casually with the same *easy elegance*» (Time, September 8, 2022) (80).

«The Queen was in full celebration mode, too, and wore one of her most *standout* looks to date: a Harlequin-style sequin top and full length yellow silk skirt» (Elle, September 13, 2022) (79).

«Whether she *brightened up the day in a canary yellow ensemble or showcased the latest trends in glamorous green*, the monarch could always be relied upon *to offer a masterclass in colour-block dressing...*» (Mail Online, September 9, 2022) (76).

«Whether she's wearing a jewelled gown or a tweed skirt every outfit says something about her and her role *as an ambassador and figurehead*» (BBC News, June 1, 2022) (82).

«*Princess Elizabeth looks every inch the 1940s woman in an elegant tea dress covered in lively florals*» (The Telegraph, September 13, 2022) (83).

«She looks entirely *appropriate, while bringing a little razzle-dazzle to proceedings*» (The Guardian, September 10, 2022) (84).

«Not one to fall for the rookie error of clutching at the latest trends in an attempt to look fashionable at the shows, the Queen *wisely stayed true to her signature clean-lined style*» (The Guardian, September 10, 2022) (84).

Lexemes are used to evaluate the aesthetic qualities of the Queen's style. Evaluation is directly articulated and based on the «good/bad» standard. From an aesthetic standpoint, terms like «beautiful/ugly» and «tasty/tasteless» are utilized. The analysis of the Queen's evaluative language in linguistics has revealed a tendency to convey opinions mostly through *adjectives*. In the Queen's fashion depiction, *subjective emotive* and *evaluative non-axiological adjectives* predominate. The late Queen Elizabeth II is portrayed in media texts that only compliment her sense of style. The Queen had a distinctive sense of style because she valued her looks. Her Majesty was often in the spotlight, and the media held the late Queen in great regard.

Queen Consort Camilla has been under the attention of mass media for many years. Being a public person, Camilla should always dress well. She has created her own style, which is appreciated by the public and is widely represented by mass media:

«Camilla was *poised and elegant* in a regal navy gown from Anna Valentine, accessorising with *glittering jewels and a diamond and sapphire tiara* passed down

from the beloved late Queen Elizabeth» (Hello!, December 7, 2022) (85) (*Appendix 12*).

«The Queen Consort looked *immaculate* to attend her husband the King's first Diplomatic Reception at Buckingham Palace on Tuesday night, *donning an unexpected garment* for the occasion» (Hello!, December 7, 2022) (85).

«In July 2022, Camilla made her debut on the cover of British Vogue, *rocking several stunning looks* from her own wardrobe for the shoot» (Us, March 13, 2023) (86).

«While decorating the Clarence House Christmas tree with children from Helen and Douglas House Hospice, the duchess *dazzled in a blue velvet coatdress*» (Us, March 13, 2023) (86).

«Camilla finished off her *sophisticated ensemble* with *a fur-trimmed hat and black leather gloves and croc-effect handbag*» (Mail Online, March 15, 2023) (87).

«Camilla looked *radiant* as she wore *a collared cream longline coat*, which she paired with *a brown wide-brimmed fluffy hat and a beige animal print scarf*, which was tucked into her coat» (Mail Online, March 7, 2023) (88).

«As she attended a state banquet in Germany, Camilla wore *a lovely floor-length white and blue printed dress – heavenly!*» (Now to love, July 16, 2020) (89).

«While visiting the Cayman Islands earlier this year, *Camilla stepped out in a slew of summery, floaty looks that had heads turning*» (Now to love, July 16, 2020) (89).

«Queen Camilla always looks *stylish*, whether she is at a glamorous event or on a more casual walkabout with King Charles» (Express, February 22, 2023) (90).

«Camilla was *a vibrant sight* at the Commonwealth Day Service at Westminster Abbey in London, wearing *a cobalt coat dress*, which she *teamed with a matching fascinator, black tights and pointed-toe pumps*» (Us, March 13, 2023) (86).

Subjective and objective descriptive adjectives with positive connotation are used the most to describe the Queen Consort. The adjectives depicting Camilla's outfits, namely colours, fabric, and texture, are utilized as well to present the

complete picture of what the Queen is wearing. Camilla is also described by the means of *exaggeration*, for instance, *heavenly*, which creates her positive assessment. The media discourse is full of *idiomatic expressions* that evaluate Camilla's style, for example, *that had heads turning, dazzled, rocking several stunning looks*.

