

Ministry of Education and Science of Ukraine
Taras Shevchenko National University of Kyiv
Educational and Scientific Institute of Philology
Department of English Philology and Intercultural Communication



Bachelor's thesis

BRITISH ROYAL FAMILY IN BRITISH PRESS

Ilham Kuvandykov

4th year student of the Education Program

‘English Studies and Translation

and Two Western European Languages’

Field of science: 03 “Humanities”

Specialty: 035 “Philology”

Supervised by:

Olga Yashenkova,

PhD, Associate Professor

«Допущено до захисту»

Протокол засідання кафедри англійської філології

та міжкультурної комунікації

Протокол № 10 від 27.05.2024

Зав. кафедри _____ д. філол. н., проф. Алла БЄЛОВА

Kyiv – 2024

CONTENTS

INTRODUCTION	3
CHAPTER 1. GENERAL ASPECTS OF THE RESEARCH	5
1.1. British monarchy as the historical and sociocultural phenomenon	5
1.2. The main types of British newspapers and their impact on the life of the Royal family	7
Conclusion to Chapter 1	12
CHAPTER 2. IMAGES OF MEMBERS OF THE ROYAL FAMILY IN BRITISH PRESS	14
2.1. Queen Elizabeth II as iconic image of the British monarchy	14
2.2. The image of Prince / King Charles in British press.....	17
2.3. Royal brothers and their wives in British newspapers	19
Conclusion to Chapter 2	22
CHAPTER 3. LINGUAL AND RHETORICAL TECHNIQUES OF REPRESENTING BRITISH ROYAL FAMILY IN BRITISH NEWSPAPERS	24
3.1. Rhetorical devices in the Royal media discourse	24
3.2. Lingual and stylistics techniques of portraying the Royal family.....	24
Conclusion to Chapter 3	30
CONCLUSION	32
ABSTRACT	34
REFERENCES	36

INTRODUCTION

The relevance of the research. The British monarchy is one of the most ancient and respected ones in modern world. It traces its origins from the petty kingdoms Angles and Saxons and early medieval Scotland, which consolidated into the kingdoms of England and Scotland by the 10th century.

So the history of British monarchy represents a significant part of both national history and modernity. It is closely connected with the political, social, cultural development of the United Kingdom, with national customs and traditions.

Today, the British monarchy is associated with the British Royal family, which is an icon of Britain in the minds of representatives of other nations and countries. As a result, people both inside and outside Britain have always been attracted to the life of Royal family and everything connected with it: the birth of an heir, weddings, divorces, love affairs, scandals, the death of reigning monarchs, coronations etc.

As an institution that significantly affects the political and social life in Britain, Royal family has always drawn great attention of British press since its earliest time.

From linguistic point of view portraying is connected with analysis of language and speech means which are used in this process and how they influence on a person's perception of the created picture of reality, i.g. with manipulative effect.

Regarding the depiction of the British Royal Family in the British press we have been able to find only few papers on this issue. These are papers by M.S. Baena [6], I. Maximova [4], E. Zaperta [14] and some others. At the same time, all of these papers explore the methods and techniques of portraying primarily Queen Elizabeth whilst the features of representation in media texts of other members of the Royal family were not the focus of researchers' attention.

Despite the importance of this problem in modern linguistic science, in particular in linguoculture it has not yet received its full systemic coverage. This determines the relevance of the topic of our research.

The **object** of research is the Royal family discourse of British press.

The **subject** – media technology and figurative means of representing British Royal family in the UK press.

The main **purpose** of research is the complex study of the image of the British Royal family in the British press.

The main **tasks** of research:

- 1) to describe the notions “British monarchy” and “British Royal family”;
- 2) to analyze the perception of the British Royal family and its members by the British public;
- 3) to identify and describe the linguistic and stylistic means of creating the image of the British Royal family and its members in the press of the United Kingdom.

Material of the research. Despite broad using of the newest types of mass-media, newspapers are still the main and the most respectful source of information for majority of Britains. [13, c. 16]. First of all this thesis concerns “high quality” British press which greatly impact society with its informativity, and analytic character. That’s why the “high quality” became the main research material in our study.

Practical value of the results of the research. The results of the research can be used in the process of teaching English language and culture in schools and universitets.

Structure of the work. The bachelor paper consists of Introduction, three chapters, Conclusion and Reference.

CHAPTER 1

GENERAL FOUNDATIONS OF RESEARCH

1.1. Britain monarchy as historical and sociocultural phenomenon

The Royal Family is one of the oldest and beloved monarchies in the world. The British Royal Family is usually treated as a group of close relatives of the British monarch. Now after death of Queen Elizabeth the British royal family comprises King Charles III and his close relations [22].

Charles is the head of the House of Windsor. There is no strict legal or formal definition of who is or is not a member, although the Royal Household has issued different lists outlining who is a part of the Royal family [22]. Members often support the monarch in undertaking public engagements, and pursue charitable work and interests. The royal family are regarded as British and world cultural icons.

In 1917, due to the war with Germany, George V renounced all German titles for himself and his heirs and renamed the Saxe-Coburg-Gotha dynasty into the House of Windsor according to the name of a royal residence in the English county by William the Conqueror and is strongly associated with the English and succeeding British Royal family.

In the UK, there is no clear legal or formal definition of a member of the Royal family. As a rule, members of the Royal family are: the monarch, the spouse of the monarch, the dowager spouse of the monarch, the children of the monarch, the male grandchildren of the monarch, the spouses and widowed spouses of the sons and grandchildren in the male line of the monarch.

Historically, members of the British Royal family have represented the monarch throughout the British Empire and have held positions of responsibility and representation. Today, they perform ceremonial and social functions both in the UK and abroad, and, apart from the monarch, have no constitutional role in the affairs of government.

Despite the global changes that have taken place in the world, the monarch and monarchy remains an important component in the British picture of the world.

The viability of these institutions can be explained by the peculiarities of the historical, political and socio-cultural development of Great Britain, the originality of the national character and mentality of the inhabitants of the British Isles, their inherent original logic of thinking. The monarchy is perceived by the British as part of their history which is their national pride.

The figure of monarch is of great importance for the British too. His or Her Majesty symbolizes stability, integrity and greatness of the nation and state. On the other hand, as V. Bogdanor claims, it is better for the state to have a certain personality as a focus of national identity than a constitution or historical tradition, as it is easier for citizens to understand the meaning of the symbol and show devotion to a real person than a concept.

That's why the Brits pay great attention to the personality of monarch, carefully evaluating it according to both utilitarian and moral criteria. Wherein a positive or negative assessment can have a certain impact on the stability of the monarchical tradition.

A noticeable decline in the popularity of the monarchy, the Royal family and Queen Elizabeth II herself is noted in the period of the end of 1990 – the beginning of 1991. During this period, the British began to believe that the Royal family is no longer an absolute model for them and also that the monarchy is experiencing quite serious difficulties in determining its place in society.

Over the past two decades, the British monarchy as a state institution has experienced several blows. These were troubles related to the divorces of Princess Anne, Prince Charles and Prince Andrew. One of the most terrible blow was connected with the death of Princess Diana in a car crash in 1997. The conduct of the Royal family after the accident caused strong dissatisfaction of the British public.

