Abstract. Social networks and broadcasting channels are effective platforms for social and communication practices in the modern world, so the British Royal Family is heavily reliant on the media. However, there has not been much linguistic research conducted on how the British and American press represents members of the Monarchy. This article aims to do research on the mass media image of the British Royal Family taking into account the linguistic peculiarities and distinguishing features of the House of Windsors. The British royal family members, such as Queen Elizabeth II, King Charles III, Queen Consort Camilla, Prince William, Prince Harry, Princess Catherine, and Meghan Markle, were chosen for the study because they have drawn the most attention from the British public. The results of the research show that every piece of news about the British Royal Family includes information on more than just one member of the family. Different expressive techniques, idioms, and stylistic devices, such as epithet, metaphor, metonymy, simile, etc., were used to create a specific image of the British Royal family members. According to cognitive linguistics, the British Royal Family is often portrayed in the media in either a positive or negative way, giving rise to a particular perception of the Royals. The Royal family forge their self-image in various social networks, and their coverage is planned in advance and shows the best sides of the family. The peculiarities of the language used in their self-coverage, namely repetitions, the full forms of the verbs, emojis, the usage of direct speech, literary devices, etc. help to develop formal yet welcoming Royals’ self-image.
The associative colour nomination distinguishes the English vocabulary of fashion for female royal description, and the predominance of subjective emotional and evaluative axiological adjectives and verbs in descriptions of female fashion choices in the media indicates the widespread nature of evaluation and its connection to emotion. As a result, the fashion assessment is inextricably linked to the personalities of the female royal family members. All these features create a unique image of the British family that they try to improve despite all the challenges that they face every day.

Keywords: media discourse, British Royal family, self-image, fashion image, linguistic features.

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ІМІДЖ БРИТАНСЬКОЇ КОРОЛІВСЬКОЇ РОДИНИ В МАС-МЕДІА

Анотація. Соціальні мережі та канали мовлення є ефективними платформами для соціальних комунікацій у сучасному світі, тому британська королівська сім’я значною мірою покладається на ЗМІ. А втім, не було проведено багато лінгвістичних досліджень щодо того, як британська та американська преса репрезентує членів монархії. Метою цієї статті є дослідження мас-медійного образу королівської сім’ї з урахуванням мовних особливостей та відмінних характеристик Віндзорської династії. Члени королівської родини Великої Британії, такі як: королева Єлизавета II, король Чарльз III, королева-консорт Камілла, принц Вільям, принц Гаррі, принцеса Кетрін та Меган Маркл, були обрані для дослідження через те, що вони привертають найбільшу увагу британської громадськості. Результати дослідження ілюструють, що кожна новина про британську королівську родину містить інформацію про більш ніж одного члена сім’ї. Для створення особливого образу
членів королівської сім'ї використовуються різні експресивні прийоми, ідіоми та стилістичні засоби, а саме: епітет, метафора, метонімія, порівняння тощо. Згідно з когнітивною лінгвістикою, британська королівська сім’я часто зображується в ЗМІ в позитивному або негативному ключі, що породжує особливе сприйняття членів королівської родини. Віндзорська династія формує свій імідж у різних соціальних мережах, а їхнє висвітлення планується заздалегідь і показує найкращі сторони сім'ї. Особливості мови, що використовуються в самообразі, а саме: повтори, повні форми дієслів, емодзі, використання прямої мови, літературних прийомів тощо, сприяють формуванню офіційного, але доброзичливого образу королівської сім'ї. Асоціативна номінація кольору вирізняє англійську лексику моди для описання королівських осіб, а переважання суб'єктивних емоційно-оцінних аксіологічних прикметників та дієслів в описах жіночої моди в ЗМІ свідчить про поширеність характер оцінки та її зв'язок з емоціями. Як наслідок, оцінка моди нерозривно пов’язана з особистостями жіночих членів королівської родини. Всі ці особливості формує унікальний образ британської родини, який вони намагаються вдосконалювати, незважаючи на всі виклики, з якими стикаються щодня.

Ключові слова: медіа-дискурс, британська королівська сім’я, самообраз, образ моди, лінгвістичні особливості.