The Princess of Wales, Kate Middleton, is receiving more and more media coverage. She is portrayed in a number of headlines as a fashion icon who can by herself guarantee the future of British fashion businesses. Given her current famous position, Kate Middleton is said to have an impact on fashion. The advantages marketers might anticipate when Kate decides to step out wearing one of their items include immediate sell-outs, overloaded websites, and waiting lists. The «Kate effect» is the name given to this occurrence [55]. Because of this, the Princess of Wales is a prominent character in the fashion representation of the British Royal family. As the Princess of Wales is believed to set trends, her fashion sense is a heated issue of discussion and analysis in mass media.

The language used to describe the Duchess of Cambridge demonstrates a variety of terminology with an emphasis on evaluation, which is communicated mostly through *adjectives and verbs*:

«For the occasion, Kate opted for something a little different – swapping her *signature formal coat dresses for an elegant mid-length skirt suit – the perfect springtime occasionwear*» (Harper's Bazaar, March 14, 2023) (92).

«Kate Middleton *stunned onlookers* at the St. Patrick's Day Parade with her *colourful coat, but the "really smart" details on the outfit* showed Princess Kate is preparing for her role as future Queen» (Express, March 20, 2023) (93).

«Kate Middleton is *an international fashion icon* who is well-known for dressing in a diplomatic way. This year the Princess's *bespoke coat for the event made a number of subtle but clever nods* to the military uniform of the Irish Guard» (Express, March 20, 2023) (93).

«Kate Middleton, however, *stole the show in a countryside-chic olive green look featuring a structured McQueen coat-dress, brown suede boots, leather gloves,*

dangly gold earrings and a stylish wide-brimmed hat» (Elle, February 27, 2023) (94).

«The Princess of Wales *stunned in a sparkly, festive look* in a video posted to Instagram to introduce this year's Royal Carols: Together At Christmas service at Westminster Abbey» (Elle, February 27, 2023) (94).

«*Her timeless, elegant taste, love of fascinators and overall sense of poise make her an exemplary member of the British royal family*» (People, December 7, 2022) (95).

«From her glittering gowns to *her floral* fascinators, *Kate Middleton's sense of style is truly fit for a princess*» (People, December 7, 2022) (95).

«But while British tabloids have *followed the Princess of Wales's personal style like hawks* in order to predict what trends the land of beans on toast will obsess over next, Americans were more likely to look to a Kardashian for style inspo than a duchess. That is, until now» (Glamour, September 21, 2022) (96).

«*Kate is the ultimate style icon - 'one of the most fashionable people on the planet'*» (Express, January 26, 2023) (97).

«Later that night, the duchess *looked like a modern fairytale princess in an icy-blue ball gown*» (Insider, March 28, 2022) (98).

In general, the Princess of Wales receives a positive evaluation of her fashion image from the mass media. Contrary to the linguistic peculiarities media texts represent in describing the late Queen and the Queen Consort, the description of Kate Middleton's fashion choice quite differs. The analysis demonstrates that mass media respects Kate's colour and fabric choice in her outfits. But the difference lies in the mass media attention to the brands of clothes Kate is wearing as well as their price. All this has inspired many fashion bloggers and even other celebrities to follow Kate's style while fashion blogs often give affiliate links to the pieces of items that Kate is wearing, creating a good business out of the Princess's fashion choice.

Kate Middleton is usually described by the means of *subjective descriptive adjectives* with positive connotation: «*stylish*»; «*timeless, elegant taste*»; «*an exemplary member*» and sometimes *objective* ones: «*floral*». *Similes and idioms* are

also utilized to create a positive image of the Princess of Wales: «*stunned onlookers*», «*stole the show*», «*made a number of subtle but clever nods*», «*followed the Princess of Wales's personal style like hawks*», «*looked like a modern fairytale princess*». *Exaggeration* and *emotionally-coloured vocabulary* are also present in Kate Middleton's coverage to show appreciation to the Princess, for instance: «*Kate Middleton's sense of style is truly fit for a princess*», «*Kate is the ultimate style icon - 'one of the most fashionable people on the planet'*».

Meghan Markle, an American actress and feminist, married Prince Harry, the sixth in line to the British throne, in May 2018. Since then, Markle has become a social media sensation. The new Duchess of Sussex has gained controversy as seen by the public's comments, which range from admiration and interest to open condemnation and prejudice [33, p.246]. A lot has changed after the «Megxit». Now the figure of Meghan Markle is even more controversial but her style is still widely discussed by mass media:

«Meghan Markle: Expert on why clothes *may not 'look as good as they could'* on Duchess» (Express, June 9, 2022) (100) (*Appendix 13*).