With the marriage of Prince Harry to American actress, person of colour Megan Markle, the centuries-old traditions of the British Royal family have cracked. As *The Guardian* wrote, “Suddenly the Royal family <...> had gone from white and medieval to modern and multicultural” [24]. The Sussexs stepping away their Royal duties (ironically called ‘Megxit’) was another strong blow to the authority of the

British Royal family. M. Collie wrote, that the announcement had come “as a shock” [8], although finally the Palace supported “their wish for a more independent life” [1]. Moreover, in their interview with Oprah, Harry and Megan called the British Royal family ‘a Firm’. The "Firm" is the "senior members" of the Royal family. But using this term in the interview, Meghan Markle probably had in mind a broader interpretation, which includes the monarchy's service apparatus, in which hundreds of people work [2].

All these troubles seriously undermined the authority of the Royal family in the UK. Nevertheless, most Britons support the preservation of the monarchy.

Today after the death of Queen Elizabeth the future of century-old British monarchy seems to be a problem because of the age and political weakness of the now King Charles III.

As far as adherence of the Brits to the institution of monarchy is not only a result of the long reign of Queen Elizabeth II, but also its beneficial and controversial relations with the mass media [4] we will observe some significant aspect of British press in the next subdivision.

1.2. The main types of British newspapers and their impact on the life of Royal family

For the last three centuries, the life of the British monarchy has been closely connected with the British press and journalism which arose as a socio-cultural institution during the Glorious Revolution of 1688. Now Great Britain is a country with centuries-old traditions of journalism and long and rich history of the newspaper.

The rise of British periodicals and journalism was due to the shifts in the political, social and economic life of British society. As a result of it audience factor gained the great importance and printed editions had to take into account the interests, requests and tastes of the public.

Gradually, two main types of periodicals were established in Britain: high-quality and so called tabloids.

The notion “**high-quality press**” covers the editions which are of significant influence upon society with its informativeness, analytics, ability to forecast.

High-quality printing in Great Britain dates back to the end of the XVIIIth century, when *The Times* has appeared. The edition has been published since 1785 under the title "Universal Daily Register". In 1788, the newspaper was renamed "The Times", and under this name it entered the history of the world press. Now the name of edition is considered to be the synonym of respectability of British press.

From the very beginning *The Times* has been known with its balanced position and orientation towards traditional middle-class values. It is one of the most informed edition, avoiding extremes in covering events.

As far as the edition was intended for an educated public and mirrored socio-political reality, traditionally the publications in *The Times* were characterized by accuracy, a high level of news reports and analytics. The newspaper informed not only about local events, but also about current topics of global importance. For example, for the first time in British history, a periodical printed publication covered a military conflict from the position of a direct observer: reports of the battles of the Crimean War were published in the same place.

At the peak of its popularity in the middle of the XIXth century, the newspaper was considered the standard of European periodicals. It is also well known that the influence of *The Times* was recognized by the leaders of foreign countries. It should be taken into account that the publication declared its independence and did not gravitate to any party, adhering to a balanced position and allowing itself criticism in relation to various political forces. This gave the edition a certain weight, and for all its moderation, the newspaper acquired a significant influence on political life.

Along with *The Time* another British daily newspaper of high quality is *The Guardian*. The edition was founded in 1821 as *The Manchester Guardian*, and changed its name in 1959. *The Guardian* has Sunday issue *The Observer*. Unlike moderate *The Times*, *The Guardian* newspaper has a liberal bias. It focuses on the political aspects of life and addresses an audience of liberal intellectuals and also declares itself as an independent publication.

The business publications of the qualitative group include *The Financial Times*, which has existed since 1888. The publication is devoted mainly to business news and analytics and has a very specific circle of readers.

Thus, it can be seen that high-quality publications in the UK are characterized by a focus on an educated audience and seriousness of the tone of publications. We will not talk about absolute impartiality due to the fact that British journalism has a strong orientation towards politics, but it is indisputable that high-quality publications are characterized by analytical assessments. So it seems quite natural that newspapers *The Times*, *The Guardian*, *The Financial Times*, along with *The Independent*, *Daily Telegraph*, *Observer*, are issued in huge circulation all over the world and have the status of world-famous and most authoritative periodicals in their fields. Moreover three of aforementioned publications (*The Time*, *The Guardian* and *The Financial Time*) are influential newspapers.

In addition we should say that high-quality British publications often occupy high positions in the media rating. Since at the moment the most printed publications have an online version, the published ratings are also related to this side of the situation. So, for example, *The Guardian* newspaper is on the second line of the 2016 ‘Top 200 Newspapers in the world’.

The second main types of the periodicals which have established in Britain are so called **tabloids**. Usually tabloid is defined as a newspaper that has small pages, short articles, and a lot of photographs. Tabloids are usually considered to be less serious than other newspapers [15]. Sometimes tabloids are called as “gutter press” because they offer news for the people less interested in daily detailed news reports. They are characterized by large headlines, carry a lot of big photographs, concentrate on the personal aspects of news, with reports of the recent sensational and juicy bits of events, not excluding the Royal family. The language of a tabloid is much more colloquial, than that of quality newspapers.

Notable British tabloids are *The Sun*, *The Daily Mail*, *The Daily Mirror*, *The Daily Express*. They are usually considered to be “populars”.

During time of existing British newspapers reflect different political views of their readers. Thus, readers of the daily newspapers *The Guardian*, *Mirror* have always supported the Labor Party, and readers of *The Daily Telegraph*, *The Daily Mail* favored the Conservative Party.

According to the type of dailies some main types of journalism are distinguished. In general, journalism is treated as the activity of gathering, assessing, creating, and presenting news and information. Term '*tabloid journalism*' means writing that is light-hearted and entertaining. It is considered less legitimate than mainstream journalism. '*Yellow journalism*' (or sensationalism) is writing which emphasizes exaggerated claims or rumors.

Summarizing the materials clarify the distinguishing features of the two types of periodicals in the UK – high-quality and mass media.

1. For high-quality publications, it is characteristic: a) reporting facts about the life of a public figure without emphatically emotional assessments; b) the author's; c) lack of intention to attract the attention of the audience by any means; d) complicated syntactic and grammatical constructions, for the perception of which it is required to expend certain cognitive efforts, the general orientation of speech to business communication with the audience; e) the «embeddedness» of facts and phenomena from the life and activities of the hero of the publication in the actual social or political context.

2. Mass media publications can be described by the following parameters: a) the focus of the authors of the text on maximizing the attention of the audience; b) an message of facts from the life of the characters with a large number of author's ratings designed to attract attention; c) facts and phenomena can be presented without an important socio-political context; d) syntactic and grammatical units available for mass perception, orientation of speech to informal communication with the reader.

It should be noted that in terms of "quality" newspapers are distinguished by in-depth coverage of domestic political and international topics, a large number of analytical articles, the presence of the section "Court & Social", dedicated to events

from the life of the Royal court and circles close to it, as well as the presence of obituaries of famous people. These special values indicate the addressability of the data newspapers to an erudite reader, with a certain background knowledge.

Representatives of this readership are capable of analytical thinking and are characterized by emotional restraint due to the peculiarities of upbringing, education and environmental impact.

