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Bachelor's thesis

BRITISH ROYAL FAMILY IN THE UK MEDIA

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АНОТАЦІЯ

Представлена бакалаврська робота є комплексним дослідженням образу британської королівської родини в медіапросторі Великобританії. Актуальність теми зумовлена зростаючим впливом мас-медіа на формування суспільної думки, а також на забезпечення адаптивності і сталості іміджу відомих осіб, зокрема представників монархії.

Об'єктом дослідження є образ та репрезентація британської королівської сім'ї у британських ЗМІ.

Предметом дослідження є вербальні та невербальні засоби опису британської королівської сім'ї в мас-медіа, зокрема лексичні та стилістичні засоби.

У роботі проаналізовано ключові теоретичні засади медіалінгвістики, охарактеризовано категорії медіатексту та медіадискурсу, а також з'ясовано роль мас-медіа у формуванні публічного образу. Особливу увагу зосереджено на аналізі вербальних і невербальних засобів репрезентації британської королівської родини. У вербальному аспекті виокремлено лексичні й стилістичні засоби, що активно використовуються британськими ЗМІ для створення певного образу окремих членів монархії. Невербальні компоненти, зокрема фотоматеріали, жести, вираз обличчя та візуальний стиль, розглядаються як важливі елементи медіакомунікації, що підсилюють зміст повідомлень і сприяють створенню цілісного образу.

У роботі визначені особливості представлення окремих осіб: короля Чарльза III, королеви-консорт Каміли, принца Уельського Вільяма і герцога Сассекського Гаррі, а також їхніх дружин. Крім цього, конкретизовано, які вербальні та невербальні засоби впливають на сприйняття цих фігур суспільством, а також як представники королівської родини свідомо застосовують певні стратегії для того щоб сформувати свій імідж.

Проаналізовано низку статей британських газет і журналів на зображення британської королівської родини. Зроблено узагальнений

висновок про те, що мас-медіа не лише відображають реальність, а й активно її моделюють, впливаючи на формування соціального уявлення про монархію.

Ключові слова: *медіалінгвістика, медіадискурс, медіатекст, імідж, британська королівська родина, мас-медіа.*

ABSTRACT

This Bachelor`s thesis explores the image of the British royal family in the UK media landscape. The relevance of the topic is determined by the growing influence of the media on shaping public opinion, as well as on the construction, adaptability and sustainability of the celebrity image, particularly representatives of the monarchy.

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

The subject of the research is verbal and non-verbal means of describing the British Royal Family in mass media, lexical and stylistic devices in particular.

The paper outlines the key theoretical approaches in media linguistics, describes the main characteristics of media text and media discourse, and analyzes the role of mass media in shaping public image. The analysis focuses on the verbal and non-verbal means of representation of the British royal family. On the verbal level, the study identifies lexical and stylistic means that are actively used by the British media to create a certain image of individual members of the monarchy. On the non-verbal level, it examines visual components such as photographs, gestures, facial expressions, and style, all of which contribute to the coherence and impact of media messages.

The thesis identifies the peculiarities of representation of individuals: King Charles III, Queen Consort Camilla, Prince William of Wales and Duke of Sussex Harry, as well as their wives. In addition, the thesis identifies verbal and non-verbal strategies that influence public perception of these figures, and demonstrates how the royals themselves actively shape their image through media channels.

The analysis is based on a range of articles from British newspapers and magazines portraying the royal family. Ultimately, it is shown that mass media not only reflects reality, but also plays an active role in constructing it, particularly in shaping how the public perceives the monarchy.

Keywords: *media linguistics, media discourse, media text, image, British royal family, mass media.*

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INTRODUCTION

The British Royal Family has captured the attention of audiences worldwide for centuries, symbolizing a blend of tradition, authority, and cultural heritage. While the structure of Britain's government has changed over the years, the monarchy is an element of it that has been in existence for centuries, and despite its varied roles throughout history, has played an integral part in defining the British culture. As the ceremonial head of state, the monarchy represents a focus for national identity, unity and pride; gives a sense of stability and continuity; officially recognises success and excellence; and supports the ideal of voluntary service.

The Royal Family's position, however, is not limited to the United Kingdom, with its global presence influencing international relations and shaping perceptions of Britain around the world. The Royal Family's worldwide public perception has been shaped in significant way by mass media. News outlets have continuously emphasized the monarchy's ceremonial duties, charitable activities, and private lives since the beginning of printed media and continuing into the era of digital platforms. From the very beginning of its existence, the British media has criticized and praised the representatives of the royal family, becoming a crucial part of their being.

The representation of the British royal family in the media has been the subject of scholarly research within the broader field of media linguistics and discourse analysis. One of the key contributions was made by M. Billig (2003), who analyzed how media discourse subtly reinforces national identity through coverage of the monarchy. O. Huang (2021) explored how television shapes the public's perception of the royals, emphasizing the role of media technologies in acquainting British audiences with royal figures. Additionally, recent studies by J. Coghlan (2024) analyze the evolving representation of royalty in popular culture.

Media is extremely pervasive, concerning every aspect of our lives and having a huge impact on our worldview. By transforming private lives into public narratives and ceremonial occasions into worldwide spectacles, it plays a crucial role in determining how the Royal Family is viewed globally in the current era. The connection between the British Royal Family, mass media, and its image is a

defining element of its modern phenomenon. Media coverage has transformed the monarchy into both a cultural institution and a subject of global fascination.

Nowadays, it is vital for all public figures to be in the media spotlight if they want to stay on track. This study highlights the role of media linguistics in constructing the celebrity image, ensuring its adaptability and continuity in a modern, interconnected world. This determines the **relevance** of the topic of our research.

The concept of media linguistics is relatively new and continues to evolve, addressing a wide range of issues related to language use in media contexts. Despite its emerging nature, this field has already attracted the attention of both Ukrainian and international linguists, who have contributed to its theoretical foundations and practical applications. The list of linguists includes Larysa Shevchenko, Dmytro Syzonov, Norman Fairclough, Edward Owens, Allan Bell, Teun van Dijk and others.

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

The subject of the research is verbal and non-verbal means of describing the British Royal Family in mass media, lexical and stylistic devices in particular.

The aim of this paper is to explore how the British Royal Family is portrayed in mass media through the concept of media linguistics, focusing on how language constructs their public image and influences public perception.

The main **objectives** to achieve the determined aim are:

- to define the concept and scope of media linguistics;
- to analyze the peculiarities of media texts and media discourse as major categories of media linguistics;
- to investigate the role of mass media in constructing public images;
- to examine the verbal representation of the British Royal Family in the British news outlets;
- to analyze the lexical means used in the verbal representation of the British Royal Family members;

- to study the stylistic means employed in the verbal representation of the British Royal Family;
- to explore the way non-verbal components of the British Royal Family's image are used in the British media.

To reach the aim of the study, the following **methods** are used: the descriptive method, the comparative method, the method of cultural and historic analysis of the text; analogy, generalization of the information, as well as contextual, interpretative, and semiotic analysis.

The study consists of an introduction, two main chapters, conclusions to each chapter, general conclusion, summary and a list of references.

I. THEORETICAL ASPECTS OF CELEBRITY IMAGE IN MEDIA

1.1. Media linguistics

Media linguistics is a leading area of research in modern linguistics, noted for its relevance and prospects. Scientists claim this interdisciplinary domain combines elements of linguistics, communication studies, and media theory to analyze how language is used, shaped, and adapted in various media contexts (Gnach, et al, 2022: 28-30). The rapid advancement of this scientific tendency is related to the language of the press, which mirrors societal changes, as it is aligned with spontaneous speech, free of censorship, and endeavors to depict reality directly. Media linguistics examines the interaction between language and media, particularly focusing on how linguistic patterns are shaped by, and function within various forms of media.

The definition of "media linguistics" is not yet prevalent, but it appears in both scholarly and academic works. According to L. Shevchenko and D. Syzonov, media linguistics is a discipline within philology that investigates the global information landscape, encompassing its structure and unique characteristics. It analyzes the role of language in mass communication and considers various factors, such as psychological, pragmatic, and cognitive influences, that affect the presentation and perception of information globally (Shevchenko & Syzonov, 2021: 28-29). This includes the analysis of the manipulative aspects of media language, the suggestive influence of the media on the recipient, psychological pressure on linguistic consciousness, and many other aspects relevant in the society. In the dictionary of terms and concepts, medialogistics is defined as an innovative branch of modern linguistics that studies the functioning of language in mass media. The researchers also notice that within the framework of medialogistic challenges as an integral domain of the humanities, it is essential to emphasize the linguistic aspects that constitute a core component of this syncretic concept (Shevchenko, 2013: 98-99).

Overall, media linguistics encompasses the comprehensive study of a specific social context of language consumption, particularly the formation of discourse in mass media. This implies examination of both traditional media (such as magazines)

and digital media (such as online social networking platforms). In addition, media linguistics provides methods for critically examining the linguistic principles behind media content and its impact on current society. With the emergence of digital media, an area of study has grown to investigate how technology influences language expression and communication patterns.

The study of media language necessitates data collecting from multiple sources. A systematic strategy to establishing the area study is essential. A. Bell emphasized that the key aspects to consider are the following (Bell, 1991: 3):

- genres: distinct categories of material including news, advertising, weather forecasts, or entertainment shows;
- media outlets: platforms that spread media, such as newspapers, TV, or radio stations;
- outputs: the created material, such as commercials, or programs, along with their set periods for examination.

Previously, media texts were mainly associated with printed mass communication materials. However, modern mediallyinguistic research reflects a broader perspective, recognizing a diverse range of media formats emphasizes L. Shevchenko (Shevchenko, 2013: 3-5). Therefore, media genres are a central focus in media linguistics, with scholars investigating how different types of media content use distinct linguistic features to fulfill specific communicative functions.