Problem statement. Social networks and broadcasting channels are efficient platforms for social and communication practices in the modern world, and they have also evolved into a channel of information and exchanging messages for the British Royal family. The British Monarchy draws attention not just as a famous family or aristocratic group, but also as a national symbol of British nationhood, which for many years has served as the model for restraint, conservatism, tradition preservation, and isolation. The Royal family attempted to maintain privacy. Despite the media’s continual attention, the family’s ties with them have always been respectful. New customs emerged as a result of the situation changing with the start of Queen Elizabeth II’s reign.

In the middle of the 20th century, radio and television overtook print media as the fastest-growing mass media. The first royal event to be broadcast live was the coronation of Queen Elizabeth II. Millions of Britons watched the event at home; it was a turning point in the evolution of British broadcasting. The fact that Her Majesty insisted on cameras being present in Westminster Abbey showed both a desire to be in the spotlight and an awareness of how dependent the Royal Family’s status is on public support.
In the 21\textsuperscript{st} century, the British Royal family’s image is becoming closer and closer to the public maintaining rather blurred borders in terms of conserving the aristocracy. At this time, the Royal Family is creating their own image and has mastered the new channels, not just the mass media. The Royals make an effort to utilize the full potential of various social media platforms. The British Monarchy is heavily reliant on the media, and how they seem in various forms of communication could have a huge impact on their future.

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

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

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

Analysis of recent research and publications. The image of the British Royal family in mass media has been researched by the scholars, such as E.Owens, A.Menon, R.Hazell, M.Pramaggiore, and by domestic scholars, namely O.M. Maklyuk, V.V. Volkova. The studies have presented the British Royal family’s image taking into consideration different linguistic aspects, still as the Royal family’s image is constantly being «honed», there is a lot of material for the research in modern channels of mass media.

Aim of the research is to investigate the portrayal of the British Royal Family in the mass media with a particular focus on the unique linguistic characteristics of family members. Given the recent transformations and events occurring within the monarchy, this article aims to showcase how the public Royals’ image is represented and interpreted in terms of linguistic, sociological, and cultural viewpoints by different channels of mass media.

Results and discussion. Today the British monarchy is represented by a unique blend of formality and informality. While traditional grandeur and
ceremonial practices continue to be upheld, there is also a focus on direct interaction with people from diverse backgrounds. This has helped to make the Monarchy more approachable, while still drawing on centuries of national history. The mass media play a crucial role in shaping public perception of the British Royal family, with both printed and online sources presenting different representations that can have both positive and negative effects on their image.

To give a full analysis of news articles and other materials concerning the British Royal family, Norman Fairclough’s CDA framework [6] and Uhova’s three-fold model of depicting linguistic personality in media discourse [3, p.69] were used. These frameworks were utilized to examine the vocabulary selection and social factors that influence language use and media portrayal of the Royal family. By using a multicomponent model, the linguistic personalities depicted in mass media discourse can be comprehensively described, incorporating stylistic, communicative, pragmatic, and culturological factors. The article considered recent events, statements, and the public’s attitude to the Royal family, as well as the linguistic and cognitive characteristics of their image.

The royal calendar in 2023 is set to be as busy as the previous year, with a diverse range of events that span from controversial to celebratory [11, p.2]. The release of the Duke of Sussex’s book attracted significant attention at the start of the year, and the coronation of Charles became a grander-than-expected event on May 6th. In June, the annual Trooping the Colour will take center stage. The members of the Royal family such as Queen Elizabeth II, the new monarch King Charles, Queen Consort Camilla, Prince William and Princess Catherine, Prince Harry and Meghan Markle get the most interest from mass media, so the images of these members of the British monarchy have become the basis for the research. The British Royal family’s general, self-, and fashion images have been analyzed as they help create and understand the whole picture of the Royal family.

Queen Elizabeth II has been one of the most recognizable figures in the world. She was the Queen of the United Kingdom and the Commonwealth realms from 1952 to 2022. During her reign, she has become an icon of British culture. Her mass media image is a topic of much discussion and analysis. One of the most notable aspects of the Queen’s mass media image is its consistency [5, p.375]. She is often described as a figure of stability and tradition, a symbol of the continuity of the British monarchy. This image has been carefully crafted over many years, with the Queen and her advisors working closely with the media to shape public perceptions of her reign.
The British mass media sends a positive message about Her Majesty. When Queen Elizabeth II died, numerous articles were written honouring and praising Her Majesty. Epithets are used to depict Queen Elizabeth, for example: «She could do that because her character reflected much of what Britons like to think of as the best of themselves; modest, uncomplaining, thrifty, intelligent if not intellectual, sensible, feet-on-the-ground, unfussy, a dry sense of humour with a great big laugh, slow to anger and always well-mannered»; «In this changing world, she was a pillar of the old world”…», «a beacon of hope» (metaphor) (The New York Times, September 20, 2022).