Tabloids focus on the middle stratum of the population. They are characterized by more superficial and emotional expression, have narrow personal and petty social orientation. They include a good deal of illustrations.

In the texts of "quality" publications, the authors encourage the potential reader to an objective analysis by using figurative expressions, scientific terms. On the contrary, in the texts of the tabloids addressed to the more wide stratum of the population, the main focus is on personalities and illustrations with "screaming" headlines.

Today one can observe attempts to classify the types of British dailies. Such Western scientists as P. Bromhead, A. McLean, etc. consider *The Times*, *The Financial Times*, *The Daily Telegraph*, *The Guardian*, *The Independent* to be high-quality British publications, and *Daily Mail*, *Daily Express*, *Daily Mirror*, *Daily Star*, *The Star*, *The Sun*, *Today* to be mass [7, p.161–163].

British sociologist J. Goldthorpe and T. Chan classified all British dailies in four types depending on the social affiliation of the reader:

1. "Quality" broadsheets: *The Financial Times*, *The Guardian*, *The Daily Telegraph*, *The Times*.
2. Tabloids addressed to the representative of the middle stratum of society ("middlebrow tabloids"): *Daily Express*, *Daily Mail*, *Morning Star*.
3. Tabloids ("redtop tabloids"): *Mirror*, *Daily Star*, *Sun*.
4. Regional, local and other newspapers [9].

C. Otnes and P. Maclaran point out in their work that British society is "a tabloid-fueled" one [13, p. 19]. Hence, as M.C. Baena claims, the media and the Royal Family coalesced: both focus on the needs of the British public as well as their

mediated projections [6]. These are the reasons of fabricating in the British media narratives which try to seek, principally, the nation's interests.

There is one more type of journalists known as *paparazzi*. This definition is used for independent photographers who follow public figures and celebrities everywhere they go in order to take photographs of them. Then the photographs are sold for newspapers and magazines that focus on tabloid journalism and sensationalism. Some experts have described the behavior of *paparazzi* as synonymous with stalking [22].

Activity of *paparazzi* has caused a number of scandals. Some of them concern British Royal family.

The biggest and the most tragic scandal is related to Princess of Wales Diana. She and her close friend Dodi Fayed were killed in automobile crash in Paris' Alma tunnel on August 31, 1997 as their driver was trying to escape *paparazzi*. Frank coroner who investigated the accident said about unlawful killing due to the grossly negligent driving of the vehicles which followed the Princess from the Ritz Hotel to Alma tunnel [31]. Later *paparazzi* were admitted as one of those who are to blame in this deadly crash. Commenting Lady Di's hunting by *paparazzi* D. Barnett notes:

Did Diana live by the sword of courting the press? She certainly died from it, whether it was self-inflicted or not. [25].

So, as D. Barnett says, 'People's Princess' became the 'most hunted person of the modern age' [*courting the press? She certainly died from it, whether it was self-inflicted or not.* [25].

Another scandal is connected with printing the topless pictures of Kate Midlton, the duchess of Cambridge taken during the Royal couple's private holiday in France.

At least interfering *paparazzi* to the private space was one of main reason of so called Megxit – stepping Duke and Duchess of Sussex down from Royal duties. "Harry, Meghan and archive footage of Princess Diana illustrated the vivid technical details of persistent press intrusion from cradle to casket" [24]. In their interview

with Oprah Harry and Megan openly said that every move that they make is scrutinised by the media.

Conclusion to Chapter 1

Summing up, it should be noted that the new British monarchy is both a striking and complex and ambivalent socio-historical phenomenon.

The British monarchy as a specific state and political entity and the current Royal family is one of the main icons of Britain. After death of Queen Elizabeth the British royal family comprises King Charles III and his close relations.

The monarch and monarchy is an important component in the British picture of the world. For the British they embody stability, integrity and greatness of the nation and state. The Brits pay great attention to the personality of monarch, carefully evaluating it according to both utilitarian and moral criteria.

Since late 1990th you can see decline in the popularity of the British monarchy, the Royal family and then monarch Queen Elizabeth II. The British Royal family experienced a rank of scandals and cracking its century-old traditions. Despite undermined the authority of the Royal family in the UK, most Britons support the preservation of the monarchy.

Different aspects of the life of British Royal family including the private life of British monarchs and their closest relatives always were of great interest for public. Such an information is provided first of all by British periodicals.

It is distinguished two main types depending mainly on types of readers: 1) 'high quality' press and 2) mass press. The target auditory of 'high quality' press is well educated people with solid background knowledge and capability for analytical thinking. They are interested in getting not only the news but also about their political, social etc. context. Mass publication are focused on mediocracy circles of population and give priority to the very event without paying attention to the context. Special type of journalism is represented by paparazzi. Their persecution of members of the British Royal Family sometimes had tragic consequences (death of Princess Diana).

CHAPTER 2

IMAGES OF MEMBERS OF THE ROYAL FAMILY IN BRITISH PRESS

2.1. Queen Elizabeth as iconic image of the British monarchy

For major people the British monarchy is associated with late Queen Elizabeth II who had ruled for more than 70 years. During all the period of her reigning she symbolized the stability, integrity and greatness of the Great Britain.

That's why the image of the Queen was constructed predominantly in the high-quality press. Such periodicals as *The Guardian* or *The Time* create the image of Queen Elizabeth II as a special kind of image – the image of an institution of power. This includes her personal image, that is, the image of the monarch.

For characterizing the personality and activities of the British Queen Elizabeth II the means of the lexical level are used.

First of all, the adjectives are used:

the young, beautiful sovereign for post-war Britain, dignified; dutiful; a glamorous figure.

Nouns *jetsetter, fashion icon* in the headline *The Queen unseen: New photography book reveals Elizabeth II as young mum, jetsetter and fashion icon* [43] represent the positive image of the Queen in the eyes of the public.

In the text of publications, syntactic means of expressing evaluation are also often found, describing the most different aspects of the life and personality of the Queen:

she gives no interviews and no entry to her private papers;

the Queen isn't big on music of any kind at all;

there is one British citizen who is not at the mercy of market forces and shameless profiteering.

In addition, the publications also contain text-level language tools, an evaluation component which is realized exclusively in the context of the entire article:

young mum;
the Queen is herself an actor, and an extremely accomplished one" [the queen herself is an actor, and extremely skillful;
any account of Elizabeth II is bound to be a tale of smoke and mirrors;
Our Queen is a relentlessly eulogistic account.

The period of the reign of Elizabeth II is associated in British press both with the era of her namesake predecessor, Elizabeth I and with her personal achievements (assessment is expressed at the lexical level):

the modern Elizabethan era, a glorious Elizabethan era, the liberalism of the Elizabethan era, Sixty years of stability, 60 years of security.

Some publications emphasize such personal characteristics of the late Queen as strong will and sense of duty, using metaphorical epithet *iron*. For instance:

The Queen's iron sense of duty and emotionally contained manner resonated deeply with older generations, but younger ones increasingly see the suppression of feelings as unhealthy. [32].

Also Queen Elizabeth is represented in media discourse as *the ultimate matriarch* [32].