Media genres, such as news, advertisements, entertainment, and social networks possess unique linguistic and stylistic characteristics that shape audience expectations and influence how messages are received. M. McLuhan explored the distinctions and effects of "hot" and "cool" media, particularly in the context of media linguistics (McLuhan, 2013: 27-28). On the one hand, hot media is characterized by high resolution, providing vast information and suggesting little viewer engagement (e.g., radio, movies, print). On the other hand, cool media is characterized by low definition, offering less information and requiring active participation from the viewer through medium such as telephone or speech.

Following H. Stöckl, the object of media linguistics primarily revolves around the study of mass-media texts, characterized by their production and distribution through technical means, public accessibility, and one-way communication to a broad, anonymous audience (Stöckl, 2012: 13-34). These texts, typically produced in institutional contexts by professional writers, are defined by their periodicity, technical production and distribution, public accessibility, and short-term validity. Media linguistics focuses on the linguistic and semiotic features of these texts as shaped by the medium, exploring how the technical, social, and cultural dimensions of mass media influence their structure, content, and function. Media linguistics also studies the impact of media globalization on language use, revealing how cultural and social contexts shape communication patterns within media content.

In media linguistics, the concept of the medium is fundamental to analyzing communication processes. It extends beyond mere technical devices, encompassing a wide range of factors that shape the creation, dissemination, and interpretation of signs. This includes not only the material form of transmission, such as printed newspapers or digital platforms, but also the technological affordances that support various modes of communication, including textual, visual, and auditory forms. According to M. Luginbühl, the medium is understood as a structural framework that organizes communication by its technical features, as well as its temporal and spatial contexts. Certain media, for example, enable real-time interaction (e.g., live broadcasts), while others facilitate delayed communication (e.g., recorded videos or printed materials). These attributes directly influence how messages are delivered and perceived across different contexts (Luginbühl, 2015: 12-13).

Media linguistics also emphasizes the importance of intertextuality and multimodality, recognizing that contemporary media texts often blend verbal, visual, and auditory elements (Jewitt, 2014: 11-29). Therefore, media linguistics can be classified into five primary types: written, verbal, non-verbal, visual, and aural. Written language is utilized in media formats such as articles, books, and digital platforms, where textual elements provide detailed and structured expression. Verbal language refers to spoken communication, which is essential in media like radio,

podcasts, and television broadcasts. In these contexts, tone, intonation, and speech patterns significantly influence the meaning and emotional impact of the message.

Additionally, non-verbal communication encompasses gestures, facial expressions, and body language, playing a critical role in visual media such as films and photography. Visual language relies on the use of imagery, color, composition, and graphic design to evoke emotional responses and convey messages. Aural language refers to the use of sound, including music, sound effects, and ambient noise, to create moods and support storytelling. This form is especially significant in audio-visual media, such as films, television, and radio, where soundscapes contribute to the atmosphere, emotion, and narrative structure of the content. Thus, different forms of media language can be integrated within a single medium. Television, for instance, combines all of the mentioned types for transmitting message.

From a media linguistic perspective, language serves as a manifestation of cognitive and social frameworks and processes, as well as a tool for shaping and impacting social reality. As a result, by examining language usage, we can gain insights on people, technology, social context, and the interactions among these components. In D. Crystal's words, the Internet has introduced new stylistic dimensions to language, particularly by expanding its informal expressive capabilities. Managing this linguistic evolution is essential, as the Internet challenges traditional attitudes toward communication and necessitates a redefinition of the relationship between nonstandard and Standard English (Crystal, 2005: 2).

The terms "media linguistics" and "public relations" (further in the text – PR) emerged as part of a broader trend of naming interdisciplinary fields that combine elements of different areas of study, like sociolinguistics, media psychology, or media economics, offering a comprehensive understanding of media discourse. According to N. Zolotukhina and N. Tuchina media linguistics focuses on how language is used in public communication, particularly in media and public relations contexts (Zolotukhina, & Tuchina, 2020: 115-116). The vital connection lies in the

role of language as a tool for image construction. PR professionals draw on media linguistics to understand how language patterns in media can be tailored to specific audiences to enhance credibility and relatability. Moreover, public relations aim to establish and uphold a favorable image for a business or individual, making communication practices highly significant for ensuring the long-term prosperity of the organization. The intersection is particularly apparent in mediated communication, as both disciplines investigate the transmission of messages through many platforms, like social media, television, or printed publications.

1.2. Media text and media discourse as major categories of media linguistics

In the 20th century, linguistic studies initially concentrated on the structural aspects of language systems. However, in the 1960s, scholars began shifting their focus toward discourse, which is understood as language produced through oral acts (Baranova, 2023: 58). This shift marked a significant change in linguistic research, as it moved beyond static language structures to analyze dynamic, communicative processes. In this context, media linguistics emerged as a field concerned with the ways language is used in the media, particularly in terms of media discourse and text.

Discourse emerges from the social context, shaped by the interactions among its members, while simultaneously shaping the communicative behaviors of the group it belongs to. It is defined by its emphasis on coherent text influenced by external, non-linguistic elements and by speech as a deliberate and goal-oriented act. I. Shevchenko and O. Morozova define discourse as a cognitive-communicative activity including a series of processes and outcomes, encompassing both extralinguistic and linguistic elements (Shevchenko & Morozova, 2005: 21-28).

Given its complex nature, discourse studies require an interdisciplinary approach that goes beyond traditional linguistic limits. This field draws on insights from various disciplines, including linguistics, sociology, psychology, ethnography, mass communication theory, literary studies, stylistics, philosophy, and others.

Therefore, discourses are traditionally classified into three major categories (Bonnot, 2024):

1. literary;
2. institutional (encompassing political, diplomatic, legal, academic, media, and other domains);
3. conversational.

Our research is particularly focused on media discourse. According to S. Grynyuk, media discourse, or mass information discourse, refers to a form of speech activity within the media designed to inform audiences about different aspects of social life through various channels of mass communication, including television, radio, the Internet, and print media (Grynyuk, 2022: 103-104). A viewer or listening/reading audience is the primary focus of the written or spoken discourse. Media discourse is a public, constructed, documented kind of engagement. Furthermore, it is neither random nor spontaneous, similar to casual speech or writing; it is neither private nor informal (O’Keeffe, 2011: 441).

Media discourse analysis bridges linguistic and nonlinguistic fields, combining critical, sociolinguistic, and ethnographic methods to explore the intersection of language, culture, and communication. This broader perspective integrates insights from various disciplines, such as pragmatics, sociolinguistics, and semiotics, making it a valuable framework for understanding news discourse within mass communication and its influence on societal ideologies and knowledge dissemination. Eventually, researchers examine the deliberate use of words and visuals to influence audiences and mediate power dynamics.

According to linguists D. Schiffrin, D. Tannen and H. E. Hamilton, the discourse of the news media has two essential elements: the news narrative, which refers to the spoken or written text, and the process of generating these messages (Schiffrin et al, 2001: 416). The first component, pertaining to the text, has predominantly occupied the attention of media scholars so far, especially as the language encapsulates values and beliefs that influence and mirror the broader world. The second component, regarding the process – encompassing the norms and

procedures of the members of news providers – has been a focus of research for the past few years.

Furthermore, the ideological nature is embedded in various levels of discourse, from lexical choices and syntactic structures to more global narrative strategies. The framing of events, selection of sources, and use of specific metaphors or analogies often serve to guide audience interpretation in alignment with particular ideological perspectives. Van Dijk's research underscores the significance of macrostructures in media discourse—conceptual frameworks that systematically organize and convey news material (van Dijk, 1988: 49-53). These macrostructures including headlines, inquiries, and particular topic sections, function to organize information while prioritizing and highlighting specific elements of the news narrative. Through the examination of these structures, discourse analysis can clarify how media influences public perceptions and cultivates certain interpretations of reality.

The notion of media text constitutes the most essential theoretical element of media linguistics. Media text is a kind of written work intrinsically linked to reality. The technique of verbal depiction of reality is contingent upon the journalist's linguistic proficiency, the capacity to select the proper term to signify a topic, process, or phenomena, and the ability to arrange words into phrases and sentences grounded in semantic and logical coherence. R. Wodak and B. Busch point out that media text serves as a dialogic and intertextual entity, indicating that its interpretation and value rely on the audience's subjective interaction, the context of consumption, and its connection to other texts (Wodak & Busch, 2004: 105-108).

Media texts, such as news reports or interviews, are not neutral but are shaped by sociocultural, political, and linguistic contexts. Moreover, they are involved in the construction of meaning, either confirming or criticizing conventional power dynamics, prejudices, and cultural norms rather than simply depicting events or issues. At the textual level, the relevant characteristic is the accuracy of word selection (Datsyshyn, 2024: 71-77). By analyzing features like style, quotation, and

narrative structure, we can uncover the subtle ways in which language conveys power, bias, and societal values.

N. Fairclough explored how discourse is represented in media texts, particularly through the mediation of speech and writing from individuals in public life. The major aspect is that media discourse often intertwines multiple voices - those speaking directly and those whose words are reported or paraphrased - creating a complex web of representations (Fairclough, 1995: 75-85). Boundaries between the reporter's voice and the represented discourse can vary, ranging from direct quotations that preserve original wording to indirect speech that summarizes or transforms the content. Additionally, the framing of discourse within media reports plays a critical role in shaping audience interpretation, as certain voices are emphasized or marginalized, and specific linguistic choices influence perceived objectivity or bias. Despite efforts to maintain balance, the subtle ordering and hierarchy of voices can reveal underlying power dynamics and perspectives.

The understanding of media texts encompasses not only the selection and coherence of linguistic elements but also relies on common knowledge and the communicative context. The communicative context, essential to media linguistics, comprises verbal and non-verbal elements that influence text perception. In mass communication, this context includes all conditions surrounding media text creation, transmission, and reception. Dutch linguist T. van Dijk highlights the importance of contextual discourse, integrating verbal content with the broader social and cultural factors that shape communication (van Dijk, 2009: 1-20). This approach emphasizes discourse as the outcome of human interaction, reflecting all components of the communication model. Besides, a correct understanding of a media text depends on both language cohesion and shared background knowledge, along with extralinguistic factors such as cultural, social, and ideological influences.