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

The day when the Queen died is known as «D-Day» and it is part of Operation London Bridge planning. After the death of Queen Elizabeth II, a formal plan called Operation London Bridge was put into action. This plan outlined the official activities that took place leading up to the Queen’s funeral at Westminster Abbey. It is worth noting that Westminster Abbey was a significant location for the Queen, as it was where both her coronation and marriage took place in London [4].

The death of Her Majesty was a big shock to all the members of the family as well as the public. Queen Elizabeth II was repeatedly referred to as «the longest-reigning monarch» (The Telegraph, September 8, 2022). Her well-rounded personality brought millions of people together, so the reaction to her death was shock, bitterness, and sorrow. Emotionally-coloured vocabulary was used to characterize all the feelings and emotions that the Royal family and Britons had when the Queen died, for instance: «the majestic state funeral that drew tens of millions of Britons together in a vast expression of grief and gratitude», «An unbroken thread of sadness ran through the day, but also an acute sense of uncertainty» (The New York Times, September 20, 2022).

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

Right after the Queen’s death, mass media started presenting information about King Charles. Some have fears, others are excited about the new era of King Charles’ rule. All this is described using emotionally-coloured vocabulary, for example: «Charles plans major shakeup across Britain» (Express, March 11, 2023).

Charles’ personality is described using metaphors and epithets, for example: «Those who have known him say deep down he is a rather shy, reserved person. A "sensitive soul" is one description», «There might be a trace of the lonely boy», «Pretty impatient. He wants things done by yesterday» (idiomatic expression); «Charles has become a relaxed and approachable figure», «a relentlessly busy, driven figure», «a "bundle of energy" taking on a huge workload» (metonymy), «He’s a kind of tweedy radical» (metonymy), «He sometimes looks like a red-cheeked landowner who has stepped down from an 18th-Century painting» (simile) (BBC News, September 9, 2022). In general, the new monarch has a positive description in mass media but it is not as positive as the Queen had.

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

The release of Prince Harry’s Memoir «Spare» on January 10th 2023, evoked «mixed» emotions. On the day of the release it was said: «The bombshell autobiography will be a bestseller, but it hit shelves to little fanfare this morning» (emotionally-coloured vocabulary and metaphor), «Support for Harry is in decline, particularly among older people» (Town&Country, January 10, 2023). All this points out that Prince Harry and Meghan Markle have a negative mass media image despite the fact that there are supporters of their «team».

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

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

On the other hand, the book also criticizes the Queen Consort, for instance: «He (Harry) directs much of his media fury her way, accusing her of courting the tabloid press to improve her public image where she was cast as a "villain." A strategy, he said, that made her "dangerous"» (epithet) but at the same time: «He (Harry) recognizes the happiness and peace she (Camilla) has brought his father and he praises her work with victims of domestic violence» (BBC News, January 11, 2023). Queen Consort Camilla’s and Prince William’s image was affected by Harry’s book «Spare». Still, their image is not completely negative as mass media dwells on the good sides both of them possess.

The formation of self-image is a continuous process, occurring as people engage with their cultural surroundings. The British Royal Family understands the role of self-image more than any other political institution. The Royal family has started to develop their self-image through the means of social networking sites, which is significant for them.

Social networking sites such as Instagram, Facebook, and Twitter are the most popular media platforms that nearly everyone uses. This has enabled the Royal Family to communicate with their audience in a way they have never been able to do before due to social media, which is essential for the Monarchy because its longevity is intrinsically related to its popularity [9, c.200].