Summing up, we can say that late Queen Elizabeth II had been portraying in the British media discourse mostly positive. Such her features as a sense of duty, loyalty to tradition, ability to represent the UK with dignity in the international arena are highly appreciated by public.

2.2. The image of Prince / King Charles in British press

After the death of Queen Elizabeth II in September 2022, then-Prince of Wales, now King Charles III became the leader of both Royal family and the British nation.

With attending school rather than being tutored privately at the palace, earning a Bachelor of Arts degree at Cambridge, service in both the Royal Air Force and the Royal Navy, Charles is regarded to be the first modern heir to the British throne.

In the eye of British public Charles' life associates with the women and his love affairs. From early age he realized his duty to find a wife and produce future heirs. As Rhiannon du Cann claims, "during the Seventies, King Charles, then Prince of Wales, was seen as the most eligible bachelor in the world, given the nickname the *playboy prince*" [27]. It has been suggested that he dated some 20 women in ten years (Lady Bettina Lindsay, Davina Sheffield, Lady Amanda Knatchbull, Lady Jane Wellesley, Lady Sarah Spencer and others). [27]. That's why he is compared to Casanova, famous for his numerous love affairs:

Charles was 'linked to as many sweet young things as Casanova' in his playboy heyday [27].

All the women Charles courted were dubbed "Charlie's Angels".

In the age of 32 he married 20-years old Lady Diana Spence. At first she seemed to be the perfect partner. They had two sons, Princes William and Harry.

But very soon it became obvious to everyone that the Royal couple wasn't happy together. As more and more photos showed them looking distant, the tabloids labeled them "The Glums."

The main reason of Royal marriage breaking down was Camilla Parker Bowles who had been Charles mistress for many years. Diana sarcastically said about it: "There were three of us in this marriage, so it was a bit crowded."

Alongside with constant being with Camilla, Charles managed to cheat on her too: with the children's companion Tiggy Legg-Bourke, with businesswoman Sue Tansend and others. He often unwittingly played the role of *villain* for tabloid. Each betrayal of husband heavily affected Princess Diana's well-being. Finally, this brought the couple to divorce.

Prince Charles and Lady Di's divorce was very dramatic and very public. After divorce of the prince and the death of Diana, the Queen Mother tried to put out the scandal associated with paparazzi's stalking and Charles love affairs before and during his marriage. To divert attention away from Charles, Buckingham Palace resorts to manipulation. Despite the fact that it was Charles who earned a reputation of playboy, media loyal to the Royal Court portrait in such a way Diana's boy-friend

Dodi al-Fayed. It was Dodi who was negatively presented as a *playboy* in numerous British publications, for example:

*A picture was emerging of a man who, in spite of his immense wealth, struggled to make human connections and used famous women to create an image: of a **playboy** [40];*

*The press was quick to give him a personality to go with his overnight fame: he was a "**playboy**" with an improbably long list of famous ex-girlfriend [40] etc.*

This negatively marked label was used to tarnish Diana's reputation and to demonstrate that her romantic relation with such a person was a sort of disgrace for Royal family.

After becoming Charles new King of Great Britain some of the newspapers loyal to the Royal court tried to praise Charles, for instance as it was done by Dylan Jones, former editor of GQ:

*Snappy and **glorious** . . . our King is **cooler than James Bond** [35].*

Jones wrote:

*When I was at GQ, we went out of our way to celebrate Charles as a **style icon** because we knew he was almost a **talismanic figure in the fashion**. [35].*

We can regard this as a means of verbal manipulation – an attempt to create a positive image of the new King.

The vision of him as a weak monarch and an ironic attitude towards him and character of his supposed reign is much more obvious:

*What luck for the king, with the coronation done and years of **featureless** ruling ahead, that Ethiopia should be offering him another **chance to shine** [26].*

In the texts of newspaper publications, one can find examples of disrespectful attitude towards Charles. An example of this is the familiar appeal to the new British monarch in the title of an article of C. Bennett, published in “high quality” Guardian:

***Charles**, show us you're truly a modern king [26].*

Here the colloquial appellative *Charles* is used instead of the traditional HM – His Majesty. It is hard to imagine such a familiar addressing to late Queen Elizabeth.

The authors of some publications sneer at the inability of Charles to fulfill his long-standing promises and his unpredictable decisions, as we can see in the headline of article by J. Glancey:

Twenty years ago today, Prince Charles denounced modern architecture. Did he make any difference? Yes, says Jonathan Glancey, but not in a way anyone expected [30].

2.3. Royal brothers and their wives in British newspapers

After the death of Queen Elizabeth II, paramount interest of British and world media is connected with the younger generation of Royal family – siblings William and Harry and their wives – Kate Middleton and Megan Markle respectively.

Alongside with late Queen Elizabeth II, the younger son of King Charles III and late Princess Diana – Prince Harry has been recognized as one of the most popular members of the British Royal family in British press. Regardless of whether Harry will ever rule, in British Royal family and in Great Britain as a whole he has been held in high regard over the years. This was at least true of him before he became involved with Meghan.

Trying to reconstruct the social portrait of Harry as well as other members of Royal family, we can distinguish according to British press at least two domain tactics of doing that: 1) technics of labeling and 2) opposition technics.

Labels (shortcuts) is treated as established, formulaic – usually disapproving – short description of someone, an assessment of something attributed to someone in the eyes of society. They “belong to the stereotypical means of speech that have a special ability to influence the formation of value beliefs of the addressee” [5].

Rhetorical **opposition** is a stylistic figure of contrast in artistic or oratorical speech, which represent a sharp opposition of notions, poses, images, conditions, connected by a common structure or internal meaning.

Analysis of the texts of the British periodicals shows that the technics of labeling is closely connected with the opposition technique.

In British periodicals these techniques are very often used for portraying two royal brothers –William and Harry and their wives too.

First, it should be taken into account that after the death of Princess Diana in 1997 her sons Prince William and Prince Harry from teenager period were dubbed as "The Good Prince and The Bad Prince" respectively.

The current Duke of Sussex is labelled the *Bad Prince* – in contrary to his elder brother William who has always been treated as ‘*Good Prince*’. One of the royal expert says that the Duke of Sussex was "rebellious" over his mother death.

The label *Bad Prince* is represented by a number of synonyms which have negative connotation in their meaning: *bad boy, rascal, misbehaving* etc. They indicates that the main thing in it is not a linguistic embodiment, but a figurative basis.

For instance, Matthew Kirkham in his article cites Ken Wharfe, Princess Diana’s former royal protection officer, who said about Prince Harry:

*"I knew him as a young boy, he was a bit of a **rascal** then – but a likeable rascal."* [37];

*Harry had "already got himself a bit of a reputation for **misbehaving**"* [37] and so on.

With his wandering around shirtless, parting in Nazi uniform, his drinking alcohol out of a prosthetic leg and many other bad-boy moments Prince Harry can hardly be regarded as typical member of the British royal family. But it is his penchant for mischief that has made him one of the most popular members of the British royal family. For instance, British public believes that *Harry would have been a more 'fun' king* [29].