Currently, linguists are particularly interested in the subject of speaker interaction throughout the communication process. As O. Ocheretna notices, this process relies on the integration of verbal and non-verbal means of expression (Ocheretna, 2023:143-144). The most vivid similarity between verbal and visual

communications is that in both cases we deal with the process of transferring and receiving the information. In verbal communication brain receives the information through the organs of hearing (by the uttered words), by contrast, in the second case the process is accomplished through the organs of vision (by the viewed object). W. J. T. Mitchell points out that verbal imagery encompasses sensory experiences, engaging sight, sound, touch, taste, and smell. However, it is not limited to these elements, in some examples, it may lack any direct sensory reference, instead conveying nothing beyond persistent abstract notion (Mitchell, 1984: 507).

In today's world, typical style of print journalism remains one of the most prominent and widely utilized forms for disseminating information. Despite the rise of the Internet, newspapers continue to serve as a vital information source. From a linguistic perspective, newspaper texts hold significance as a reflection of an evolving language, often introducing new words and expressions while reshaping the meanings of familiar ones, thereby enriching the linguistic repertoire. Noted by A. Mammadov and B. Lewandowska-Tomaszczyk, in the UK, home to some of the world's most renowned and esteemed newspaper publishers, newspaper texts have traditionally served as exemplars of the English language and vivid representations of national identity (Mammadov & Lewandowska-Tomaszczyk 2022: 9-10). These texts exemplify how media discourse can preserve cultural flavor while influencing language on a broader scale. As a form of media text, newspapers illustrate the interconnectedness of language, culture, and communication in shaping public discourse and reflecting societal values.

The portrayal of the British monarchy as a unifying symbol of democracy highlights its strategic use of media, a key focus of media linguistics. E. Owens claims that newspapers amplified narratives of the monarchy's neutrality and service, particularly after the 1918 enfranchisement of the working class (Owens, 2019: 9-11). Publicized goodwill tours, charitable efforts, and support for cultural activities were mediated to emphasize themes of unity and inclusivity. Media linguistics reveals how such language in media texts shaped public perceptions, reinforcing the monarchy's role as both modern and integral to national identity.

1.3. The role of mass media in making public image

The second part of the 20th century and the start of the 21st century are marked by the swift expansion of mass communication and innovative information technologies. Currently, the predominant element in daily communication tasks occurs within the realm of mass media, including newspapers, radio, television, and the Internet. By studying the dynamics of media language, media linguistics contributes to understanding broader societal trends and the power of media to shape perceptions.

Communication as a whole is a complicated and vital dynamic process driven by speaker`s desire to gain and share newly acquired information, abilities, talents, and feelings. Communication is more than just information transmission; it also involves emotional contact between speakers. According to K. J. Pearce mass communication is the process whereby an individual, community, or major organization generates a message and shares it through a medium to a vast, undefined, and diverse audience (Pearce, 2009: 623). In the era of global information, contemporary society is frequently affected by endless information streams, predominantly transmitted through mass media channels.

According to Cambridge dictionary, mass media itself is newspapers, television, radio, and the internet (Cambridge dictionary). Britannica dictionary describes mass media or modes of mass communication whereby information, opinion, advocacy, propaganda, advertising, artwork, entertainment, and other forms of expression are conveyed to a very large audience (Britannica dictionary). Thus, mass media not only reflects societal values but also actively shapes them. By promoting certain behaviors, ideals, and lifestyles, the media influences public perceptions of what is acceptable or desirable. This cultural reinforcement extends to the public image of individuals and organizations, encouraging them to align with prevailing norms.

The question of mass media's power revolves around understanding how effectively it achieves objectives at the discretion of those who own, control, or use it as a communication channel. Historically, control over mass media has been

considered a valuable asset for those pursuing political or economic influence (McQuail, 1979: 20-21). This perspective stems from evidence demonstrating the unique advantages of media control. Firstly, mass media has the ability to draw attention to particular issues, solutions, or individuals, often benefiting those in positions of power while marginalizing their rivals. Secondly, it can enhance status and establish legitimacy. Thirdly, under certain conditions, the media acts as an instrument for persuasion and collective mobilization. Fourthly, it has the capacity to form and maintain distinct audiences. Lastly, mass media offers psychological benefits, such as entertainment, distraction, and flattery. Its affordability, rapid dissemination, adaptability, and simplicity in planning make it a highly effective tool for communication within society.

Mass media has evolved into a crucial source of information and a powerful tool for influencing public perception and shaping up their way of thinking. The portrayal of an individual in the media may profoundly affect public opinion and influence success across several domains of life. However, it is crucial to understand that a person's image in mass media is not necessarily a representation of their genuine traits, principles, or views. According to S. Giusti and E. Piras, it is frequently affected by numerous external factors and may be subject to manipulation and deception (Giusti & Piras, 2021: 2-5). As a result, it is essential to carefully examine media portrayals of individuals and to consult several sources of information to develop a more precise and educated perspective.

The concept of "image" encompasses not only the portrayal of a person or object in art but also signifies a symbol, a metaphor, and the overall impression sent by an individual, organization, or product to the public. According to Merriam-Webster dictionary, an image is a visual representation of something, such as a likeness captured on photographic material or a picture displayed electronically, like on a television or computer screen (Merriam-Webster). The image does not always portray a person's true character, as it is the product of deliberate efforts of image creators. It highlights a person or phenomena with certain qualities and characteristics that are not peculiar to them.

A key characteristic of an image is its dynamic nature. It has the power to influence the consciousness, emotions, behaviors, and decisions of both individuals and large groups. Consequently, people tend to favor specific products, companies, banks, or political parties. In contemporary society, the image serves as the most efficient means of consciously or unconsciously transmitting and receiving information about a wide range of subjects, ranging from individuals and teams, to products and organizations. This facilitates social communication and, when properly managed, promotes harmony within it. To effectively market a product or service, attract support, or compete in the marketplace, entities such as companies, public organizations, educational institutions, or banks must develop a suitable image.

Central to Chomsky's theory is the "propaganda model," a conceptual structure for comprehending the functioning of propaganda in mass media. The theory implies that corporate-owned media serves the interests of elite groups rather than ordinary people. According to Chomsky, mass media news goes through several filters before reaching the public (Herman & Chomsky, 2008: 61-73). This includes:

- the dominance of large, highly concentrated media firms characterized by substantial owner wealth and a focus on profit-making;
- advertising serving as the main revenue stream for mass media organizations;
- the media's dependence on information supplied by government entities, businesses, and "experts" backed by these influential sources;
- the use of "flak" as a tool to exert pressure and regulate media behavior;
- the framing of "anticommunism" as a pervasive ideology and a means of societal control.

Moreover, the image should have a coherent, consistent character, where individual features should not contradict others. From van Dijk's perspective, the way a person carries themselves, their gestures, and expressions can convey a lot about their personality, mood, and intentions (van Dijk, 2008: 226-228). The political, economic and technological environment also influence image formation.

Often, a number of stylistic means are used to shape the image of a well-known person in the mass media, which helps to influence the public. The primary stylistic devices employed by the media to construct a picture of a famous individual are epithet, metaphor, irony, hyperbole, simile, and antithesis. The wide use of stylistic means and figures of speech help the mass media to create a certain image of celebrity.

In contemporary media, political rumors concerning the actions of monarchs and royal families are relatively common. In many cases, a person's image in mass media is shaped by the media itself, which uses various techniques to influence public opinion (Maklyuk et al, 2022: 196-202). Discussions over the monarchy extend beyond mere royal matters. They address major issues of modern life, including privilege, equality, nationalism, ethics, relationships, parenting, divorce, the media, and more. Media sources urge to both admire and criticize the members of Britain's House of Windsor at the same time. Every royal family member and their decisions, regardless of their nature, are subjects of significant media attention, attracting global interest.

The monarchy has demonstrated a notable capacity to adapt and address the problems of contemporary times. Besides, the Royal Family's relationship with the press has consistently been complicated, because in favourable times they relied on each other and in difficult periods they were marked by a certain tension (Jones, 2024). This interplay is essential, since the monarchy require media attention to sustain its public engagement, while the media depends on the royals for intriguing content. Nevertheless, this symbiotic relationship presents significant challenges, particularly as the pervasive nature of digital media necessitates a more advanced strategy for handling public relations.

Historically, throughout periods of economic distress and declining international standing, the Queen of England and the royal family maintained a connection with the Commonwealth nations and the population in general through their television appearances. The Royal Family has skillfully used media to preserve long-standing traditions while showcasing a favorable image of Britain. By

employing media to connect with the public, they have managed to inspire confidence and boost morale (Huang, 2021: 5). As a result, their thoughtful and strategic approach has significantly contributed to the enduring support for the monarchy among the British people.

As direct interaction with members of the royal family remains inaccessible to the vast majority of people, there exists a persistent public fascination with their private lives beyond the formal confines of the palace. This curiosity manifests in widespread consumption of media representations, including films, television series, and print publications that depict or speculate on royal affairs. These representations serve as a mechanism for public engagement with the monarchy, strengthening its cultural importance and influencing perceptions of its role in modern society. Media portrayals both reflect and shape conventional views of the monarchy's role within contemporary societal frameworks.

CONCLUSION TO CHAPTER I

Media linguistics plays a fundamental role in analyzing how language functions within mass communication. Media linguistics focuses on mass-media texts, recognizing the role of the medium as a structural framework that organizes communication based on its technical, temporal, and spatial characteristics. A structured analysis of media language necessitates gathering data from various sources while taking into account essential factors such as genres, media outlets, and outputs. The combination of verbal, visual, and auditory elements emphasize the multimodal nature of modern media. Moreover, the distinction between "hot" and "cool" media shows how different means of communication transform the level of perception and interest.

Media texts and media discourse function as the principal instruments for transmitting celebrity images, promoting certain narratives through arranged communication. Furthermore, discourses are traditionally classified into literary, institutional and conversational, with media discourse falling under the institutional category. Media texts, whether in the form of news articles, interviews, or entertainment content, function as vehicles for portraying public figures. These texts do not only characterize famous individuals but actively shape their public portrayals through lexical choices, framing strategies, and multimodal storytelling.