«Megan Markle has been *a fashion icon* for over a decade, from hitting the small screen in Suits to becoming a royal. But even the best of us *have the odd style mishap*» (Express, June 9, 2022) (100).

«Meghan looked *chic* in white at the Queen's Platinum Jubilee celebrations in June 2022» (People, December 16, 2022) (101).

«At a Veterans Day event in N.Y.C., Meghan *stunned* in a red gown by Carolina Herrera and coordinating heels by Giuseppe Zanotti» (People, December 16, 2022) (101).

«...Meghan Markle *was a picture of off-duty elegance in a pair of long navy shorts, a simple white shirt and tan stilettos*» (Elle, December 7, 2022) (81).

«To unveil The Queen's Commonwealth Canopy at Tupou College this afternoon, Markle *dazzled in a beautiful now sold-out bold blue shift 'Cary' dress*» (Elle, December 7, 2022) (81).

«From striped blazers to crisp button-downs, Meghan Markle is quickly becoming *fashion's preppiest new "it" girl*» (Town&Country, December 7, 2022) (75).

«Meghan Markle is *undoubtedly one of the most stylish women of our era* and has become *a style icon thanks to her chic, minimalist and sustainable approach to fashion*» (Cosmopolitan, December 7, 2022) (91).

«*A beauty in blue!* Duchess Meghan *rocked a look* by Victoria Beckham while attending the Endeavour Fund Awards in London in March 2020» (Wonderwall, August 7, 2022) (99).

«Meghan Markle *looked out of this world* in a metallic Misha Nonoo minidress at the 12th Annual CFDA/Vogue Fashion Fund Awards in New York City» (Wonderwall, August 7, 2022) (99).

The evaluative axiological adjectives and emotional adjectives that are *subjective* and rarely *objective* provide a qualitative evaluation and are added to the noun when describing Meghan Markle's style. Most information presented in mass media gives a positive evaluation of Meghan Markle's fashion image, but the Duchess sometimes gets a negative evaluation, for instance: «*But even the best of us have the odd style mishap*», which can be linked to her dubious reputation. Nevertheless, *epithets, idiomatic expressions, metaphors, and exaggeration* are used by the media to describe Meghan's choice of clothes, highlighting her status as a fashion icon.

As a result, vocabulary units with appreciation in terms of value, especially those with favourable assessment, are frequently used in mass media articles devoted to the British royal family fashion image. The language is full of colour names as well as different fabrics and textures that the female members of the Royal family are wearing. The late Queen Elizabeth II and the Queen Consort, Camilla's description is characterized by the usage of colour nomination and formation of complex colours. New colour names are added to the language as a result of advancements in the fashion and textile industries, reflecting broader linguistic trends of word-formation

evolution. Both of these figures receive a positive assessment of their style from mass media.

In terms of how Kate Middleton and Meghan Markle, are portrayed, a wide variety of evaluative adjectives and verbs are used. The clothing brands and prices Kate and Meghan prefer to wear are the main topics of discussion in online media and publications. Therefore, the focus is placed on elegant clothes and/or accessories that match what the female members are wearing, which frequently draws attention to the designer or even the price of the item of clothing. While Kate Middleton has a positive evaluation of her fashion choices and is said to be a fashion icon, Meghan Markle's general fashion picture is positive as well but it receives negative appreciation because of the confusing Duchess' reputation. So, the fashion assessment is inextricably linked to the personalities of the female members of the Royal family.

Conclusion to the second chapter

The British monarchy holds a significant position in democratic societies due to its representation of specific values that the public respects. Unlike other monarchies, the British Royal family has managed to survive by being more adaptable and democratic. The popularity of the British monarchy is widespread, and the media devotes much attention to its activities. The Windsors are integral to the future of the British monarchy, as each member represents a distinct linguistic personality. The media uses literary techniques such as epithet, antonomasia, metaphor, and simile to create an image of the family members.

Moreover, Instagram, Twitter, and Facebook are international networking sites where the Royal family develops their self-image. The Royals utilize a wide range of literary devices such as epithets, metaphors, and metonymy. Emotionally-coloured vocabulary, intensifiers, antonyms, and exaggeration also play a significant role in developing the Royals' self-representation. Despite the fact that neutral information is used to describe the members of the Royal family, the literary, linguistic, and stylistic devices are still made use of.