Now the relationship between William and Harry is getting a lot of attention because of their controversy. In newspaper publications, they are opposed to each other as two possible heirs to the throne and treated in the frame of opposition HERO/ANTIHERO:

*<...> the Cambridges appear to be actively colluding, offering themselves up as a fragrant, homegrown **alternative** to the Sussexes.* [29].

Now William and Harry are labelled in UK press as *Heir and Spare*.

Heir as noun means "one who inherits, or has right of inheritance in, the property of another," [29]. It has been in use since 1300.

The noun *spare* that is used in the phrase mentioned above originates from adjective *spare* which means "kept in reserve, not in regular use, provided or held for extra need." It is attested from late 14 c. [18].

The phrase "A *heir* and a *spare*" is a term used by royal families to describe the child who will inherit a title or estate. The "*heir*" – and their younger sibling – the "*spare*" – would replace the *heir* if anything happens to them. In this case, 38-year-old Prince Harry is the understudy to his 40-year-old brother, Prince William. Commenting the situation, Prince Harry writes with bitterness, according to the BBC, "I was the shadow, the supporting actor, the plan B."

Nearly the same is situation with Prince Harry's wife Megan Markle. Her image is modelling in British press according to opposition technique too in the frame of opposition *OUR-ALIEN*. M.P. Kochergan says, *ALIENS* are positioned as those who do not assimilate (have not assimilated) "our" social symbols [3, c. 3–6]. Indeed, the Duchess of Sussex is represented in Britain press (in contrary to the USA's) as strange – from the viewpoint of her ethnic origin, her citizenship, her family status (she divorced with her first husband).

*When Meghan Markle married Prince Harry, the **American divorcee**, was a Hollywood star turned HRH;*

*Harry and Meghan were celebrated as the new face of the monarchy. Meghan, a **biracial American actress**, brought a touch of Hollywood glamour to the royal family and many observers hoped she would help the Windsor connect with younger people in an increasingly multicultural nation.*

Those hopes quickly crumbled amid allegations that palace officials were insensitive to Meghan's mental health struggles as she adjusted to royal life. [36].

Analysis of the text of publication in British press reveals that the public is a bit tired of the Cambridges – despite the strong support of Royal family:

However, hasn't it also been rather good for the Cambridges? They appear to have morphed from a rather drab, stiff, prematurely middle-aged couple into a veritable beacon of royal decorum cum quasi-middle-class decency. There's a palpable feeling that the media/public – leastways, the royalist media/public – is behind them like never before, applauding their every move. [29].

Negative ironical connotation is connected with the Cambridges as actors who only plays their social parts.

As one of the most vivid examples, we will give a passage from an article in the "Guardian", which talks about a photo of the family of the heir to the English throne, Prince William:

*This is fake PR nonsense – **impossibly perfect** people with **impossibly perfect** children. <...> No one can photograph a fake smile like Mario Testino can. I am not saying the **huge** cheesy grins on the faces of Kate and William in his christening portrait of the royal nuclear family are fake <...> Their faces lit up by hysterical joy, their hair wispy in the sun <...>. Their children are **so glossily celebrated** <...> [35].*

Negative connotations can be seen in the very headline of the article:

*“Testino’s portrait of William and Kate is a **sickly** sweet **lie**” [35].*

These connotations are provided by using lexical units with negative evaluation, such as the adverbs *sickly*, the nouns *lie*, *fake*, *nonsense*, adjective *hysterical*. Phrases containing adjectives and adverbs with the meaning of impossibility and excess provide semantics of insincerity, ostentatious well-being, and ironic expressiveness of the message: *impossibly perfect people with impossibly perfect children; huge cheesy grins, so glossily celebrated*.

So, representing the Royal family in British press is based on the main ideological opposition OURS – ALLIEN. The technique of labelling is actively used too.

Conclusion to Chapter 2

Having analyzed linguistic technics and rhetorical devices of portraying the Royal family in British press we can make such conclusions.

Late Queen Elizabeth II is iconic image. She had been the symbol of the British monarchy for more than 70 years. She had been portraying in the British media discourse mostly positive. Her sense of duty, loyalty to tradition, ability to represent the UK with dignity on the international stage are highly appreciated by the UK public.

King Charles III is portrayed as ambivalent figure. He is labelled as a playboy and aged 'twilight' monarch. His image is constructed with the help of irony and elements of the technics of labelling.

The technique of opposition (William – Harry; Kate Middleton – Megan Markle; the couple William and Kate – the couple Harry and Megan) is used in representing of young generation of the Royal family. It corresponds to one of the main ideological opposition OURS – ALLIEN. The technique of labelling is actively used too.

CHAPTER 3

LINGUAL AND RHETORICAL TECHNIQUES OF REPRESENTING BRITISH ROYAL FAMILY IN BRITISH NEWSPAPERS

3.1. Rhetorical devices in Royal media discourse

Discourse is a collection of thematically, culturally, or otherwise interconnected texts that can be developed and supplemented by other texts. So British Royal family discourse can be treated as the set of media texts which deal with Royal family.

The notion of mediadiscourse deals with notion 'content technologies'. The notion should be understood as an information system of using a set of language means of speech manipulation for purposeful management of the perception of reality by a mass audience.

Language means of speech are, as J. Gunner says, a rhetorical device that use words in a certain way to convey meaning or persuade readers. It appeals to an audience's emotions, sense of logic or perception of authority. Some types of rhetorical devices can be considered figurative language because they depend on a non-literal usage of certain words or phrases [12].

3.2. Lingual and stylistics techniques of portraying Royal family

Analysis of the texts of the UK Royal discourse shows that different figurative means **and stylistic devices are used** to mirror British Royal family.

One of the most frequent is **epithet**. Usually it is a descriptive word or phrase expressing a quality of the person or thing [12].

For instance, epithet is used to describe the dramatic relation of late Princess Diana and her husband Prince Charles when they were out on their last Korea tour:

<...> *They arrived in Korea with orders to present the image of a loving couple/ Instead, **stony-faced**, they ignored each other, not even exchanging a look* [44].

The similar is the function of epithet *tortured* that was used on the front page of *The Mirror* for the 3 November 1992 as key element of headline together with “gloomy” image of the coup by Kent Gavin:

Tortured: *How much longer can this tragedy go on?* [44].

As means of expressing public evaluation, epithet is used in the context

*The prince did not help his case by being **goonish** in his evaluation* [30].

The adjective *goonish* originates from noun *goon* which has a meaning ‘a stupid person’ [17]. Negative connotation of the word is produced with suffix *-ish*: *goonish* < goon+ish.

One of its meaning in English “after the manner of,” “having the characteristics of,” “like”. The suffix *-ish* is flexibly used with a base word.

Slang Dictionary interprets the meaning of *goonish* as a “fool” or an “oaf.” [20]. According to Urban dictionary, *goonish* is used to describe something retarded or idiotic.

In British periodicals epithets are often used as means of verbal manipulation, for example:

<...> *the Cambridges appear to be actively colluding, offering themselves up as a **fragrant, homegrown** alternative to the Sussexes.* [29].

In this context, the epithets *fragrant, homegrown* are used to designate William and Kate as *OURS* and thus oppose the Cambridges to the Sussexes (Prince Harry and Meghan), who prefer *ALLIEN* American traditions and values. In such a way one of the main ideological opposition *OURS* – *ALLIEN* is realized.