Mass media significantly influence public perception by highlighting and integrating particular facets of a celebrity's profile. By means of consistent exposure and deliberate media framing, famous people may develop certain portrayals that appeal to audiences. The concept of "image" is not limited to visual representation but also includes symbolic and metaphorical meanings that affect how individuals, organizations, and products are perceived. As media platforms expand, the processes of image formation are shifting, prompting regular investigation of the linguistic and semiotic strategies that shape modern public discourse.

Overall, mass communication and PR are essential to contemporary society since not only do they make dissemination of information simpler, but also contribute to strengthening ties between various social circles. Successful public

relations imply effective communication skills, understanding of language's power, and media theories. Additionally, language shapes public opinion through framing and discourse analysis, which impact message construction and comprehension.

II. VERBAL AND NON-VERBAL MEANS OF THE ROYAL FAMILY IMAGE IN BRITISH MEDIA

2.1. Verbal representation of the Royal Family

The monarch is the image and the face of the country. They should take great caution when acting, as every move they make is under intense scrutiny, with their words carefully analyzed by the public. This applies equally to all members of the royal family. Simultaneously, royalty, particularly the British monarchy, must actively cultivate its public presence to sustain legitimacy and relevance. Moreover, the connection between the Royal Family and the media is a fundamental factor in its sustained relevance, support, stability, and popularity.

This widely recognized family captivates public interest, with their ceremonies drawing millions of viewers and newspapers reporting even the most minor aspects of their lives (Billig, 2003). Thoroughly organized public appearances serve as a means of regulated contact, building a sense of connection between the institution and the public while enhancing its symbolic power. Additionally, the predominant narrative observed is centered on the notion of monarchy as a symbol of superiority and wealth.

Since the British monarchy embodies tradition, hierarchy, and a meticulously managed institution, the term "*The Firm*" emerged to emphasize its structured, almost corporate-like nature. Mass media frequently uses this expression, especially in times of crisis or transition. For example, The Guardian and The Independent have explored how "*Queen Elizabeth II's leadership shaped 'The Firm'*" (Addley, 2022) and how Meghan Markle name the monarchy "*The Firm*" (Preskey, 2021). The metonymy underscores how the royal family functions strategically to uphold its image and maintain stability. Another example of metonymy in relation to the monarchy is the term "*Crown*", which is also actively used by the media (Lawson, 2023). It's a way to refer to the legal power of the monarch without focusing on the individual who holds the throne.

Each year, working members of the Royal Family fulfill over 2,000 official engagements in the UK and abroad, including community visits, state receptions, Garden Parties, and Investiture ceremonies, according to the information from the official website of the monarchy (The official website of the Royal Family). These public duties are frequently highlighted in mass media coverage, and through such representations, the media reinforces the official role of the monarchy, supporting their image as an important unit of the country. Nevertheless, apart from collective view, each royal family member is depicted distinctly, shaped by their responsibilities, personalities, and appearances in public.

After Queen Elizabeth II passed away on September 8, 2022, and King Charles III, along with Queen Camilla, was crowned on May 6, 2023, interest in the monarchy has grown worldwide, especially within the Commonwealth. This shift in leadership has also sparked critical conversations about the institution's future and its role in an increasingly modern and politically dynamic world (Coghlan, et al. 2024). A 2024 British Social Attitudes survey revealed that support for the monarchy has declined to 54%, the lowest since the survey began in 1983 (National Centre for Social Research, 2024).

In addition to the death of Queen Elizabeth, a number of other significant events shook the monarchy. Prince Harry and Meghan Markle's choice to renounce their royal duties in 2020, together with their ensuing disclosures of life under the monarchy, reinforced debates concerning the position of the monarchy in society, especially after Harry's 2023 memoir *Spare*, which revealed personal conflicts within the royal family. Health concerns have also impacted the family, with both King Charles III and Catherine, Princess of Wales, undergoing cancer treatment in 2024, raising questions about stability within the institution. Catherine's return to public duties in 2025 has been highly anticipated, given her status as one of the most popular members of the royal family.

Though mass media frequently highlights the diminishing popularity ratings of the British royal family, multiple UK newspapers persist in supporting the monarchy and underscoring its lasting prominence, for instance: "*Royal Family*

popularity stays high”, indicates Express (Sewell, 2022). Daily Mail calls the Royal Family “*a bargain*” showing that the British monarchy is more active and operates at a lower cost to taxpayers than its European counterparts (Scully, 2020). Overall, the royal family is a crucial part of the history and contemporary of Britain, with the media being an integral element in maintaining its image and popularity.

2.1.1. Lexical means

The media always pays close attention to the lexical means it employs when portraying the royal family, intentionally using vocabulary that reflects esteem and honor. However, media coverage is not confined to neutral or positively marked statements, especially when it comes to certain conflicts within the family, protocol violations, or high-profile scandals. In such cases, the British media can convey dissatisfaction, irritation, or excitement, therefore contributing to the creation of a more judgmental perspective.

Nowadays, Kate Middleton is one of the most popular members of the British royal family. After her marriage to Prince William, she was officially named Her Royal Highness, the Duchess of Cambridge. Additionally, upon the death of Queen Elizabeth and the subsequent accession of King Charles to the throne, Kate became Princess of Wales, inheriting the title from the late Princess Diana. The Daily Mail’s declaration that “*we’re all princesses now*” reflected a revived sense of connection between royalty and so-called middle-class (Dennison, 2019). Moreover, an idiom to “*fall in love*” was used to demonstrate the media's growing affection for Kate, and the following verbs were used in the passive voice: “*was celebrated*”, “*was showered (with praise)*”, which shows Kate Middleton as the recipient of admiration and recognition (Warnes, 2019).

In fact, Kate is the first working-class woman, “*no blue blood*” to enter the royal family by marriage in contemporary history, the noun is used to focus on her not aristocratic origin. Moreover, she is undoubtedly the most famous “*commoner*” who became a part of royalty, with the noun serving as a social label, which distinguishes her from traditional royal lineage (Mirror.co.uk, 2011). Consequently, Kate represents the possibility of upward mobility in modern England, while also

illustrating the royal family's capacity to adapt traditions and enhance their relevance in modern society.

One of the first and most significant newsbreaks related to Kate and William was their engagement, which attracted widespread public and press attention. Shortly after Prince proposed to Kate, The Guardian published an article commenting on their love story: “*When Catherine Middleton tightly held the arm of Prince William, the only man she had ever truly loved*”, “*the world was gripped by the greatest love story*” (Crace, 2011). The expression “*truly loved*” is a verb phrase where “*loved*” is an emotive verb intensified by the adverb “*truly*”, emphasizing sincerity and emotional depth, it supports the construction of a narrative of timeless romance, elevating their relationship beyond the ordinary love stories. Moreover, the superlative adjective “*greatest*” exaggerates the scale and importance of the couple’s relationship.

In the same article, much attention was focused particularly on Kate Middleton, as in the example “*William had presented his commoner bride, who had worked in the mines before pulling herself up by her bootstraps*” (Crace, 2011). Expression *commoner bride* indicates the public attitudes to Kate in the first year of her occurrence in the life of the Royal Family. Besides, the expression *who had worked in the mines* functions as a colloquialism, emphasizing Kate’s working-class background, commenting on her status as a modern Cinderella. Additionally, an idiom *to pull yourself up by your bootstraps* metaphorically means to improve your position and get out of a difficult situation by your own effort, without help from other people.

Kate and William’s engagement interview attracted a great deal of attention in the media and among people. Since it was their first official appearance as an engaged couple, the interview was widely covered and analyzed, because the couple answered a lot of current for that time questions. Prince William mentioned that “*No one is trying to fill my mother's shoes*”, this idiomatic expression refers to accepting someone's responsibilities, emphasizing that Kate was not expected to replicate Diana's legacy, but rather to create her own unique path within the royal

family (ITV News, 2020, 13:10). Besides, Kate used an *idiom to be over the moon* (13:12), when commenting on her mother's reaction to their engagement to explain that she was absolutely happy and it was the most pleasant news. Furthermore, an emphatic auxiliary construction was often used by Kate as in the examples "*he did cook for me*" or "*we did become*" (5:39) to show sincerity and to add emotional weight to a simple statement.

The Prince and the Princess of Wales frequently use the phrase "*you know*" in their interview, especially Kate Middleton that functions as a discourse filler to buy time while formulating the next part of the sentence, it also makes their statements seem less direct or absolute. Syntactically, it appears in the middle of a sentence, interrupting it but not changing the meaning. Additionally, we can say that both William and Kate use quite a lot interjections such as *uh, um, oh, well, yeah*, that make them sound more emotional, expressing their feelings and emphasizing thoughts. They also use interjections to take a moment to think, when they do not know exactly what to answer the interviewer, to take the initiative or fill a pause.

Kate and William primarily have a highly positive image in the British media, characterized by admiration for their dedication and royal duties. It is said that "*the monarchy ranks highest for both him and Princess Catherine*". The statement employs the superlative adjective to show the absolute devotion from society, compared to the support of other royal family members. Moreover, Prince William is believed to carry "*the weight of the monarchy on his shoulders*", the idiom conveys the idea of bearing full responsibility and experiencing the weight of high expectations. In the context of the British monarchy, this phrase illustrates how the press presents Prince William as a central figure entrusted with supporting the future of the institution. Additionally, he is believed to be "*the toughest ruler the family has ever seen*". The phrase also uses an adjective in the superlative form to emphasize Prince William's exceptional strength of character and solid leadership qualities. By placing him at the top of the comparative scale within the royal family, the phrase suggests that he is expected to approach his future role with greater

stability and responsibility than his predecessors, especially King Charles (Troy-Pryde, 2025).