The Instagram account of the British family, which is called @theroyalfamily has been investigated. Having analyzed almost 1250 posts
from 2020-2023 within the scope of linguistic, discursive, and socio-cultural research, the following characteristics of the English language usage and British monarchy coverage in the framework of media discourse have been noticed. The British family expects its members to be linked with a vocabulary and discourse of «good works» (patronizing charitable institutions, visiting the sick and the elderly, and championing worthy causes) [9, c.201]. This has been a crucial part of «honing» their self-image.

The wide range of *epithets* and *dead metaphors* are used to describe the Royals’ work for the good of the nation, be it charitable work or launching new clubs and organizations, for example: «The Duchess of Cambridge has launched The Royal Foundation Centre for Early Childhood, which will *drive awareness* of and action on the *extraordinary* impact of the early years, in order to transform society for generations to come» (Instagram, June 18, 2021). These literary devices form a positive assessment of the Royals’ efforts to serve their nation.

The Royal family’s image is characterized by using *emotionally-coloured vocabulary* and *intensifiers* in the matter-of-fact messages when they want to show their compassion for the events that brought grief to their nation or other countries. This helps them to attain an internationally respected image, for example: «It has now been a year that the people of Ukraine have *suffered unimaginably* from an *unprovoked* full-scale attack on their nation» (Instagram, February 24, 2023).

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

The British monarchy often refers to the British people in their posts using the pronoun *you*, for instance: «I thank *you* most sincerely for *your* good wishes and for the part *you* have all played in these happy celebrations» (Instagram, June 5, 2022). Another characteristic feature of the Royals’ self-image is the usage of *repetition* of the pronoun *we*, for instance: «’*We* should take comfort that while *we* may have more still to endure, better days *will return: we will be* with our friends again; *we will be* with our families again; *we will meet* again.’» (Instagram, April 5, 2020). All this helps them to make the impression of unity between the Monarchy and the British nation.

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

It must be mentioned that the Monarchy tries to keep pace with the times, so the evident characteristic of their social media coverage is the usage of emojis. Still, their usage is quite reserved but it is always to the point. For example, if the emoji can be used to represent what the post is about, it is definitely used: «🚴🚴♀️🌧 As Patron of @Vision_Fdn, The Countess of Wessex joined visually impaired and sighted cyclists braving the weather for a tandem cycle ride…» (Instagram, July 6, 2021). Emojis are not made use of if the post is very formal or serious. When the announcement about the death of Queen Elizabeth II was published, no emojis were utilized, for instance: «The Queen died peacefully at Balmoral this afternoon» (Instagram, July 6, 2021).

To preserve formality, the British monarchy writes full forms of verbs on their Instagram account, for example: «The Commonwealth has been a constant in my own life…» (Instagram, March 13, 2023).

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

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

Then come the Present Perfect, for instance, «The Commonwealth has been a constant in my own life…» (Instagram, March 13, 2023), which is widespread in British English. The next tenses used in percentage from largest to smallest are the Present Continuous, for example: «The Queen is sending a private message of condolence to the family of Captain Sir Tom Moore» (Instagram, February 2, 2021); the Future Simple: «…we may have
more still to endure, better days will return: we will be with our friends again...» (Instagram, April 5, 2020); the Present Perfect Continuous: «The day we have been longing for has arrived at last» (Instagram, May 8, 2020); the Past Continuous: «The Earl joined school children who were writing their favourite Zoo memories on ribbons» (Instagram, July 12, 2022).

The passive forms are used as well, namely the Past Simple Passive: «...The Duke of Edinburgh was closely involved in the management of The Queen’s Private Estates...» (Instagram, April 11, 2021), the Present Simple Passive: «The Queen and The Duke are pictured here in 1947 on their honeymoon at Broadlands in Hampshire» (Instagram, November 20, 2020), the Present Perfect Passive: «A new statue of The Queen by sculptor Robert Hannaford...has been installed at Government House in Adelaide...» (Instagram, March 1, 2021).

The Active Voice is used more often but the Passive Voice plays a big role as well. The Passive Voice of Simple Tenses is the most common when creating the self-image of the British monarchy. The Royals use the Passive Voice of Present Tenses the most, making a more formal image of the House of Windsor. The usage of these tense forms and grammatical constructions is explained by the events that the Monarchy broadcast. The Simple Tenses and Continuous ones are shown the most because they are narrative tenses and the posts are usually about descriptions of daily events happening in the Royal family. The features of the language are a vivid example of the usage of the British English language. The coverage of the British royal family on Instagram is planned in detail to present the audience with all the benefits Royals bring to their nation and country.