Furthermore, the classification of adjectives based on the fashion choices of female members and fashion discourse analysis also contribute to the media's portrayal of the Royals. As a result, vocabulary units with appreciation in terms of value, especially those with favourable assessment, are frequently used in mass media articles devoted to the British Royal family fashion image. The language is full of colour names as well as different fabrics and textures that the female members of the Royal family are wearing. The fashion assessment is inextricably linked to the personalities of the female members of the Royal family as some members receive a positive evaluation by the media while others get a negative one.

Recent events have brought to light the ongoing difficulties the British royal family is facing. Every member of the British monarchy has undergone changes after the death of Queen Elizabeth II. As a result, their media images have been influenced but the Royal family still tries to convey a positive message as a reasonable political institution, representative of the British nation, and symbol of the UK.

CONCLUSIONS

Social networks and broadcasting channels are effective platforms for social and communication practices in the modern world, and they have also progressed into a channel of information dissemination and exchanging messages for the British Royal Family. In the 21st century, the British Royal Family's image is becoming closer and closer to the public maintaining rather blurred borders in terms of conserving the aristocracy. The British Royal Family has always been a symbol of unity and tradition for the citizens of England. The monarchy has played a crucial role in preserving the cohesion of British society and has helped in maintaining a sense of national unity among the people.

At this time, the Royal Family is heavily reliant on the media, so they are creating their own image and making an effort to utilize the full potential of various social networks as all this could have a huge impact on their future. Therefore, it is vital to maintain the image of the British Royal Family, as it directly impacts the public's perception of the monarchy.

The research conducted on the British Royal Family focuses on analyzing their image in mass media. The study uses various models such as the critical discourse framework, the three-fold model of describing linguistic personality, and the pragmatic classification of Kerbrat-Orecchioni.

The theoretical part of the research describes the concept of discourse, media discourse and its definitions and functions. The practical part of the study focuses on linguistic, cultural, stylistic, semantic, and lexical aspects of describing the members of the Royal Family, their self-image as well as distinctive peculiarities of the female representatives' fashion choices.

It has been concluded that media theories and studies offer a number of viewpoints, notably in the discipline of media discourse analysis, due to the media's scope being so multifaceted, far-reaching, and influential. Media discourse is a coherent verbal or non-verbal, oral or written text together with socio-cultural, pragmatic, and psychological factors, which is expressed through the means of mass communication. Media discourse represents an action, participates in socio-cultural interactions, and reflects the mechanism of consciousness of communicators.

The language's use in conversation in the media discourse is more nuanced than it may initially appear to be. It is important to recognize that the portrayal of information in the media is not always truthful or accurate and can be influenced by various perspectives. Media discourse analysis methodologies are of utmost importance since they are intimately related to the specifics of language analysis, variation and essential themes, ideas, and topics represented in speaking and writing.

The analysis showed that mass media news devoted to the British Royal Family tend to use binomial phrases and emotionally-coloured vocabulary. Reporters also use various techniques and stylistic devices such as epithet, metonymy, antonomasia, metaphor, and simile to describe the Royals. Moreover, media discourse is known for its use of idiomatic expressions, phrasal verbs, and figures of speech that add colour and vibrancy to news stories about the British monarchy.

The British Royal family forge their self-image in various social networks. The Royals' coverage is planned in advance and shows the best sides of the family. The peculiarities of the language used in their self-coverage, are repetitions, the full forms of the verbs, which are used to preserve formality; emojis, the usage of direct speech, literary devices, etc. help to develop formal yet welcoming Royals' self-image. The extensive usage of the Passive Voice also contributes to a more formal image of the British Monarchy as the House of Windsor is a serious institution.

The predominance of subjective emotional and evaluative axiological adjectives as well as verbs in descriptions of female fashion choices in the media indicates the widespread nature of evaluation and its connection to emotion. Mass media channels not only describe the colours the female members of the family wear but also give their evaluation of their style. It has been concluded that fashion assessment is inextricably linked to the personalities of the female royal family members.

In the case of the British Royal Family, media coverage tends to portray them in either positive or negative light, creating a certain image of the Royals. Because of the death of Queen Elizabeth II, each member has undergone media scrutiny. Queen

Elizabeth, Kate Middleton, and Prince William are typically portrayed positively, with praise for their dedication to the British monarchy. On the other hand, Harry and Meghan are often depicted using negative emotions. Meghan Markle receives both negative and positive appreciation when it comes to her fashion choices.