One of the most highly publicized events and a significant shift in the monarchy occurred when Prince Harry and Meghan Markle, the Duke and Duchess of Sussex, stepped down as working members of the Royal Family. Since then, the term *Megxit* has appeared in the media to describe their departure from the British monarchy (Newton, 2024). The expression is a combination of "Meghan" and "exit," corresponding to Brexit. A large number of British newspapers were very disapproving in their statements about the Duke and Duchess of Sussex after their decision to leave the UK, saying that "*Harry and Meghan were so impetuous*" and "*Harry 'cut everyone dead'*" (Pemberton, 2024) "To cut someone dead" is an idiom that belongs to the category of phraseological units and is used in the meaning that Harry completely and abruptly abandoned his duties, ignoring his role in society.

Meghan Markle has always considered herself biracial or mixed race, and this has never been a topic of discussion. However, after starting a relationship with Prince Harry, she has highlighted racial issues, which has prompted the media to focus on it more. The British royal family has come under criticism after accusations of racism made by Meghan. She stated that some members of the family expressed concerns about the skin color of her future child, which contributed to the accusations of racism. This caused a wide resonance and became the subject of numerous discussions in the media and society. Thus, an adjective "*black*" began to appear in the media to refer to Meghan's race, she was also named as "*the first black person in the Royal Family*" (Jempson, 2023) and "*black princess*" (Carter, 2017). It was also said that the Duchess "*had to learn how to be black*", the adjective modifier "black" was used to show a greater contrast between the royal family of European appearance and the Duchess of Sussex with African American roots (Ward, 2023).

Harry and Meghan have confronted conventional royal standards, highlighting matters such as race, mental health, and equal rights. This is one of the reasons that allows them to be in the spotlight of the media, as it provokes new

controversies and discussions among society. Meghan sought to defend herself in the eyes of the public by justifying that she made efforts to adjust to British royal family and its traditions, she said “*I really tried to adopt this British sensibility of a ‘stiff upper lip’—I really tried*” (Vanderhoof, 2019). To have a stiff upper lip is a British idiom used to denote emotional restraint and stoicism when dealing with certain difficulties.

The Duchess of Sussex has also suffered a great deal of negativity from the media, especially often being compared and contrasted with Kate Middleton, favoring the latter. It was said that “*Meghan doesn’t fit the mold, while Kate was groomed for this*” (Hill & Jessen, 2019), as well as “*How Meghan Markle was the ‘evil princess’ compared to Kate*” (Hodgkin, 2020). Colloquialism to be groomed for something suggests thorough preparation for the role of a royal member, presenting Meghan as an outsider and Kate as a natural fit. Moreover, Queen Elizabeth II once described Meghan Markle with the adjective “*evil*” at an evening event at Balmoral, and after that “*everybody’s eyebrows hit the ceiling*”, an idiom with metaphorical meaning implies an extreme surprise, as it was very unusual for the reserved Queen to express such emotions (Welch, 2024).

Following the release of Prince Harry's memoir, there has been a surge of negative attention directed at Camilla, Queen Consort, with the British press delving into the complexities of her public image. In particular, articles such as Grazia Daily's piece, “*We Must Examine the ‘Wicked Stepmother’ Narrative Around Camilla Parker Bowle`s*”, highlight the ongoing scrutiny Camilla faces in the media (Aspinall, 2023). The narrative of Camilla as a “*wicked stepmother*” has been amplified by various public figures. Additionally, according to a *Business Insider* article, royal experts revealed that Queen Elizabeth once referred to Camilla as “*that wicked woman*,” underscoring the tension that existed between them for many years (Konstantinides, 2022).

The Belfast Telegraph published an article discussing Prince Harry's depiction of Camilla in his memoir, in which he labels her with a noun “*the villain*” and an adjective “*dangerous*” (Elston, 2023). The article highlights Harry's critical

portrayal of Camilla's role in his parents' marriage and the media landscape surrounding her. The noun "*villain*" carries a strong negative connotation, suggesting wrongdoing and a morally corrupt character, thereby reinforcing her portrayal as a disruptive force. Moreover, the adjective "*dangerous*" also extends beyond simple disapproval, it implies a level of threat or harm. The media was also ruthless in its depiction of Queen Camilla in her early years, referring to her with nouns such as "*hag*" or "*old bag*" (O'Grady, 2022). It reveals an intentionally derogatory attitude, as both terms carry strong negative connotations related to age and appearance. In mythology, a "hag" also refers to a woman resembling a witch, typically characterized as evil, while an "old bag" is a colloquialism, suggesting annoyance or social insignificance.

King Charles III is often seen as a perfectionist with an unpredictable nature, as evidenced by the lines "*he would 'lose his temper in a split second' if things weren't perfect*" and "*the King is prone to little bursts of irritation*" (Dye, 2025). An idiom "to lose one`s temper" means to become very angry or lose self-control, which enhances the phrase with vivid imagery suggesting a more unexpected emotional ebullition. Additionally, the phrase to be prone to something means to demonstrate a certain characteristic, usually a negative one, however, the adjective *little* is used to mitigate the negative connotation of the King's irritability, making it appear minor and habitual rather than severe. Daily Mirror once also claimed that "*King Charles' very particular demands laid bare in bombshell new book*" by royal journalist, *to lay bare* is an idiom, signifying the act of revealing, exposing, or uncovering anything that was secret (Jolly, 2025). In this context his private demands imply communication with his staff and have been considered too scrupulous, excessive, or inappropriate to the point that their exposure is newsworthy.

On the Guardian's official website it is said that King Charles is "*the longest-serving heir*" and "*the oldest person to assume the throne*" (The Guardian, n.d.). The adjectives are used in the superlative form, focusing on how long Charles has held the position of the heir. Despite King Charles III ascending the throne at an

advanced age and inheriting a monarchy facing modern challenges and scrutiny, British media consistently frame his role using reassuring nouns such as “*continuity*”, “*stability*”, and naming him a “*leader*” (Davies, 2023). These terms reflect a broader narrative concerning his long training, constant presence in public life, and desire to fulfill his role well.

When the news reached society that King Charles had cancer and was undergoing treatment, various media sources, especially those close to the monarchy, assured people of complete control over the situation, for example “*King experiences temporary side effects*”, “*He very much hopes*”, “*feeling good*” and called it “*most minor bump in a road that is very much heading in the right direction*” (Gregory & Coughlan, 2024). An idiom *a bump in the road* suggests a setback or impediment, particularly one that is small, that has been compared to the difficulty of the King’s health, indicating trivial rather than a serious issue. From a pragmatic perspective, the media carefully frames its language to reassure the public about the stability of the monarchy. By using adjectives such as “temporary” or “most minor” and collocation “to head in the right direction” media makes it certain to the readers that the King’s health is not a threat to the institution, focusing on resilience within the monarchy.

The first speech of King Charles at the coronation caused a great positive reaction from the media and the public. The Telegraph newspaper describes his first speech as the king the following “*one of the most remarkably personal speeches to have ever been delivered by a reigning monarch*”. The use of superlative adjectives adds a sense of rarity and significance. He is also believed to “*wear his heart on his sleeve*”, the idiom is used in the meaning that King allows his true feelings to be seen by people around (Tominey, 2022). Charles himself in the speech commits to serve “*with loyalty, respect and love*”, these abstract nouns represent core moral values, and are used to make people feel the king's affection, empathy, and desire to be in close contact with the society (Davies, 2022).

The British royal family continues to be actively discussed in the British media, both years ago and now, thereby forming a certain image of each of its

members. Lexical means play an important role in this process, because it is through the choice of words that the emotional coloring of statements is created, assessments are conveyed, and meanings are implied. Thus, the vocabulary in articles about the monarchy not only informs, but also performs a symbolic function, reflecting public attitudes and at the same time shaping them.

2.1.2. Stylistic means

The media deliberately applies numerous stylistic means, using tropes and figures of speech in its depiction of the royal family, intending to strengthen the vibrancy, liveliness and emotional tone of the content. Tropes help create images, comparisons, and associations that enrich the text of an article, allowing journalists to indirectly convey complex meanings and evaluative attitudes. In comparison, figures of speech are used to more effectively organize the structure of the text, attract and hold the reader's attention, create imagery or rhythm, for instance through parallelism, enumeration, or antithesis.

The frequent use of **simile** in British media plays a powerful role in shaping public perception, particularly when royal members are compared to their famous predecessors. One notable example is the recurring comparison between Kate Middleton and Princess Diana. To awaken a particular interest in releasing new portraits on Kate's 40th birthday, The Sun magazine published her photos commenting that it seems to evoke feelings that are "*very much like Diana's iconic photoshoot*" (Wilson, 2022). By employing simile, the text underscores specific traits, such as grace, composure, or public appeal to show shared qualities between Kate and the late Princess Diana. This figurative language boosts the speech with more vivid image, creates meaningful and innovative perspectives for the reader.

Throughout the time in the royal family, Kate has often been compared to the late Queen Elizabeth and the Queen Mother, for instance, "*the Princess of Wales is very like the late Queen Mother*" (Pemberton, 2024). Additionally, it was said that "*Kate has more in common personality-wise with the Queen*", "*quietly self-assured with a love of the outdoors and the ability to compartmentalize*" to draw parallels between generations of royal women (Taylor, 2020). Such descriptions serve to align

Kate with the late Queen, presenting her as a figure who embodies both the resilience expected of royalty and accessibility valued by the public. The use of described personality traits allows mass media to create a positive image of Kate Middleton, representing her as an ordinary individual rather than an exclusive noble.

Overall, Kate Middleton is portrayed in an extremely positive light, with the media trying to support this image in recognition of her role as the future Queen. For a special Heads Together event in London, marking a day dedicated to mental health, Kate wore beautiful long-sleeved silk dress, and she was then named “*a true English rose*” (Yahoo, 2016). This **metaphor** is applied in the association with a naturally beautiful woman. The rose itself is the national flower of England, so expression “a true English rose” is symbolic and related to English tradition and culture. Additionally, the titles used to describe Princess of Wales are “*the royal family’s secret weapon*” and “*the monarchy’s safest bet*”, the **metaphors** were implied by The Independent magazine, suggesting she is a reliable person and a huge support for the royal family. Moreover, journalists used simile in the expression “*stalwart and steadfast as the sun*” to represent Kate Middleton as an individual who is always present and calm, even during challenging times (Hampson, 2022).