A **metaphor** is a type of implied comparison that compares two things by stating one is the other [12].

Modern linguistics distinguish different thematic classes of metaphors depending on their domain-sphere.

One of them, using for representing British Royal family and its members in British periodicals, is metaphor of CINEMA (MOVIE) / THEATER, for example:

*While they have private lives, they live **on a stage** with endless **performances** and speculation about their private thoughts, feelings and behavior. They aren't **movie characters**; yet their life is the product that defines the brand.*

Another example of metaphor of CINEMA / THEATER contains a hint to Meghan Markle who is actress by her profession:

*In joining the royal family, Meghan signed up for extreme restrictions over every part of her life. She was **on a stage, playing herself** entering the royal family, to a global audience that tunes in every day. It is the **Truman Show**, but royals know they are the show and can never break character.*

The Truman Show offers a grand metaphor for contemporary American culture. Its message is that we are immersed in a media landscape of lifelike fantasies that serves the interests of those in power.

The Truman Show is a 1998 American satirical science fiction psychological comedy-drama film directed by Peter Weir, produced by Scott Rudin, Andrew Niccol, Edward S. Feldman, and Adam Schroeder, and written by Niccol. The film stars Jim Carrey as Truman Burbank, a man who grew up living an ordinary life that – unbeknownst to him – takes place on a large set populated by actors for a television show about him.

One more type of metaphor is metaphor of CIRCUS SHOW:

*Kelly's subsequent press conference - with her mother in tow - for the world's media, parading the ring and crying on her mother's shoulder, seemed at the time like just another character cashing in on the Dodi-Diana **circus**.*

Another type of metaphor that is used in the periodicals is SPORT metaphor. It looks quite naturally, taking into account addiction of members of the Royal family to sport. This metaphor can be realized in different ways.

In the context below the metaphor of SPORT TEAM GAME is used:

*Their popularity hasn't only gone nuclear, it's turned binary: choose a side, cheer on your **favoured couple as if they were a football team**. No more griping from the cheap seats about how Harry would have been a more "fun" king. [29].*

As we can see here, metaphor is combined with an **analogy** that explains one thing in terms of another to highlight the ways in which they are alike. *Couple as if they were a football team (couple – team)* would be one example of an analogy. Analogies that are very well known sometimes fall into the categories of idioms or figures of speech.

The nation and society in this context is treated as space for sport competition (metaphor: NATION / SOCIETY – SPACE for sport competition) with more expensive and cheaper seats:

*No more griping from the **cheap seats** about how Harry would have been a more “fun” king.* [29].

Also there is an example of GEOGRAPHIC and NATURAL metaphor found:

*It was a vivid illustration of the royal couple's tragic dilemma - forced to be together but separated by an **unbridgeable gulf**.* [44];

*So, perhaps Megxit did them a favour – it was the **thunderclap** that woke them up.* [29].

Also we can say about using of ARTIFICIAL metaphor combined with epithets:

*They appear to have morphed from a rather drab, stiff, prematurely middle-aged couple into a veritable **beacon** of royal decorum cum quasi-middle-class decency* [29].

One of the characteristic features of modern mass media is the use of "aggressive" metaphors, among the most active sources of which in the language of modern mass media are such conceptual areas as "WAR" (in the development of this metaphorical image, the hidden antithesis PEACE-WAR plays an important role).

We can find very vivid metaphor in such context:

*<...> the royal family, the **silk glove to the brutal iron fist** of the British empire <...>* [24].

The frequent for media discourse is **comparison**.

The object of comparison can be lexical units from the thematic class "HOUSEHOLD ITEMS". An interesting example of this can be found in an excerpt from the article "Testino's portrait of William and Kate is a sickly sweet lie":

Their <...> teeth shining like diamond walls of privilege, and their eyes betraying no signs of thought. <...> Their children are so glossily celebrated that they look like fashion accessories, hired for the day [35].

Selection of objects of comparison in comparative phrases is eloquent:

(1) *their teeth shining like diamond walls of privilege;*

(2) *their children are so glossily celebrated that they look like fashion accessories, hired for the day.*

In context 1, lexical units of neutral vocabulary gain negative connotation. The metaphor 'diamond walls of privilege' implicitly broadcasts the idea of property inequality and social privileges. In context 2, 'smartly dressed children' compare to fashion accessories worn for some special occasions.

Sometimes in the texts of British periodicals you can observe the examples of **oxymoron** which is used for revealing some specific aspects in the life of the royal family. An **oxymoron** creates a two-word paradox. Sometimes oxymoron is called a contradiction in terms and is most often used for dramatic effect, for example *sickly sweet lie* [35] and so on.

Units of **colloquial vocabulary** and **slang** is often used in English periodicals. Most of all, this is done to create an ironic effect. For instance:

*When will William and Kate admit that the Harry and Meghan **hoo-ha** has been great for them? [29]* (Informal *hoo-ha* is used in this context as interjection to express mock surprise);

*As the dust storms continue to billow from the Oprah Winfrey interview, presumably the Sussexes are exactly where they want to be, generating **big-bucks** deals (Netflix/Spotify/"wellness") from their £11m property in Montecito, Santa Barbara. [29]* (*big money* informal [16]).

We can see very specific example of slang in the context below:

since the monarchy isn't just a family but a business, what other option was there when two of its major shareholders had declared their intent to start a rival firm in North America? The Duke and Duchess of Sussex had handed in their notice – and this was the Queen giving them their P45 [39].

As it is noted in Wikipedia with references to scientific sources, a P45 is the reference code of a document titled 'Details of employee leaving work' in the United Kingdom, and formerly the Republic of Ireland. The term is used in British and Irish slang as a metonym for termination of employment. The equivalent slang term in the United States is "pink slip". A P45 is issued by the employer when an employee leaves work [22].

This slang unit in the context above emphasizes business and commercial character of relation between current monarchy and the Sussexs who decided to step back from the Royal service.

Mediatexts are marked with using **annotated citation**. It is especially actively used in those cases when there is extremely sharp disapproval of a person, his actions or a phenomenon of social life.

It is especially appropriate to use such a mechanism of broadcasting a negative assessment in cases where the highest state officials or members of royal families are involved. So, for example, annotated citation is used as a mechanism to discredit one of the potential heirs to the English throne, Prince Harry, in the story of journalists David Harrison and John Swain about the scandal regarding the use of this member of the British royal family in comments on an amateur film about his service colleagues with a nickname with a racist connotation. in particular Paki, and profanity:

*Mr. Khan's uncle, said he «**expected better**» from a member of the Royal family. He described the comments as «**definitely derogatory**» and «**insulting**». Mr Raja, from Croydon, south London, said: «At no time [Mr Khan] told us <...> «I am proud to be British and if someone called me Pakistani I would be proud to be called that, but Paki is definitely a **derogatory** remark and it's **insulting**». We **expect better** from our Royal Family on whom we spend millions and millions of pounds for*

*training and schooling and they come with the **f-word** and calling people **Paki** or whatever» [31].*

As we can see, in this case, it is the citation that allows the author of the mediatext express a negative attitude towards the object of the message and offer this attitude to the reader, using the statements of other people. At the same time, with the help of a quote, the author distances himself from rather harsh assessments (*expected better from a member of the Royal family*), acting as a mediator – a guide of information and opinions of another person (in this case, a direct participant in the events).