King Charles is a more complex figure, as media coverage can be both positive and negative depending on his activities especially after his mother's death when he received a new status. Being a king is a difficult role so King Charles is often questioned by the media. Finally, the Queen Consort receives a positive image and Camilla also has notable evaluation of her style.

The British monarchy is an integral part of British society, contributing significantly to the sense of unity among the nation. The British media regularly covers the lives of the Royal family, generating immense public interest in this subject. Consequently, the discourse surrounding the British royal family has immense potential for linguistics research and study. Analyzing the discursive characteristics of media coverage concerning the British royal family will reveal its unique character, which is an essential aspect of the underlying conceptual design of the language. This approach ultimately leads to understanding the nature of cognition, making it a crucial aspect of psycholinguistics.

RESUME

Both the British Royal family as public figures and the British Monarchy as a political institution have long been the focus of the media because they stand for an icon of Britain that is important on the international stage and inspire awe around the world. Being at the pinnacle of British society, the British Royal family is always highlighted in the media. The Royals have become «famous celebrities», whose behaviour, actions, scandals, arguments, and positions are frequently the subject of intense scrutiny and close examination. As a result, the British Royal Family's image and perception in the media, both in print and online forms, are portrayed in various ways, with varying effects that are detailed in either positive or negative light.

The concept of discourse itself, media discourse with its definitions, and its functions and influence of mass media on the public have all been disclosed in the theoretical part of the research. With the growth of technology, the significance of media impact has increased enormously, making it a potent tool that profoundly alters the evolution of human society. Since media discourse is not only linked with language but also with culture, politics, and other significant topics that people pay attention to, further research of media discourse analysis is crucial.

The practical part of the study dwells on linguistic, semantic, cultural, and lexical components of the depiction of the Royal Family, as well as the distinctive elements of the Royals' self-image and peculiarities of the female representatives' fashion choices. The British royal family members such as Queen Elizabeth II, King Charles, Queen Consort Camilla, Prince William, Prince Harry, Princess of Wales Catherine and Meghan Markle were chosen for the study because they have drawn the most attention from the British public. The British Royal Family-related news and articles were examined using the three-fold model of describing linguistic personality in media, the critical discourse framework, and the pragmatic classification of Kerbrat-Orecchioni, analyzing the vocabulary choice as well as the social factors affecting language choice and mass media description.

According to the study, every story about the British Royal family includes information on more than just one member and frequently uses binomial phrases to

convey the reactions or attitudes of other family members as well. The examination was undertaken from linguistic, stylistic, communicatively pragmatic, and culturological perspectives. Different stylistic devices, expressive techniques as well as idiomatic expressions were employed to convey a specific image of the British Royal family.

The Royals' self-image is planned thoroughly in advance. The British monarchy tries to preserve a formal but welcoming self-image using different stylistic devices as well as certain grammatical structures. Royal self-image plays a significant role in the family.

The associative colour nomination of the English vocabulary is characteristic in the fashion description of female family members. The predominance of subjective, evaluative, and emotional axiological adjectives in descriptions of female fashion choices in the media amply indicates the pervasiveness of evaluation and its link to emotion.

According to cognitive linguistics, the British Royal Family is frequently portrayed in the media in both positive and negative light, giving rise to a particular perception of the Royals. Every member of the British Royal family has been subject to a specific media evaluation according to how significantly the death of Queen Elizabeth II affected them. Some members of the Royal family receive a positive or negative evaluation while others are more complex personalities who get dubious appreciation from mass media.

In the course of the investigation, it was discovered that mass media coverage of the monarchy during a period that was particularly sensitive and quickly changing for the Windsor family was discussed a lot with members being scrutinized. Despite all the challenges, the British Royal family continues to create their peculiar mass media image and stays in the limelight.