Prince William's image in the British media is largely based on concepts of strength, reliability and an emphasis on his future role as head of the throne. Thus, the media frequently employs a variety of **metaphors** to reinforce this image, for instance, the People magazine describes Prince William as “*new rock*”, “*a reincarnation of his late grandmother*” and a “*steadfast anchor*”, each focusing his perceived strength, stability, and continuity within the royal family (Burchfield, 2025). However, William's image is not ideal, and the media tries to portray all the features of his character to show that he is primarily an ordinary person. For example, many say that Prince is quite emotional, describing him by means of **epithets** such as “*hot tempered*” and “*quite stubborn*”. Furthermore, Kate is said to manage her husband “*like a fourth child*” using **simile** to emphasize his emotional nature (Switzer, 2023).

Harry and Meghan's choice to resign from royal responsibilities and renounce their (HRH) His and Her Royal Highness titles attracted major public views and media attention, with some perceiving it as an essential move for personal autonomy, while others considered it as a betrayal to the monarchy. According to royal biographer Penny Junor their actions have "lobbed a huge bomb into the heart of the institution" (**metaphor**) (Preskey, 2021). The Independent newspaper published an article telling: "The Meghan and Harry drama is just like Brexit – there's no cherry picking and it'll all end in tears" (O'grady, 2020). The quote employs **simile** to compare Megxit to Brexit, that is the withdrawal of the United Kingdom from the European Union. Furthermore, a **metaphor** "there's no cherry picking" was implied in the meaning to select the best or most desirable from, and an idiom "it'll all end in tears" was also used to say that what they are doing will have an unpleasant result.

According to the Duke and Duchess of Sussex themselves, they had high hopes for a family life together in Britain, for instance "Once Meghan and I were married, we were excited, we were hopeful, and we were here to serve." **Anaphora** is used here to enhance the emotional effect and emphasize that initially Harry and Meghan were ready to participate in the life of the royal family and work for the good of the country. Furthermore, "Finally, the second son of Diana got hitched, hurray!" says Prince Harry himself in the first speech after officially leaving the Royal family (Guy & Foster, 2020). **Metonymy** alludes to Prince Harry emphasizing royal order and birthright above his individuality. Besides, the phrase "got hitched" is a slang expression that is sometimes found in informal contexts or tabloid language in the meaning to get married, giving the expression colloquial and humorous tone.

The Duke and Duchess of Sussex's relationship with the British media has been tense from the start. Meghan Markle admitted that she found it difficult to consistently be in the spotlight, taking into account the considerable effort required to meet the expectations. It wasn't enough for her just trying to survive, as she stated "You have got to thrive. You have got to feel happy." (Vanderhoof, 2019). This is an example of **anaphora**, which reinforces the rhythm and intensifies the imperative

tone, showing Meghan`s suffering in the royal system and making the statement more compelling and emotionally charged.

The Duke and Duchess of Sussex are often accused of arrogance and desire to always be the center of attention, with the media supporting this image, for instance “*The Sussexes’ paradox lies in their desire for privacy while remaining central figures in media narratives*”. The phrase suggests an unresolved tension between opposing forces, and illustrates the conflict between the Sussexes' public and private lives. Vanity Fair magazine, in its article on the occasion of 5 years after their royal exit, named Harry and Meghan “*the most insufferable people on Earth*” (**epithet**), their resignation has been characterized as a “*self-imposed exile*” (**oxymoron**), and it was said that “*Sussexes have cultivated a brand built on grievance*” (**metaphor**) (Peele, 2025).

The publication of Prince Harry’s book stirred considerable controversy and sparked widespread debate across the British media. His memoir Spare is a straightforward and at times confrontational narrative of what he experienced inside the royal family, revealing personal challenges, conflicts, and Harry`s pursuit of autonomy. The title itself is a striking **metaphor**, emphasizing his status as the "spare" successor in comparison to Prince William, the heir to the throne. This memoir has caused heated discussion and media attention, Daily Mail, for instance called it a “*bombshell tell-all book*” (Jolly, 2025). **Epithets** imply the explosive nature of the information, which implies its full disclosure and scandalous content.

The phenomenon surrounding Harry and Meghan's attraction may be explained by a multifaceted combination of celebrity culture, past experiences, social transformation, and the impact of media. Their story resonates with diverse audiences, fostering interaction as their lives relate to their public image, prompting both support and condemnation. Upon commencing her relationship with Prince Harry, Meghan Markle, the former American actress, was frequently characterized as a *breath of fresh air* (**metaphor**) for the British monarchy (Mance, 2017). The Guardian once commented that “*There`s no question Markle is a trailblazing*

figure” (Freeman, 2019). The phrase is both an evaluative **epithet** and a **metaphor**, as it alludes to Meghan being the first of her kind, paving the way for others.

At the beginning of Meghan Markle`s journey in the royal family, she was admired and respected. However, shortly after this, when the Duke and Duchess of Sussex decided to step back from the royal duties, Meghan Markle`s image in the media took a drastic turn for the worse. The Sun magazine, for example, published a bold article saying that “*Meghan Markle is a total CON – absolutely AWFUL, over-the-top and so false*” (Harisha, 2025). The vivid use of **epithets** contribute to the expressive and emotionally charged tone of the statement. Moreover, a noun “con” is used in the meaning that Meghan fooled everyone in order to take money and manipulated them into compliance.

After moving to the US, Meghan positions herself as a feminist, public figure, and philanthropist, but the media still questions her true nature. Some sources describe her as a woman who stands up for her own choices and rights, others as a manipulator or a person who is constantly dissatisfied. Many controversial articles have also been published, for instance a commentary in the Sunday Telegraph “*Whether Snow White or Evil Queen*” (Parnell, 2024). The author refers to well-known fairy tale characters, bringing **intertextuality**; in the phrase **antithesis** is implied to contrast purity and kindness with manipulation and deception. Another example of **antithesis** in the article is the media questioning whether Meghan “*gives clear direction and is solution-oriented*” or “*a dictator who terrifies employees*” (Parnell, 2024).

The media showed an extremely high interest in contrasting Kate and Meghan in all spheres of their life. “*Palace Grace vs. Hollywood Glitz*”, is how Duchess of Sussex and Princess of Wales are often compared in the media, distinguishing royal sophistication from showbiz charm. **Antithesis** contrasts two different lifestyles and principles with the use of emotionally charged connotations, that evoke associations of purity and elegance as well as fame and brightness (Switzer, 2024). In addition, Kate is often contrasted with Meghan, with the media highlighting the strengths of the former while emphasizing the flaws of the latter. The Sun, for instance, once

compared “*Brave Kate*” with “*quitter Meghan Markle*” again emphasizing the negative popularity of the Duchess of Sussex (Singh, 2024).

Despite being the head of the British monarchy, the King receives less media attention than his sons and daughters-in-law. However, in King Charles` most famous coronation speech, he was described as “*a loving son, husband and father*”, the **enumeration** underscores his profound personal relationships, portraying Charles as a dedicated and caring family man. The king also used a number of stylistic means, as in the example “*As the Queen herself..., I too now solemnly pledge myself*” (Booth, 2022). The quote is a strategic use of **simile** to convey the continuity between him and the late Queen Elizabeth. It emphasizes his dedication to service, reassures the public of the stable traditions of the monarchy, and appeals to emotional and historical sentiments. King Charles often refers to the late Queen Elizabeth as “*my darling Mama*” and “*my beloved Mother*” in his speeches (Dooley, 2022). The **epithets** possess notable emotional implications, emphasizing feelings of close family connection and showing profound admiration and respect for Queen Elizabeth II.

Wife of King Charles, the Queen Consort, Camilla Parker Bowles has long been the subject of intense scrutiny and negativity from the British media, particularly during the years when Prince Charles was still married to Princess Diana. Tabloids frequently labeled her with insulting **epithets** like “*the most hated woman in Britain*” and “*marriage wrecker*”, the latter being a **metonymy**, limiting her to a single controversial role she was believed to play in the breakdown of a royal marriage. For a very long time, even after Charles and Diana's divorce, Camilla was haunted by such a negative image.

A crucial day that influenced the image of Camilla and Charles, was the day Diana`s famous interview was published. The late Princess referred to Camilla as a “*rottweiler*” (**antonomasia**) and called her the “*third party*” in their marriage with Charles. These statements were widely discussed and analyzed by the British media, with the nickname “rottweiler” representing Diana's perspective of Camilla as a persistent and intrusive force in her marriage to Charles. Furthermore, the

Independent magazine has published an article about the path that Camilla had to take to become the Queen Consort. There they indicated that she suffered a lot from media coverage that contained **enumeration** “*gin-soaked, hatchet-faced, horse-faced, loose but frumpy woman*”, referring to her tough complexion (O'Grady, 2022).

The public was very hostile towards Camilla, and criticized her in every way, especially comparing her to Diana Spencer, who was “*the People’s Princess*” (**antonomasia**), when Camilla was left with the role of “*Machiavellian mistress*” (**antonomasia**) (Nicholson, 2020). “Machiavelli” has become a symbol for someone who is cunning and willing to manipulate others to get what they want. The adjective comes from the name of Niccolo Machiavelli, an Italian Renaissance philosopher known for his work *The Prince*, that is a classic study of power and politics and a ruthless guide for any ambitious ruler.

After Charles and Camilla officially announced their relationship, the media made a noticeable effort to change Queen Camilla's public image, moving away from the hostile narratives of the past. She was then named “*Charles' greatest strength*” (**metaphor**), a symbol of their once “*forbidden love*” (**epithet**) was transformed into a “*very happy relationship*” (**epithet**) in the eyes of the public (Jenkins, 2020). Moreover, modern coverages use **epithets** such as “*friendly*”, “*approachable*” and “*fun*”, seeking to present Camilla as a close, caring figure within the royal family (Bates, 2022). As a result, together King Charles and Queen Camilla have built a more positive image over time, gaining respect for their dedication to royal duties.