Such a rhetorical device as **enumeration** is also used to image the representatives of the British Royal family. This device makes a point with details. For example, saying “The hotel renovation, including a new spa, tennis court, pool, and lounge, is finally complete” uses specific details to describe how large the renovation was.

Conclusion to chapter 3

Summing up, we should say that the set of rhetorical means using in mediadiscourse for portraying Royal family is very numerous. Their main purpose of their using is linguistic manipulation.

The most frequent are such stylistic devices as epithets and metaphor. In the process of analysis different thematic classes of metaphors were revealed. They are metaphor of CINEMA (MOVIE) / THEATER / CIRCUS; SPORT metaphor; metaphor NATION / SOCIETY – SPACE for sport competition; GEOGRAPHIC and NATURAL metaphor; ARTIFICIAL metaphor; metaphor of WAR and some other thematic classes of metaphor.

Besides it, such stylistic devices as comparison, oxymoron, units of colloquial vocabulary and slang (*hoo-ha, big-bucks*) are used.

Taking into consideration such a high social status of the objects of the portraying, such lingual technics as annotated citation is widely used. This allows you to comply with the requirements of political correctness.

CONCLUSION

The bachelor paper is devoted to the problems of portraying British Royal family in British press.

The result of the study give an opportunity to make the important conclusions regarding peculiarities of the British monarchy as bright historical and sociocultural phenomenon.

The British monarchy is one of the oldest and respected monarchy in the modern world. New British monarchy is both a striking and complex and ambivalent socio-historical phenomenon. The British monarchy as a specific state and political entity and the current Royal family is one of the main icons of Britain.

Different aspects of the life of British Royal family including the private life of British monarchs and their closest relatives were always of great interest for public. Such an information is provided first of all by British periodicals which are of two main types depending mainly on types of readers.

The target auditory of high press is well educated people with solid background knowledge and capability for analytical thinking. They are interested in getting not only the news but also their political, social etc. context. Mass publications are focused on mediocracy circles of population and give priority to the very event without paying attention to the context.

For the majority of people, British monarchy is associated with the British Royal family and especially with late Queen Elizabeth the Second who had been an icon of Britain for more than 70 years. She has been portrayed mostly positive as embodiment of strong sense of duty, public service, loyalty to tradition, as symbol of integrity of the nation.

King Charles III is portrayed as ambivalent figure. He is ironically labelled as a playboy and aged 'twilight' monarch.

The Royal family is represented in British press on the base of main ideological opposition OURS – ALLIEN and actively use the technique of labelling.

The set of figurative devices in mediadiscourse for portraying Royal family is very numerous. The most frequent are such devices as epithets, different thematical classes of metaphors (CINEMA (MOVIE) / THEATER; SPORT metaphor; NATION / SOCIETY – SPACE for sport competition; GEOGRAPHIC and NATURAL; ARTIFICIAL metaphor; metaphor of WAR); comparison; oxymoron; units of colloquial vocabulary and slang (*hoo-ha, big-bucks*). Also annotated citation is widely used.

The perspective of research is connected with expansion of the linguistic techniques of portraying the Royal family in British press.

ABSTRACT

The study deals with the problem of the lingual means of portraying of the British Royal family in British press.

The main purpose of research is the complex study of the image of the British Royal family in the British press.

The main tasks of research are:

- 1) to describe the notions “British monarchy” and “British Royal family”;
- 2) to analyze the perception of the British Royal family and its members by the British public;
- 3) to identify and describe the linguistic and stylistic means of creating the image of the British Royal family and its members in the press of the United Kingdom.

As material of the research was used first of all this thesis “high quality” British press which greatly impact society with its informativity, and analytic character.

The bachelor paper consists of Introduction, three chapters, Conclusion and Reference.

Chapter 1 “General foundations of research” deals with the most common aspects of the problem. The British monarchy is seen as a historical and sociocultural phenomenon. The place of the Royal family in the political structure of the British monarchy and the aspects of old and modern history of the House of Windsors are highlighted. Also the main types of British newspapers and their impact on the life of Royal family are under analysis too.

Chapter 2 is entitled “Images of members of the Royal family in British press”. The technics of manipulation while portraying members of the Royal family are under study in the chapter. The image of late Queen Elizabeth II is seen as an icon of the British monarchy. The image of the new King Charles III is marked by an ironic perception and disrespectful attitude with using the element of the technics of labelling. The images of representatives of young generation of the Royal family

are manipulatively modelled according to technics of opposition (William – Harry; Kate Middleton – Megan Markle; the couple William and Kate – the couple Harry and Megan) which corresponds to ideological opposition OURS – ALLIEN (HERO / ANTIHERO, VILLAIN). Alongside with technics of opposition technics of labelling is used too in portraying Harry and Megan.

The rhetorical and stylistic devices have being used for portraying the members of the Royal family are analysed in Chapter 3 “Lingual and rhetorical techniques of representing British Royal family in British newspapers”.

It is noted that the perspective of research is connected with expansion of the linguistic techniques of portraying the Royal family and the further development of the discourse of the Royal family in the British press.

REFERENCES

1. Біленко Н. Єлизавета II оприлюднила остаточне рішення щодо Меган Маркл та принца Гаррі. URL: https://showbiz.24tv.ua/yelizaveta_ii_oprilyudnila_ostatochne_rishennya_s_hhodo_megan_markl_ta_printsa_garri_n1265849
2. Івшина О. "Фірма": хто і як керує королівською родиною Британії. *BBC*, 21 березня 2021. URL: https://www.bbc.com/ukrainian/features-56474697?at_custom4=8DAE6206-8A52-11EB-AC22-3D6C0EDC252D&at_campaign=64&at_custom1=%5Bpost+type%5D&at_custom3=BBC+News+Ukraine&at_custom2=facebook_page&at_medium=custom7
3. Кочерган М.П. Мова як символ соціальної солідарності. *Мовознавство*. 2003, № 1. С. 3–10.
4. Максимова І. Медіа образ Британської монархії та королівської родини. Вінниця, 2021. 61 с. URL: <file:///C:/Users/user/Downloads/10653>
5. Тхоровська С.В. Ярлики в ідеологічному дискурсі англomовної редакційної статті. *Науковий вісник Міжнародного гуманітарного університету*. Сер.: Філологія. 2016, № 23, том 2. С. 107–109. URL: http://www.vestnik-philology.mgu.od.ua/archive/v23/part_2/30.pdf
6. Ваена М.С. The Perception of the New British Monarchy. Looking Back on Elizabeth II's Reign. 21 p.
7. Bromhead P. Life in Modern Britain. London: Longman Publishing Group, 1991. 208 p.
8. Collie M. What's next for the monarchy after Prince Harry, Meghan Markle 'step back' from royal duties. Global news, Jan 9, 2020. URL: <https://globalnews.ca/news/6387228/meghan-markle-prince-harry-leave-royal-family/>