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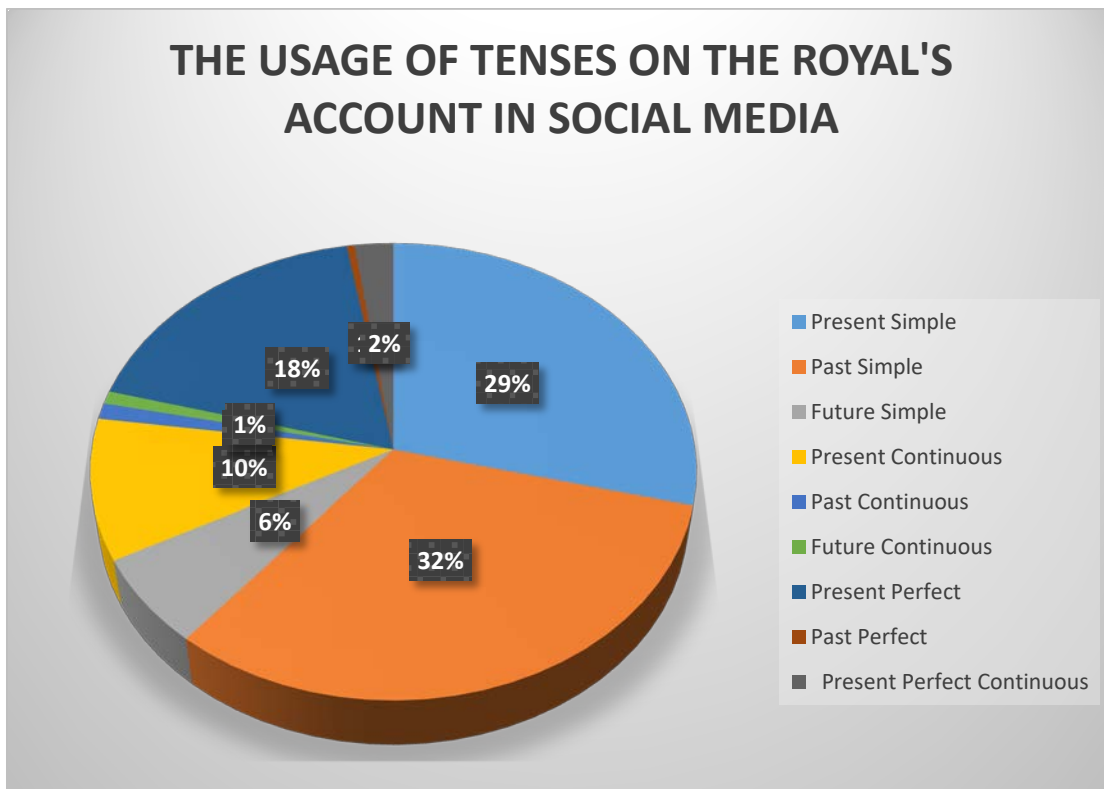
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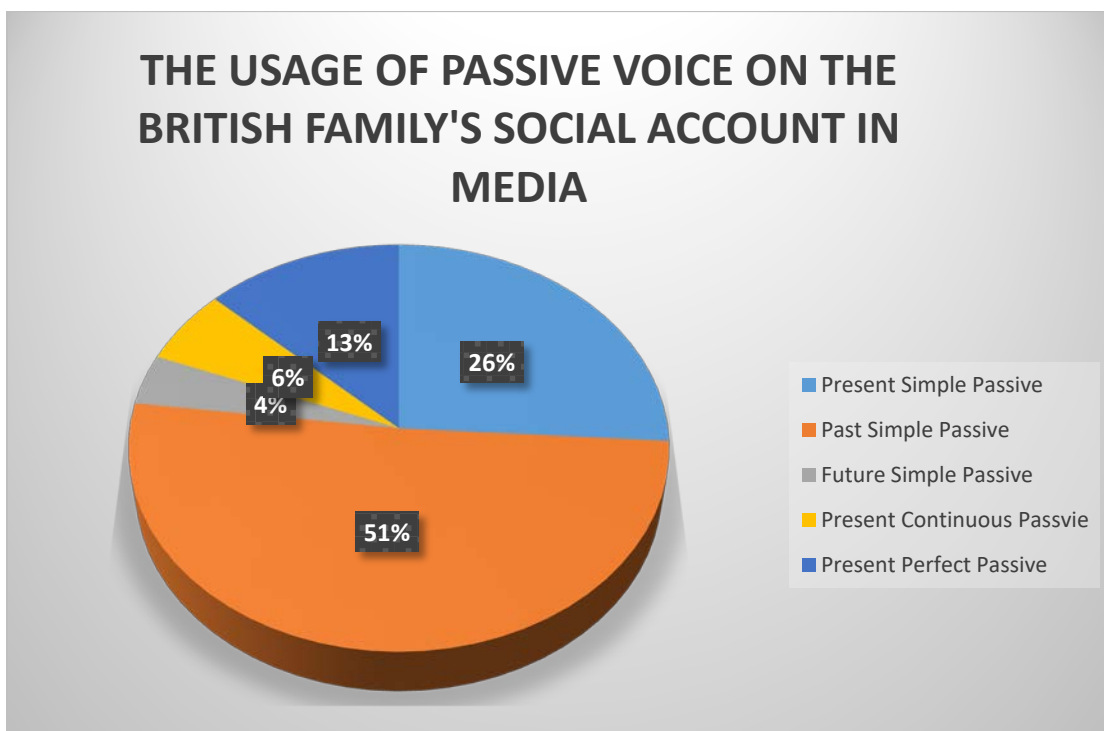
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APPENDICES

Appendix 1. Diagram.



Appendix 2. Diagram.



Appendix 3. Table. Kerbrat-Orecchioni’s (1980) pragmatic classification of adjectives based on the fashion description of the British Royal Family

Objective	Subjective		
	Emotional	Evaluative	
Descriptive		Non-axiological	Axiological
International	Elegant	Regal	Good
Floral	Immaculate	Bright	
Floor-length	Radiant	Colourful	
Navy	Stunning		
	Beautiful		
	Chic		
	Stylish		
	Lovely		

Appendix 4. Picture.

Death of Queen Elizabeth II: The moment history stops

© 8 September 2022



Appendix 5. Picture.

Prince Harry says ‘Megxit’ is a misogynistic term aimed at his wife Meghan

Duke of Sussex says the term was created by a troll to describe their decision to quit royal duties, which was then amplified by the press



Prince Harry warned Twitter about 'coup' before Capitol riot - video

Prince Harry has said the word “Megxit”, used by the British press to describe the decision by him and his wife Meghan to quit their royal duties, was a misogynistic term.

He said the word was an example of online and media hatred. “Maybe people

Appendix 6. Picture.

The publishing event of the century is a reserved affair in the seat of royal pomp and fandom. Rain splatters the Windsor branch of the Waterstones bookstore chain when it opens at 9 a.m. The window display, just yards from the entrance to Windsor Castle, is still being updated with copies of *Spare*, which are on sale for £14 (\$17)—half the cover price.



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"We've had equal levels of interest and disdain," says a member of staff, who prefers not to be named. After days of [leaked revelations](#) and [promotional interviews](#), the general mood in the town could best be described as indifferent. "I thought it had already come out!" says one customer, as she leaves the otherwise empty store with a new cookbook.

That Prince Harry's bombshell memoir will be a bestseller is not in doubt. Retailers including Waterstones say it has been one of the most in-demand pre-order titles of the past decade. The book already tops best-seller charts on both sides of the Atlantic. But

Appendix 7. Picture.

anticipating the wedding. Media coverage of this period focused on her royal transformation — her passage from an athletic-looking young woman with an infectious grin and tumbling wavy hair into an impossibly slender, impeccably coifed, swan-like creature. Her beauty grew ethereal, with no visual disruptions or irregularities left to catch the gaze: hair smooth, body sleek, smile distant.

Magazines speculated about Kate's austere slimming [diet](#) and the [elocution lessons](#) intended to posh-ify her accent. Yet those newly refined tones remained a mystery, because Kate rarely spoke in public. She became an object of purely visual fascination — a liminal being hovering on the threshold of the marriage she, and the entire world, still awaited.



Appendix 8. Picture.



theroyalfamily • [Стежити](#)

Paul McCartney • Wonderful Christmastime



theroyalfamily • Simply having a wonderful Christmas time! 🎄

Continuing her annual tradition, The Queen Consort has invited children from [@helenanddouglasshouse](#) and [@roalddahlcharity](#) to decorate the Christmas tree at Clarence House.

Having enjoyed a delicious lunch of sausage and mash, the children were entertained by the Band of the Welsh Guards.

...and not forgetting a surprise appearance from Father Christmas and his reindeer Dancer and Blitzen! 🦌🦌



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ГРУДНЯ 7, 2022

Коментарі до цього допису обмежено.

Appendix 9. Picture.



The Royal Family 
@RoyalFamily

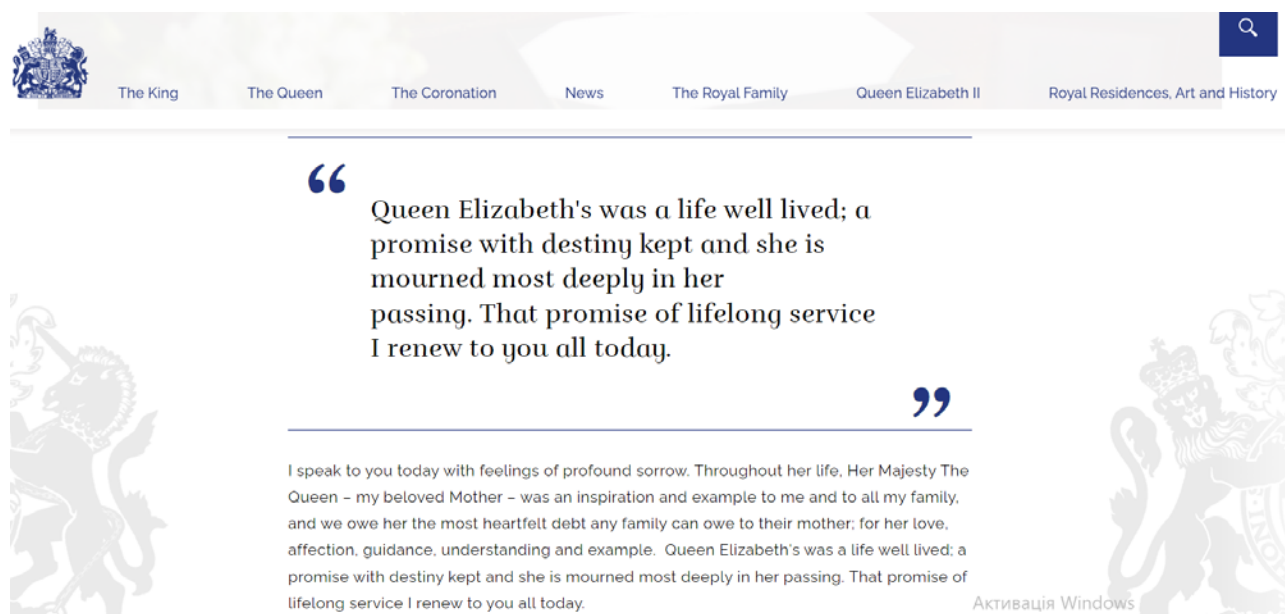
At the Cenotaph, wreaths are laid by The Prince of Wales, The Earl of Wessex and The Princess Royal as part of the [#RemembranceSunday](#) commemorations.

[Перекласти твіт](#)

3:15 пп · 13 лист. 2022

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Appendix 10. Picture.



The King The Queen The Coronation News The Royal Family Queen Elizabeth II Royal Residences, Art and History

“ Queen Elizabeth's was a life well lived; a promise with destiny kept and she is mourned most deeply in her passing. That promise of lifelong service I renew to you all today. ”

I speak to you today with feelings of profound sorrow. Throughout her life, Her Majesty The Queen - my beloved Mother - was an inspiration and example to me and to all my family, and we owe her the most heartfelt debt any family can owe to their mother: for her love, affection, guidance, understanding and example. Queen Elizabeth's was a life well lived; a promise with destiny kept and she is mourned most deeply in her passing. That promise of lifelong service I renew to you all today.

Appendix 11. Picture.

As the decade changed, it became clear that the Queen's steadfast aesthetic would remain. The calling cards of her style, developed before, but perfected in the 1960s, were merely tweaked during the 1970s. Here, Her Majesty embraced the shifting palette of the time, exploring slightly more muted tones, like greens, mustards and browns, and the William Morris revival florals that became so popular. She also took to shirt dresses and capes.



Appendix 12. Picture.



BEST PHOTOS: Princess Kate and Queen Consort Camilla wow in tiaras as King Charles hosts first Diplomatic Reception

Camilla was poised and elegant in a regal navy gown from Anna Valentine, accessorising with glittering jewels and a diamond and sapphire tiara passed down from the beloved late [Queen Elizabeth](#). Despite her tiara moment, it was her jacket that caught the attention of royal fans - namely because it actually came from her husband Charles' wardrobe.



Appendix 13. Picture.

Meghan Markle: Expert on why clothes may not 'look as good as they could' on Duchess

EVERYBODY slips up occasionally when it comes to style - even the Duchess of Sussex. An expert spoke to Express.co.uk about why the Duchess' latest outfit did "not look as good as it could have".

By ANNA BARRY

07:20, Sat, Jun 18, 2022 | UPDATED: 07:47, Sat, Jul 9, 2022



360

Meghan Markle and Prince Harry pose with Zara Tindall