Despite the fact that the British are ambiguous in their support for the royalty in the modern world, their ratings still remain high. Moreover, the British media consistently covers information related to the monarchy, ensuring that no significant news or mistakes made by its members go unnoticed. Stylistic means are extremely common in the depiction of the representatives of the royal family, as they allow the journalists to both idealize the images, enhancing their appeal in the eyes of the public, and vice versa to criticize their actions or individual traits. Professionally

applied stylistic means also offer a new perspective on the members of the royal family not only as public figures, but as symbols and bearers of traditions.

2.2. Non-verbal components of the image

Nonverbal communication includes all forms of communication beyond spoken or written language. It encompasses everything we use apart from words to convey messages to others. Royal family members frequently use nonverbal cues to help them express emotions, support verbal messages, and manage social interactions. In turn, the British media tends to identify and analyze these means of expression in order to bring out the full character of public figures. Overall, nonverbal communication is an important part of celebrity communication, as it can convey emotions, attitudes, and intentions, and can often be more powerful than words alone.

A lot of attention is often drawn to the use of non-verbal cues particularly by royal women, such as facial expressions, body language, gestures, eye contact, tone of voice, and even clothing or physical appearance that help them convey messages that words cannot. The media notices even the smallest signals such as Kate Middleton's "*crinkling round the corners of the eyes*" or Meghan Markle's "*whispering*" (Linning, 2018). Nonverbal means of communication can provide additional information that complements or contradicts their verbal messages, and can help to establish rapport, build trust, and create a positive impression in the eyes of society.

Queen Consort Camilla, as one of the main representatives of the royal family, is often analyzed within the framework of the use of non-verbal means. After she accepted her latest title, the media draw its attention to Camilla's good posture, which represents her grit and reliability, as evidenced by the lines "*she's very symmetrical and very grounded in the way that she stands*". Additionally, Camilla is often compared to the late Queen Elizabeth II in a favourable manner, emphasizing their correspondence in behavior, for instance "*their postures are so similar*". Besides, the British media portrays Camilla as a member of the monarchy who is very close to the people "*when Camilla speaks to people, she bends down and lowers*

to their level”, underlying her kindness, diligence and delicacy (Papamavroudi, 2024).

Kate Middleton is very careful with the details, and her gestures play a great role in the perception of her image. According to Mirror news, when she began her life as a princess “*Kate tended to hold her hands in front of her body*”, signaling the lack of full confidence, especially in stressful public settings. In the years leading up to becoming the Princess of Wales, Kate has managed to overcome her nerves and rarely displays these gestures anymore. She has perfectly adapted to the role of the Princess of Wales, as evidenced by the lines “*Kate’s body language has definitely changed. It’s almost as though she has fully embraced the idea that she is going to be Queen*” (Newton, 2023). So, the media clearly emphasizes the positive non-verbal signs that Kate shows.

Many women turn to the Princess Kate’s appearances for inspiration when shopping for new clothes, whether these are casual garments or formal attire for an event. She was then named a “*queen of fashion*”, because clothes in which she appears often sell out in a very short time. For one royal event, for instance, the Princess of Wales wore “*figure-flattering emerald green gown covered in sparkles*”, and it received great approval and admiration. Moreover, the media described her then “*looking like a mermaid*”, such comparison gives association of sophistication, allure and glamour (Daly, 2025). Her design choices, from the ceremonial gowns to her every day clothing, have made her a trend-setter and a source of style inspiration around the globe.

Princess Charlotte has become a worthy successor to her mother Kate, establishing herself as a true style icon from an early age. The media shows great interest in Princess Charlotte’s fashion choices, frequently offering commentary and publishing reviews on her style. For one public event, for instance, the princess wore “*a totally on-trend, bespoke plaid coat*”, that stirred admiration. Furthermore, the royal family always knows how to make great pair or family looks, for example, media highlighted how Charlotte’s look “*matched her mother's heritage print scarf*”, and people always react highly positively on such appearances. Besides, the

expression “*the Charlotte effect*” appeared to underline the attention she attracts and influence she has on public trends, just like her mother (Sutcliffe, 2025).

Despite facing frequent criticism and a generally skeptical portrayal in much of the British media, Meghan Markle’s non-verbal communication remains highly effective and impactful. The Independent magazine, for instance, highlights her usage of “*pauses and variations in vocal tone*”, which enhances the emotional resonance of her speeches and holds the audience’s attention. Moreover, the media notices that “*Meghan uses strong eye-scanning and eye contact*”, which helps her connect with the audience on a personal level. Additionally, Meghan is seen “*raising her brows and using eye-smiles to create rapport*”, such gestures are often associated with emotional intelligence and approachability (Jones, 2020). Through these cues, Meghan Markle establishes a sense of intimacy and connection, even with large crowds.

The choice of Meghan’s clothes and accessories plays an important role, especially when it comes to important events. When delivering her first speech since officially stepping away from royal duties, the media underlined “*Meghan's choice of an all-red outfit - symbolising confidence and passion*”. Red, traditionally associated with power and visibility, enables her to convey assertiveness during public engagements. In her behavior, Meghan has been described as using “*long blinks, coy expressions and playful giggles*”, that were intended to show her love and affection for Prince Harry, who was her support during the event (Absalom, 2025).

In discussions about nonverbal means of communication involving William or Harry, the media rarely focuses on their style or choice of clothing. Their attention is drawn more to their tone of voice, posture and gestures. Prince William, for instance, uses “*a warm smile and nods*”, which creates an impression of friendliness and his easy-going nature. Moreover, the Mirror news consider his voice to be “*loud, so verbally, he appears to be his usual confident self*”, the combination of these signals shows his efforts to remain reassuring in emotionally challenging situations (Anglesey, 2024). As for Harry, the media has always emphasized his charm, which

no one could resist. For his attractiveness, openness and kindness, the Duke of Sussex was awarded the title of *“Prince of hearts”*. Furthermore, it was said that Harry *“goes on charm offensive”* (The Guardian, 2015). Ultimately, Harry uses non-verbal cues actively and deliberately to make a positive impression on people.

As children, Harry and William were extremely close to each other, and they went through many difficult and joyful moments together. However, after the Duke of Sussex moved to the United States, his relationship with the Prince of Wales noticeably changed. British media detects signs that when William is near Harry, he often shows *“expressions of 'sadness and regret'”*. His facial signals suggest he is hurt by the decisions Harry have recently made and the distance between them. In contrast, Harry tends to display a *“cold eye expression”*, showing the tension between the brothers, which became extremely visible in public (Reddin, 2021). Their nonverbal cues used to be warm and familiar, but nowadays they display distance and hardship towards one another.

The media often prefers to cover the interactions between royal family members rather than the nonverbal communication of each of them individually. The Express newspaper, for example, analyzed the non-verbal behavior of the King and the Queen Consort throughout the entire period of their relationship. Initially, they were compared to *“an iceberg”* and it was said that Charles and Camilla expressed *“very little emotion”*. However, as their relationships evolved, their nonverbal communication gradually became more relaxed and natural in public settings. Over time, the British media underlined their *“shared glances and the softening of the facial features”*, that reflected a deep sense of understanding between them (Blazquez, 2023).

William and Kate are professionals when it comes to expressing non-verbal communication, as evidenced by the line published in the Express newspaper *“some of the signature rituals that define them so well both as a loving couple and as a professional double-act”*. It highlights their skill in using wide range of cues, which reinforces their public roles and supports the media narrative of an absolutely perfect love story and an ideal modern royal couple. Additionally, the quote *“It’s Kate’s*

wonderful, close-up smile of affection and approval as she looks up at her husband's face that really steals the show, though" signifies that the Princess of Wales is very adept at using facial expressions to convey warmth and support at just the right moment (Blazquez, 2022). She knows when to show friendliness, admiration, or build emotional connection, and the media consistently picks up on these signals, reacting positively and incorporating them as part of her perfect public image.

In recent years, William and Kate have changed their non-verbal communication strategy when being in public. They have become more open, following the cues, which Harry and Meghan employ, and that has been greatly appreciated by the society. The Duke and Duchess of Sussex are often described as *"constantly seen giggling and making jokes"*, emphasizing their relaxed and loving attitude during public appearances. Such behavior distinguishes Harry and Meghan from typical royal formality and makes them more approachable to the people. So, the British media began to pay more attention to the fact that Kate and William have also become *"incredibly tactile"*. During the royal engagement the Sun magazine commented that *"William placed a protective hand on her back - just as Harry often does with Meghan"* (Abgarian, 2020).

King Charles is a vivid example of a well-known public figure who uses non-verbal cues, often inadvertently. One common observation is that he is *"lacking the physical and emotional confidence of his father"*, suggesting a contrast with Prince Philip's more assertive personality. Experts also draw attention to King Charles's eloquent body language, analyzing that he tends to *"pat his pocket or stuff his hand in his pocket and fiddle with his cuffs or watch strap"* during public appearances. Such gestures can be interpreted as signs of anxiety or self-soothing behavior, indicating inner discomfort and insecurity. According to the British media, Queen Camilla is a huge support to Charles, especially when they are in public, she offers *"hand-patting and throwing maternal-looking smiles of approval and support"*, often standing by his side (James & Mulroy, 2017).

In one of his first public appearances after a break due to issues with health, King Charles behaved quite emotionally, demonstrating genuine joy at returning to

his duties. The media noticed that his “*body language was upbeat*” and “*his cheeks were lifted and rounded*”, signaling on his positive mood and desire to actively participate in public life again. Additionally, the media highlighted Charles’ “*signature gestures and signals of good humour*”, that project a sense of good state of health and strengthen his emotional connection with the people (Tweedy, 2024). By identifying these non-verbal cues, the media helps the King stay engaged with society and his image remain relevant.

Finally, in the world where their spoken words are often carefully measured, it is through subtle body language that royal family members convey emotion, assert presence, and shape public perception. These techniques help to establish a strong emotional connection between celebrities and ordinary people. Furthermore, the British media actively analyzes these cues to shape the image of the royal family. Representatives of the institution know how to effectively use these non-verbal means of communication to complement their public speeches and performances.