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

The Royals’ Facebook account – theroyalfamily is quite similar to Instagram. The third social networking site widely used by the Royals is Twitter – theroyalfamily. Twitter has similar features to Instagram when it comes to the usage of emojis. For example: «(The emoji of a Christmas tree) It’s beginning to look a lot like Christmas!» (Twitter, December 2, 2022).

The usage of photos is less popular on Twitter than on Facebook and Instagram. Also, there are no stories that the British family can post. However, the peculiar feature of Twitter is retweeting posts. This function is utilized a lot when people want to share the tweets they like, give their opinion about them or merely share some information with their audience. The aristocracy is not an exception and does it a lot.
Hashtags are very common on Twitter. This way people can easily trace the topic that they are interested in as well as contribute to it. The British family follows these rules and one can come across the hashtags in many Royals’ tweets, for instance: «At the Cenotaph, wreaths are laid by The Prince of Wales, The Earl of Wessex and The Princess Royal as part of the #RemembranceSunday commemorations» (Twitter, November 13, 2022).

The Royal family has chosen to use three mass media channels to broadcast their life, creating a special self-image of their family. These channels help them reach their audience and increase their popularity. The family’s self-image is reserved and formal, while welcoming and friendly. All the literary, stylistic, and linguistic techniques mentioned above help to create a positive evaluation of the family. The British family strives to be closer to people and erase the gap between the public and the Monarchy, which helps them preserve their popularity and gain the support of an even bigger number of people.

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

*Epithets* with positive connotation and *intensifiers* are used to depict King Charles, and other members of the Royal family in linguistically neutral articles, for instance: «His Majesty has taken a *keen* and *active* interest in all areas of public life for decades. The King has been *instrumental* in establishing more than 20 charities over 40 years» (Website: The Royal family). Queen Elizabeth II is explicitly depicted as a positive person by means of *exaggeration* and *epithets*, for example: «Throughout her reign, The Queen has placed … *the greatest importance* on the common friendship, humanity and values….» (Website: The Royal family).

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

*The fashion image* of the British royal family contributes a lot to the whole picture of the Monarchy. The world of fashion and branding has been a topic of interest for many academic fields, including cultural studies, semiotics, sociology, psychology, and discourse studies. Fashion is an intricate and all-encompassing social phenomenon that has captivated the public’s attention and has been a subject of discussion for a long time.
Despite the abundance of research on fashion since the late 19th century, it has been limited in its scope, as primarily confined to specific disciplines.

Until the last few decades of the 20th century, institutions that focused on fashion primarily consisted of design schools and museums dedicated to fashion history. However, recent years have seen an integration of various approaches and disciplines, leading to the emergence of «fashion studies» or «fashion discourse» [10, p.3].

The research of the Royals’ fashion image is promising due to the fashion discourse which can provide valuable information. Mass media pays attention to what members of the Royal family wear as they are fashion celebrities and trendsetters. The fashion discourse investigates many aspects, from colours and the cost of their outfits, to the hidden messages they want to transmit with their looks.

The fashion image of the Royal family is characterized by the usage of a wide range of words and particular phrases that depict the Royals completely. British as well as American newspapers and fashion magazines keep an eye on the members of the Royal family and what they are wearing. Despite the fact that all members of the Royal family have their own style, the figures such as Queen Elizabeth II, Queen Consort Camilla, the Princess of Wales, Catherine, and the Duchess of Sussex, Kate, are overviewed the most.

The use of speech influence phenomena in the media has grown significantly since it first appeared in psychology and psychology-related studies [1, c.25]. Academics have examined evaluative language from both a linguistic and cognitive standpoint, and this research looks at the Royal fashion image from these two perspectives. By looking at the linguistic features of evaluative language, particularly at the discourse level, researchers can learn more about the British royal family’s fashion image.