9. Goldthorpe J.H., Chan T.W. Social status and newspaper readership. *American Journal of Sociology*. Vol. 112, number 4, January 2007. P. 1103. URL: <https://www.journals.uchicago.edu/doi/full/10.1086/508792>
10. Graber D.A., McQuail D., Norris P. *The Politics of News: The News of Politics*. 1998, 268 p.
11. Grayson K., Martinec R. Consumer Perceptions of Iconicity and Indexicality and Their Influence on Assessments of Authentic Market Offerings. *Journal of Consumer Research*. 2004. 31 (2): 296–312. URL:
12. Gunner J. Examples of Rhetorical Devices: 25 Techniques to Recognize. URL: <https://examples.yourdictionary.com/examples-of-rhetorical-devices.html>
13. Otnes C., Maclaran P. *Royal Fever: The British Monarchy in Consumer Culture*. Oakland, California: University of California Press, 2015. 384 p.
14. Zaperta E. The British media and the monarchy. *The press perception of Queen Elizabeth II in the UK 1997-2007*. Berlin, 2008, p. 77–157. URL: <https://www.gbz.hu-berlin.de/ma-british-studies/distinguished-ma-theses/downloads/pdf/ThesisEZaperta.pdf>

Dictionaries

15. Cambridge Dictionary URL: <https://dictionary.cambridge.org/us/dictionary/english/>
16. Collins English Dictionary. Complete & Unabridged. 10th Edition. Harper Collins Publishers, 2010. URL: <http://dictionary.reference.com/>
17. Merriam Webster Dictionary. URL: <https://www.merriam-webster.com/dictionary>
18. Online Etymology Dictionary. URL: <https://www.etymonline.com/>
19. Random House Dictionary. Random House Inc., 2010. URL: <http://dictionary.reference.com/browse/>
20. Slang Dictionary. URL: <https://www.dictionary.com/e/slang>
21. Urban dictionary. URL: <https://www.urbandictionary.com/>
22. Wikipedia. URL: <https://en.wikipedia.org/>

23. Wordnik. URL: <https://www.wordnik.com/words>

Sources of illustrative materials

24. Abbey N. A white lens sees Harry and Meghan as villains – through a Black one, they've done Britain a favour. *The Guardian*, Dec 09 2022. URL: <https://www.theguardian.com/commentisfree/2022/dec/09/harry-and-meghan-black-britain-white-netflix>
25. Barnett D. Princess Diana: How the tabloid press treated her in the run up to her death. *The Independent*, August 29, 2017. URL: https://www.independent.co.uk/news/long_reads/princess-diana-death-tabloid-press-treatment-media-prince-charles-divorce-affairs-children-royal-monarchy-a7918581.html
26. Bennett C. Charles, show us you're truly a modern king and return the remains of the stolen prince. *The Guardian*, May 28, 2023. URL: <https://www.theguardian.com/commentisfree/2023/may/28/king-charles-ethiopian-prince-alemayehu-return-remains-from-windsor>
27. Cann Rh. Du. Charles was 'linked to as many sweet young things as Casanova' in his playboy heyday. *Express*, Apr 21, 2023. URL: <https://www.express.co.uk/news/royal/1760906/king-charles-girlfriends-spt>
28. Darbyshire R. Inside Diana and Charles' final tour before their separation - where they looked 'miserable' together. *The Mirror*, Sept 29, 2018. URL: <https://www.mirror.co.uk/news/uk-news/inside-diana-charles-final-tour-13329058>
29. Ellen B. Megxit has been good for the royal couple... the other couple, that is. *The Guardian* URL: <https://www.theguardian.com/commentisfree/2021/may/01/megxit-good-for-royal-couple-other-couple-that-is-kate-and-william>
30. Glancey J. Twenty years ago today, Prince Charles denounced modern architecture. Did he make any difference? Yes, says Jonathan Glancey, but not in a way anyone expected. *The Guardian*, May 17,

2004. URL: <https://www.theguardian.com/artanddesign/2004/may/17/architecture.regeneration>
31. Harrison D., Swaine J. Prince Harry's 'Paki' comments 'completely unacceptable', says David Cameron. *The Telegraph*, Jan 11, 2009. URL: <http://www.telegraph.co.uk/news/uknews/theroyalfamily/4216808/>
32. Hinsliff G. The Queen was the ultimate matriarch, with a power exercised quietly and artfully. *The Guardian*, URL:
33. Jaffe D. Leaving The 'Firm': What Prince Harry and Meghan Markle's Choice to separate from the crown mean for family businesses. *Forbes*, Mar 8, 2021. URL:
34. Jones D. Snappy and glorious . . . our King is cooler than James Bond. *The Sunday Times*, September 18 2022. URL: [thetimes.co.uk](http://www.thetimes.co.uk)
35. Jones J. Testino's portrait of William and Kate is a sickly sweet lie. *The Guardian*, Jul 09, 2015. URL: <http://www.theguardian.com/commentisfree/2015/jul/09/mario-testino-portrait-william-kate-children>
36. Kirka D. Royal Drama: King's fractious family on stage at coronation. May 5, 2023. URL: <https://apnews.com/article/king-charles-iii-coronation-family-harry-meghan-4bafacae1a15e7030eb337e74e904732>
37. Kirkham M. REVEALED: How William and Harry were dubbed 'good prince and bad prince' *Express*, Mar 19, 2019. URL: <https://www.express.co.uk/news/royal/1101781/royal-news-prince-william-prince-harry-good-bad-kate-middleton-meghan-markle-spt>
38. Langton K. Royal snub: How Meghan Markle was dubbed 'naive' for thinking popularity was guaranteed. *Express*, Jan 27, 2020. URL: <https://www.express.co.uk/news/royal/1232524/royal-snub-meghan-markle-naive-prince-harry-megxit-royal-family-news-latest>
39. Peraudin F. 'Hard Megxit': UK papers revel in Harry and Meghan's royal dismissal. *The Guardian*, Jan 19, 2020. URL: <https://www.theguardian.com/uk-news/2020/jan/19/hard-megxit-uk-papers-revel-in-harry-and-meghans-royal-dismissal>

40. Peretti J. Death of a playboy. *The Guardian*, Jan 10, 2009. URL: <https://www.theguardian.com/uk/2009/jan/11/dodi-fayed>
41. Rayner G Diana jury blames paparazzi and Henri Paul for her 'unlawful killing'. *The Telegraph*, 07 April 2008. URL: <https://www.telegraph.co.uk/news/uknews/1584160/Diana-jury-blames-paparazzi-and-Henri-Paul-for-her-unlawful-killing.html>
42. Smith S.B. The playboy prince who became King Charles. May 0, 2023 *The Times*. URL: <https://www.thetimes.co.uk/article/king-charles-action-man-playboy-prince-qm8h0k736>
43. Thorpe V. The Queen unseen: New photography book reveals Elizabeth II as young mum, jetsetter and fashion icon. *The Guardian*, Dec 01 2012 URL: <https://www.theguardian.com/uk/2012/dec/01/queen-elizabeth-ii-new-photographs-book>
44. Whitaker. Inside Diana and Charles' final tour before their separation - where they looked 'miserable' together. *The Mirror*, Sept 29, 2018. URL: <https://www.mirror.co.uk/news/uk-news/inside-diana-charles-final-tour-13329058>