CONCLUSION TO CHAPTER II

Lexical, stylistic, and non-verbal means of communication serve together to create a complete image of each member of the royal family. These tools provide insight into their individual personalities, roles, and the ways they interact with the public. The verbal representation of the royal family is primarily aimed at upholding the institution, highlighting its long-standing traditions and lasting resilience. Language is carefully crafted to bring out respect, continuity, and knowledge of historical heritage.

A wide range of lexical devices is actively used to create a vivid image of the monarchy and its members. In the language of the media, idioms and collocations are used quite frequently and are particularly important lexical devices. Besides, royal representatives themselves often use idioms (*to fill someone`s shoes, stiff upper lip*) in their public speeches to connect with people in a relatable way. Moreover, various nouns (*commoner, leader, continuity*) are used to highlight their roles, responsibilities and show support from the society. A number of adjectives (*temporary, dangerous, the oldest*) are also used to describe the royals in terms of their status and character.

The stylistic devices used by the media to describe the royal family are a powerful force in how the British royal family is perceived in society. Epithets are particularly frequent, usually describing specific qualities of the royals or reinforcing certain characteristics. One of the most used stylistic device is also a metaphor applied to almost every member of this family. Besides, metonymy, antonomasia and enumeration are widely used in mass media to shape the image of the royal family by emphasizing specific qualities and reframing public perception. These means draw attention to social roles, present a series of qualities and highlight specific traits by replacing them with associated concepts.

Non-verbal means of communication play a crucial role in how the British royal family shapes its public image. Royals convey signals of approachability, strength, empathy, and elegance by meticulously maintained movements, facial expressions, posture, and eye contact. The British media carefully observes these

signals, frequently presenting them as reflections of the royals' personalities. By relying on subtle, non-verbal strategies, the royal family and the media collaborate to create an image that is both conventional and emotionally appealing to the people. Appearance is also crucial to the royals, as people and the media scrutinize every detail of their look, which affect their image.

Overall, both verbal and non-verbal means of communication serve as powerful tools for creating and shaping image of a person. The media constantly uses stylistic and lexical means to craft narratives that can both reinforce the admiration for the monarchy and underline its certain problems. The royal family is adept at using these techniques as mass media is an integral part of their existence.

CONCLUSION

The main aim of the study was achieved, that is we explored how the British Royal Family is portrayed in mass media through the lens of media linguistics. We focused on how language shapes their public image and influences societal perception within emotionally oriented narrative.

To reach the goal the following objectives were carried out. First of all, the concept of media linguistics was clearly defined, emphasizing its interdisciplinary nature. Particular attention was given to the concept of the medium, including its verbal, visual, and auditory elements, all of which contribute to the construction of meaning. The concepts of "hot" and "cool" media were considered within media linguistics to show how different formats influence audience engagement and message delivery. We also touched upon the emergence of media linguistics and public relations as part of a wider trend toward naming and developing interdisciplinary fields.

Secondly, our paper provided an in-depth analysis of media texts and media discourse as core categories of media linguistics. The communicative context in which media discourse operates was shown to be essential for interpreting both linguistic and non-verbal means. Moreover, we have determined that media texts, in particular news and interviews, are not neutral, as they are constructed under the influence of social, political and cultural factors. They do not just inform, but also shape a certain vision of events, recreating or criticising existing norms and stereotypes.

Thirdly, we investigated the role of mass media in constructing public images, highlighting how linguistic choices and discourse strategies shape public perception. Therefore, despite the rapid spread of digital technologies, the traditional media, in particular newspapers, do not lose their relevance as a source of news and socially important information. From the point of view of linguistics, magazine and newspaper articles play a significant role in capturing language, serving as a kind of indicator of language dynamics. It is through newspaper texts that the established meanings of words are actively changed, and the stylistic richness of speech is

improved, which contributes to the expansion of the lexical and communicative potential of the language. The notion of image was also investigated within the context of mass media analysis, focusing on how it is constructed, conveyed, and perceived by audiences.

A central focus was placed on the verbal representation of the British royal family in British news outlets. We identified and analyzed the lexical means in the verbal representation of the British royal family members. It included, carefully selected adjectives, nouns and verbs, as well as appropriate collocations, all of which served to convey an image of dignity and grown respect. The idioms are also an important element of lexical means implied by the media, they are used to create vivid and relatable potrayals. Moreover, they help convey attitudes and judgments toward individual members of the royal family.

Various stylistic means, such as epithet, metaphor, metonymy, antonomasia, enumeration, simile and antithesis were studied in the representation of the British royal family. They are used to emphasize desirable qualities and present royal individuals in a more favorable light. Moreover, anaphora and intertextuality add layers of meaning to a media text, with the former enhancing textual structure and the latter deepening the audience's understanding of the royal family.

Through verbal representation, the media have a major impact on the public image of the representatives of the royal family. Our analysis shows that King Charles as well as his wife Camilla, currently hold a predominantly positive image, which has notably improved since the beginning of their reign. Prince William and Princess Kate are also portrayed in a favorable light, widely seen as respectable and reliable future monarchs. In contrast, Prince Harry and Meghan Markle are associated with a more negative public image, largely shaped by their decision to step back from royal duties and their ongoing criticism of the royal institution. However, much of the media also expresses support for them to improve their image.

Finally, we explored the way non-verbal components of the British Royal Family's image are used in the British media. This included eye contact, gestures, facial expressions, tone of voice and the choice of clothing, which is an important

part of conveying their status, values, and emotional tone. They complement verbal strategies and reinforce the intended media narrative.

Overall, the royal family is an important of Britain and remains a reliable part of the preservation of history and tradition. For its part, the mass media, despite some criticism and disapproval, is extremely supportive of their image and contributes to the continuation of the existence of the British Royal Family.

SUMMARY

Кваліфікаційна робота бакалавра спрямована на дослідження поняття медіалінгвістики, а саме її ролі у формуванні публічного образу на прикладі королівської родини в мас-медіа Великої Британії. Основна увага присвячена аналізу вербальних і невербальних засобів, які використовуються в медіатекстах для створення цілісного й емоційно забарвленого іміджу родини монархів. Дослідження базується на теоретичних засадах медіалінгвістики, зокрема поняттях медіатексту та медіадискурсу, що дозволяє розглядати мову мас-медіа як інструмент впливу.

Об'єктом нашого дослідження є образ та репрезентація британської королівської сім'ї у британських ЗМІ.

Предметом дослідження є вербальні та невербальні засоби опису британської королівської сім'ї в мас-медіа, зокрема лексичні та стилістичні засоби.

Актуальність теми полягає у зростаючому впливі мас-медіа на формування суспільної думки, а також на забезпечення адаптивності і сталості іміджу відомих осіб у сучасному світі, зокрема представників монархії.

У першому розділі розкрито теоретичні аспекти медіалінгвістики, охарактеризовано поняття медіатексту та медіадискурсу, а також проаналізовано роль мас-медіа у формуванні публічного образу відомих осіб. Крім цього, ми дослідили взаємодію між медіалінгвістикою та стратегіями зв'язків з громадкістю у створенні іміджу відомих людей. Зроблено висновок, що сучасні медіа не лише транслюють інформацію, а й активно конструюють реальність, зокрема, через вербальні та невербальні засоби, які впливають на уявлення суспільства про публічних осіб.

Другий розділ має практичне спрямування і містить аналіз вербальних та невербальних засобів, за допомогою яких у медіатекстах відтворюється образ британської королівської родини. У межах вербального компоненту досліджено лексичні та стилістичні засоби, що використовуються для формування певного емоційно забарвленого образу. Такі стилістичні засоби

як епітет, метафора, порівняння, метонімія, антономазія, антитеза, анафора, а також інтертекстуальність використовуються найчастіше для того, щоб додати привабливості та впливовості іміджу членів королівської родини.

Лексичні засоби, зокрема детально підібрані прикметники, іменники й дієслова, а також усталені словосполучення та ідіоми активно використовуються медіа. Вони дозволяють точно передати роль, емоційний тон та бажану інтерпретацію подій, пов'язаних із життям королівської особи. Також виявлено, що члени королівської родини часто зображуються з позиції вишуканості та добродетності або ж навпаки, через призму скандалів і критики, що залежить від їхніх вчинків та рішень у мас-медійній репрезентації. Таким чином, кожні висловлювання та заяви впливають на їх загальний імідж.

У невербальному аспекті проаналізовано фотографії, поставу, жести, міміку, тон голосу та вибір одягу які доповнюють чи трансформують мовні стратегії. Ці елементи роблять членів королівської родини ближчими до народу, додаючи щирості та відкритості у їхніх промовах чи висловлюваннях. Злагожене поєднання вербальних і невербальних елементів комунікації допомагають королівській родині підтримувати позитивний імідж і викликати довіру.

Виявлено, що король Чарльз із дружиною Каміллою, так само як і наступний спадкоємець престолу принц Уельський Вільям із дружиною Кетрін мають позитивний образ і користуються прихильністю суспільства. Це відбувається через те, що медіа активно формує їх імідж як носіїв традицій та історії, а також як символ стабільності й надійності, для забезпечення підтримки королівської родини як установи. У свою чергу, подружжя Сассекських часто стикається з критикою з боку медіа і негативним іміджем, в основному через припинення виконання своїх обов'язків як членів монархії та різких коментарів стосовно королівської родини.

Загалом робота демонструє, що образ британської королівської родини у медіа є результатом цілеспрямованої комунікативної стратегії, яка поєднує

вербальні, а саме лексичні та стилістичні елементи, з невербальними компонентами з метою впливу на масову аудиторію. Незважаючи на те, що сучасне суспільство постійно розвивається і трансформується, а королівській родині стає важче зберігати стабільність, вони ефективно застосовують стратегії для збереження свого іміджу. В свою чергу британські журнали і газети, активно користуються техніками медіалінгвістики, щоб впливати на суспільну думку та формувати бажаний імідж членів королівської родини.

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