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

Colour designations play an important role in intercultural communication. A special, person’s perception of reality is transmitted with the help of colour [2, c. 282]. Colour plays an important role when it comes
to catching people’s attention. Queen Elizabeth II is famous for her choice of bright colours in her style. This way the Queen is easily noticed in public. Mass media uses a lot of descriptive adjectives to depict the Queen’s outfits. Mass media channels not only describe the colours the Queen wore but also give their evaluation of her style: «coordinated outfits in bright colours» (Mail Online, September 9, 2022), «a lemon single-breasted coat with a matching hat and a leopard-print scarf» (Vogue, September 11, 2022), «Her Majesty embraced the shifting palette of the time, exploring slightly more muted tones, like greens, mustards and browns» (Harper’s Bazaar, September 13, 2022). From linguistic and cognitive perspectives, mass media shows the Queen as a brave figure who wore what she wanted, using evaluative adjectives to affect the public’s perception of the Queen. Her Majesty’s choice of colours made her prominent and recognizable.

Evaluation is a promising topic of study in mass media, according to Hunston and Thompson (2000), because it allows for the expression of one’s opinions and thoughts concerning one’s language use. The aesthetic appraisal should be taken into account while examining the female members of the Royal family’s fashion choices. Kerbrat-Orecchioni’s [7] classification of adjectives based on their function: «objective» and «subjective» was utilized when examining adjectives. Analyzing evaluative language used to characterize the Queen in the media provides a thorough illustration of how evaluation is expressed and implied in text:

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

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

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

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

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

«Camilla was poised and elegant in a regal navy gown from Anna Valentine, accessorising with glittering jewels and a diamond and sapphire tiara passed down from the beloved late Queen Elizabeth» (Hello!, December 7, 2022).

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

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

Subjective and objective descriptive adjectives with positive connotation are used the most to describe the Queen Consort. The adjectives depicting Camilla’s outfits, namely colours, fabric, and texture, are utilized as well to present the complete picture of what the Queen is wearing. Camilla is also described by means of exaggeration, for instance, heavenly, which creates her positive assessment. The media discourse is full of idiomatic expressions that evaluate Camilla’s style, for example, that had heads turning.

The Princess of Wales, Kate Middleton, is receiving more media coverage and is portrayed as a fashion icon who can guarantee the future of British fashion businesses. The «Kate effect» is the name given to this occurrence, which can lead to immediate sell-outs, overloaded websites, and waiting lists. As the Princess of Wales is believed to set trends, her fashion sense is a heated issue of discussion and analysis in mass media.

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

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

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

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

The Princess of Wales receives a positive evaluation of her fashion image from the mass media, unlike the late Queen and Queen Consort. The difference lies in the attention to the brands of clothes Kate is wearing and their price. This has inspired many fashion bloggers and celebrities to follow Kate’s style.
Kate Middleton is usually described by means of subjective descriptive adjectives with positive connotation: «timeless, elegant taste»; «an exemplary member». Similes and idioms are also utilized to create a positive image of the Princess of Wales: «looked like a modern fairytale princess». Exaggeration and emotionally-coloured vocabulary are also present in Kate Middleton’s coverage to show appreciation to the Princess, for instance: «Kate is the ultimate style icon - ‘one of the most fashionable people on the planet’».

Meghan Markle, an American actress and feminist, married Prince Harry, the sixth in line to the British throne, in May 2018. Since then, Markle has become a social media sensation. The new Duchess of Sussex has gained controversy as seen by the public’s comments, which range from admiration and interest to open condemnation and prejudice [8, p.246]. A lot has changed after the «Megxit». Now the figure of Meghan Markle is even more controversial but her style is still widely discussed by mass media:

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

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

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

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

Conclusions. The British monarchy holds a significant position in democratic societies due to its representation of specific values that the public respects. Unlike other monarchies, the British Royal family has managed to survive by being more adaptable and democratic. The popularity of the British monarchy is widespread, and the media devotes much attention to its activities. The Windsors are integral to the future of the British monarchy, as each member represents a distinct linguistic personality. The media uses literary techniques such as epithet, antonomasia, metaphor, and simile to create an image of the family members.
Moreover, Instagram, Twitter, and Facebook are international networking sites where the Royal family develops their self-image. The Royals utilize a wide range of literary devices such as epithets, metaphors, and metonymy. Emotionally-coloured vocabulary, intensifiers, antonyms, and exaggeration also play a significant role in developing the Royals’ self-representation. Despite the fact that neutral information is used to describe the members of the Royal family, literary, linguistic, and stylistic devices are still made use of.

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

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

References:


Література: