

University of Tartu  
Faculty of Social Sciences  
Narva College  
Study Programme “Languages and Multilingualism at School”

Irina Asafailo

**FIGURATIVE FRAMING IN REPRESENTATION OF THE BRITISH  
ROYAL FAMILY IN BRITISH AND AUSTRALIAN ONLINE MEDIA:  
THE CORONATION OF THE KING AND THE QUEEN**

Bachelor’s thesis

Supervisor: Nina Raud (PhD)

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## PREFACE

The British monarchy is one of the longest-existing monarchies preserved until the present day. In the 21st century, the necessity and rationality of keeping it has become a hot topic discussed inside and outside the Commonwealth community. Although the Commonwealth consists of 56 countries, King Charles III only stays the sovereign of 14 realms, including Australia, Canada, and New Zealand, as the oldest members of the union (Britannica, 2024; Grindell, 2023). Along with some smaller nations of the Commonwealth, these countries recently claimed the possibility of removing the monarch as sovereign in the immediate future (Grindell, 2023). In Australia, the support of the British monarchy is the lowest among the three countries, making the scenario of leaving the most probable one (Ouellet et al., 2023). Amid the ongoing debates on the necessity of preserving the monarchy, the question of royal representation in the media becomes crucial for the monarchy's future in these countries (Chapman, 2023; Smith, 2023). The coronation of the new king and queen is the most significant of the recent events connected with the British monarchy. Though it is covered similarly in the UK and Australia, the Royal family and the monarchy may be represented and consequently perceived by public differently. The research problem deals with the issue of possible discrepancy in royal representation in two different national contexts by identifying, analysing and comparing peculiarities of the figurative framing of royal news during the period around coronation on the basis of the articles published on BBC.co.uk and news.com.au, the most popular British and Australian news and media publisher websites correspondingly (Molloy, 2023; Watson, 2024).

This research aims to define figurative framing and identify primary stylistic devices used for figurative framing in news; to analyse and compare primary stylistic devices used by the leading British and Australian news websites during the covering of Charles III's coronation for representation of the British royal family; and to identify differences, if any, in the image of the royal family members promoted by the figurative framing of news on coronation in two different national contexts.

This research paper consists of an introduction, two main chapters, and a conclusion. The introduction overviews the relationship between the monarchy and the media, clarifies British and Australians' sentiments towards the British monarchy and gives a general overview of figurative framing in a royal context. Chapter I, "Figurative Framing in Media Representation

of the British Royal Family”, discusses the framing theory in media representation of the British Royals, focusing on figurative framing and the use of figurative language. Chapter II, “The Figurative Framing of King and Queen's Coronation in British and Australian Online Media”, compares British and Australian media coverage of the event in terms of figurative framing of the King and the Queen and discusses the results of the comparative analysis. The conclusion summarises the key findings of the study.

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# INTRODUCTION

## **The British Monarchy and the Media**

The British Royal family is always under intense scrutiny by journalists and the public. Every royal appearance, random photos of royals doing their personal business, or family scandals are widely reported in the press and often make front pages. Such close attention and ongoing excitement around royal topics testify to the controversial but symbiotic nature of the relationship between the British monarchy and the media, characterised by periods of mutually beneficial cooperation and waves of disagreement and accusations (Clancy, 2021). As experts highlight, the Crown has been using the media to communicate with its subjects and to produce public consent for the existence of the institution, while the media has been using the monarchy to attract a wider audience as the royals may be a matter of great interest to the people regardless of their personal beliefs (Clancy, 2021; Taylor, 2021).

Promotion and validation of the monarchy through royal representation are rooted deeply in the institution's history. The monarchs of the past were represented through various images, documents and performances such as coinage, medals, portraits, literature, processions, etc. (Sharpe, 2009). Queen Victoria's reign was the first represented in printed news media and newsreels. Half a century after her rule, the coronation of Elizabeth II in 1953 became the first royal ceremony broadcast live and internationally, providing the public with a new level of intimacy and proximity. The interest in the coronation coverage and the number of viewers were so staggering that this event became a milestone for both the British Crown and television (BBC, n.d.b). Clancy (2021) considers it was a moment of transition to a qualitatively new kind of monarchy – “the media monarchy” (p.20). Starting with Elizabeth II's coronation, the media and the British Royal family began to depend on each other for relevance.

The interdependent relationship between the British monarchy and the media, the rapid advancement of the latter and the emergence of new forms of mass communication during the last several decades resulted in the significant diminishing of confidentiality in the British royals' lives. According to some scholars (Maklyuk et al., 2022; Clancy, 2021), the Palace consciously sacrifices some privacy to shape the media representation of the Royal family and, consequently, the monarchy or even manipulate public opinion, trying to deflect attention from unfavourable discussions. Being an object of close attention inside and outside the UK, the British royals are in the spotlight not just as celebrities or aristocrats but also as symbols

personifying the image of the state and national values. By blurring the borders of aristocracy, demonstrating openness to the people and bridging the gap between the public and the court, the British royal family tries to create a reserved and straightforward image to increase the appeal of the monarchy (Maklyuk et al., 2022). In the interview with Oprah, Prince Harry also refers to the so-called “invisible contract” when discussing interactions between the Palace and the UK tabloids. He explains that it is a kind of implicit pact between the monarchical institution and the press, according to which the Royal family provides the media access to personal information and private events to receive favourable coverage (Shaw, 2022).

Although the representation of the British monarchy in the media and its openness and accessibility to the average person play an important role in maintaining its legitimacy, they also bring a number of challenges to the monarchy. As Clancy (2022) argues, deciding what the public should know and what should be left behind the scenes is quite complicated. The balance of visibility and invisibility determines whether the monarchy will survive. Most of what the viewer sees is a carefully staged picture. At least, it was like that during Elizabeth II’s reign, as she tried to maintain a neutral media personality. King Charles III is bolder in his manifestations. He is the first British monarch whose reign began in the Internet and social networks era, which means he depends on the media much more than his predecessors. As Clancy (2022) concludes, “In an age of democratic participation and citizen journalism, perhaps in the reign of King Charles III, it will be more obvious than ever before that the monarchy needs the media more than the media needs the monarchy” (para.4).

To summarise, across history, the monarchy has exploited various forms of representation to validate its presence and its authority in the eyes of the general public. The emergence and development of mass communication have provided the monarchical institution with an effective tool to shape its image and secure public consent for its enduring authority and existence. However, close cooperation between monarchical structures and the media can also cause certain difficulties, such as a reduction in confidentiality and, consequently, the loss of the air of mystique and sacredness traditionally surrounding the throne. Thus, royal representation in the media can both help the monarchy assert its status and make the institution dependent and vulnerable to the opinions of journalists and the public.

## **The Significance of Coronation in the Contemporary Context**

It can be difficult to imagine a more significant and vulnerable moment for a monarchy than the death of one monarch and the coronation of the next, especially if the new ruler inherits the throne under conditions of a considerably different historical context compared to their predecessor, when support for the monarchy is trending downward. The coronation of the new British monarch took place on 6 May 2023 at Westminster Abbey, marking a new chapter in the history of the British Crown. King Charles III has become the 40<sup>th</sup> reigning monarch of the UK and the new Head of the 14 Commonwealth realms (Torrance, 2024). Similar to the coronation of his mother, Queen Elizabeth II, the coronation of Charles III was widely covered by the media around the world, leading to inevitable comparisons between the two coronations and provoking lively discussion on the relevance of the monarchy in the modern world, its colonial legacy and the national identity of the peoples within the union (Serhan, 2023).

Public opinion studies on the necessity and legitimacy of the monarchy in the UK and Australia confirm divergent views on these issues (Chapman, 2023). During the crisis and unstable 1990s, the popularity of the British royal family significantly receded. Despite the Queen's consistent work on preserving the popularity of the Crown and maintaining its positive perception, a number of scandals, divorces and the recent split in the Royal family damaged its image as a model of stability and an example of a happy family (Curtice, 2023). In Australia, the downward trend ended with a referendum in 1999, during which Australians had to determine whether their country would remain a constitutional monarchy or become a republic. Loyal to the Crown, the majority won by narrow margins of a few per cent (Mansillo, 2016). Since then, a number of positive events, such as royal weddings or the birth of new heirs, have contributed to a reversal of the downward trend and slightly increased the number of supporters of the monarchy among different segments of the Australian and British population. At the same time, the monarchy and the British royal family remain a substantial and deep-rooted part of the British and Australians' cultural identities due to the frequent mentioning of the Royals and the constant presence of symbols and cultural practices connected with the Crown in the media space of the two countries (Mansillo, 2016).

The organisation of Charles III's coronation indicates the Palace's awareness of the current context and its readiness for change to stay relevant. Although the coronation ceremony retains many traditional and symbolic features, it should be noted that the adjustments made reflect the monarchy's desire for democratisation and its understanding of contemporary challenges

and conflicting public sentiments. As Picheta and Khalil (2023) observe, though still lavish, the coronation was distinguished by its restraint: the duration of the ceremony and the number of guests were significantly reduced. On the other hand, there is a marked tendency towards greater tolerance and inclusiveness as a response to modern values, such as the presence of various religious leaders at the ceremony and the performance of important ceremonial functions by a woman for the first time in the thousand-year-old history, as well as the coronation of Camila as a queen. Thus, Charles III's coronation combined the rich centuries-old traditions and the desire to modernise the institution and meet the contemporary agenda.

Another thing the opinion polls demonstrate is a certain pattern of age difference in attitude towards the Crown: the younger the people are, the fewer supporters of the monarchy there are among them, and the older the people are, the greater percentage of them consider the monarchy necessary (Curtice, 2023). As Clancy (2021) notes, a similar age difference also characterises the media consumption habits of different generations: the younger people are, the more likely they are to prefer online channels for receiving information and news. Thus, the representation of the royal family in online media may play a more significant role in shaping the attitude of a younger audience towards the monarchy.

From the beginning of his rule, King Charles III faces the challenging task of modernising the institution of the monarchy and strengthening its support, especially among young people. On the one hand, his coronation underlined the symbolic and constitutional role of the monarch, serving as an event that unites supporters of the monarchy and royal enthusiasts worldwide. On the other hand, it caused another wave of debates about the relevance of the monarchy in contemporary society and the continuing division in public sentiments across the UK and the Commonwealth. The efforts to modernise the institution, reduce its ceremonialism, and align it with modern values may be the right strategy for increasing public support for the monarchy among its subjects and ensuring its continuing relevance.

### **Figurative Framing in Media Representation**

Since the mid-20th century, when mass communication technologies began to develop and spread rapidly, several theories have been developed to analyse the role of media texts in different cultural spaces. For example, Hall (1997) considers that media representation is used rather “to construct meaning, to make the world meaningful” and “to set the rules, norms and conventions by which social life is ordered and governed” than to mirror reality as it is (pp. 25,

4). Other researchers also underline that cultural and political institutions, including the institution of monarchy, can set the agenda and shape public beliefs and attitudes through the media using language as a tool (Rouhollah & Zahra, 2019; Sharpe, 2009). That means that any event, statement, action or interview can be presented differently in different sources according to the political, cultural and ideological views they maintain, i.e., media representation of socially significant figures and events plays a decisive role in how these figures and events are perceived. Besides, a number of researchers identify framing as one of the main strategies for constructing reality by the media (Entman, 1993; Goffman, 1974; Scheufele & Tewksbury, 2006). Thus, Scheufele and Tewksbury (2006) define framing as the process of presenting and structuring information in a way that influences how the audience interprets it, for instance, by emphasising some aspects of a news story and deemphasising others. Entman (1993) shares their opinion and states that “frames call attention to some aspects of reality while obscuring other elements, which might lead audiences to have different reactions” (p. 55).

Burgers et al. (2016) complement the above ideas with figurative framing theory, considering how various rhetorical devices, such as irony, metaphor and other kinds of imagery, are used for these purposes. Among the most common ways of portraying the Royals, Zadorizhna and Havryliuk (2023) define the following stylistic devices and techniques: epithets, metaphors, metonymy, simile, exaggeration, emotionally coloured vocabulary and idiomatic expressions. Though expressive means and stylistic devices are intended primarily to enhance the emotional and aesthetic appeal of the text, in this case, they do not just decorate the text but also evoke certain emotions and reactions in the audience. For example, metaphors and epithets may be used in a royal context to emphasise nobility and majesty, pay tribute, or, conversely, criticise and add colour to conflict between royal family members. Emotionally coloured language is frequently used to demonstrate the unity of the royal family with the nation or to provoke scepticism and induce a more critical assessment of a person or event (Zadorizhna & Havryliuk, 2023). Besides, Sklyarova (2020) considers that for monarchical media discourse, it is compulsory to analyse the use of honorifics, which include titles of representatives of the monarchy, titles of their posts and ceremonial addresses to the royal family members. Honorifics may highlight the continuity of the monarchy, showing respect for the royals and emphasising royal status, keeping distance between them and their subjects and reinforcing the hierarchical structure of the monarchy. In addition, honorifics may reveal the view media outlets hold on the matter of monarchy, as the usage of titles may evidence a more loyal attitude

towards the Royals. In contrast, deliberate omission of honorifics may indicate a more critical or republican stance.

Some scholars emphasise the significance of framing in royal representation and view it as an effective tool for constructing a certain picture of the royals and the monarchy they represent (Coghlan et al., 2024; Scheufele & Tewksbury, 2006). The royal events may be positively framed by emphasising the British Royal family members' patronage of charitable organisations, the monarchy's historical and cultural significance or funny and touching moments during royal events, creating a compassionate and socially responsible image of the monarchy. The task of negative framing is to question the appropriateness of the existence of monarchy in modern society, highlighting the issues of the colonial past of Britain, the cost of the coronation or controversial views of some British Royal family members. The importance of framing for monarchical discourse in general, and particularly for the coverage of the coronation of Charles III, is underscored by heated debates about the potentially biased nature of some reporting on the event (Cushion, 2023; Furness, 2024). In that regard, it becomes crucial to analyse the figurative language media outlets used for the coronation coverage since the linguistic choice of British and Australian media may serve as a powerful tool for shaping attitudes towards the event and its participants. However, there is a relatively limited number of studies devoted to figurative framing in the media representation of the British royal family members (Zadorizhna & Havryliuk, 2023; Sklyarova, 2020). Most of the research in this area focuses on more general aspects of royal representation, either applying a retrospective approach to the study of the representation of the monarchy or basing the analysis on traditional forms of the media: radio, television and print (Clancy, 2021; Coghlan et al., 2024; Maklyuk et al., 2022).

Considering the precarious position of the monarchy in the modern world and the ability of media narratives to shape public opinion, reinforce or challenge existing beliefs or create a certain image of a person or institution with the help of certain means of figurative framing, the research attempts to answer the following questions:

- What is figurative framing, and what figurative language is commonly used for royal representation?
- What are the means of figurative representation of the British royal family members during Charles III and Camilla's coronation coverage used by the British and Australian news websites?

- What differences or similarities exist in images of the British royal family in British and Australian news websites created by figurative framing?

# CHAPTER I FIGURATIVE FRAMING IN MEDIA REPRESENTATION OF THE BRITISH ROYAL FAMILY

## 1.1. Framing Theory in Media Studies

### 1.1.1. The Concept of Framing

Considering the tremendous importance of mass communication in the modern world and its presence in almost every sphere of life, it seems to be quite natural that scholars from different scientific fields have become interested in how the media works and what tools of influence it exploits (Solopova & Kushneru, 2021). That interest resulted in framing theory, one of important, relatively new and interdisciplinary approaches in modern media studies.

Chong and Druckman (2007) suggest that framing theory can observe an issue from different points of view and interpret it as having an impact on various aspects of the matter, which leads to so-called framing effects when even insignificant changes in the presentation of an event or a problem may cause a major shift in its perception. The researchers refer to framing as “the process by which people develop a particular conceptualisation of an issue or reorient their thinking about an issue” (Chong & Druckman, 2007, p. 104). Entman (2007) understands framing as “the process of culling a few elements of perceived reality and assembling a narrative that highlights connections among them to promote a particular interpretation” (p. 164). According to Kuypers’s definition (2009), framing is “the process whereby communicators act – consciously or not – to construct a particular point of view that encourages the facts of a given situation to be viewed in a particular manner, with some facts made more or less noticeable (even ignored) than others” (p. 182). Kuypers (2009) sees framing as a natural part of communication that helps people cope with the amount of information they regularly consume. Based on all the above, framing may be defined as the process of selective representation of events and issues in mass media by highlighting some aspects of them and diminishing or omitting the others that can influence how the audience interprets those events and issues and responds to them. On the one hand, framing theory acts as a cognitive lens that helps people navigate the world. On the other hand, applying the theory for covering events and issues, mass media may promote certain interpretations, evaluations and judgments, i.e., in terms of media coverage, framing deals with the shaping of public opinion.

### 1.1.2. Definition of Frame

Framing is referred to by scholars as a process of constructing and interpreting reality through frames. Consequently, the concept of a frame is fundamental for framing theory. However, its definition is quite problematic as the researchers cannot reach a single opinion on how to detect and classify frames in media texts (Solopova & Kushneru, 2021; Scheufele, 1999). Goffman (1974) calls frames "schemata of interpretation" used "to locate, perceive, identify, and label" surrounding occurrences (p. 21). Gitlin (1980) defines frames as "persistent patterns of cognition, interpretations, and presentation, of selection, emphasis, and exclusion, by which symbol-handlers routinely organise discourse, whether verbal or visual" (p. 7). According to Entman's definition (1993), to frame means "to select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described" (p. 52). The last definition seems to be the most complete as it also includes the functions of frames. As it follows from the definition, frames fulfil four functions in media texts: they (1) "define problems", highlighting the core of an issue and its significance, (2) "diagnose causes", revealing who or what is responsible for problems, (3) "make moral judgments", evaluating actions and effects, and (4) offer solutions (p. 52). Despite the disputes about the definition of frames, there is no particular disagreement among scholars in defining the functions of frames. For example, Cappella and Jamieson (1997) develop their own paradigm of frames' functions and argue that frames (1) activate people's existing knowledge, (2) stimulate "stocks of cultural morals and values", and (3) create the context for interpreting issues and events (p. 47). Their point of view does not contradict Entman's classification and even complements it.

Entman (1993) argues that in the communication process, frames can be detected in four locations:

- 1) The communicator, i.e., the one (a journalist, politician, mass media outlet, etc) who creates a message and intentionally or unintentionally frames it based on their beliefs, ideas, attitudes or prejudice;
- 2) The text in its broad meaning, i.e., frames can be communicated within articles, pictures, broadcasts, social media posts, etc., through employing different framing devices such as headlines, quotations, metaphors, stereotypes, keywords, sources of

information, catch-phrases, visual images, etc. (Entman, 1993; Tankard, 2001; Gamson&Modigliani, 1989);

- 3) The receiver, i.e., individuals who interact with the message and may interpret it based on their own pre-existing frames;
- 4) The culture as a location for collective frames in the form of values, norms and beliefs shared by a particular group.

As for the latter, Goffman (1974) also notes the importance of culture in setting and interpreting frames, as they cannot work in isolation and often rely on cultural codes and context.

Frames have a particular structure. Joris et al. (2014) state that frames consist of two vital elements: framing devices and reasoning devices. The former is defined by the researchers as “clearly perceptible elements in a text or specific linguistic structures such as metaphors”, while the latter is understood as “the underlying, latent elements in a text, which can be discovered by careful study” (p. 609). So, framing devices are visible elements that serve as linguistic “packages” for frames, drawing attention to one or another aspect of a topic and helping to identify frames (Entman, 1993, p. 52). Reasoning devices refer to the content of frames, guiding the interpretation of them by the audience.

In addition to different views on the nature of frames, scholars categorise frames differently. Thus, Scheufele (1999) subdivides frames into independent and dependent variables based on their role in media studies. In the case of independent variables, the effects produced by framing are examined, while studies focused on dependent variables analyse what social, cultural, political and individual factors may affect the frame creation and modification process. Another classification is suggested by Kinder and Sanders (1990). It groups frames into media and individual frames. A media frame is seen as “a central organising idea or storyline that provides meaning to an unfolding strip of events”, i.e., an element of discourse itself (Gamson & Modigliani, 1989, p. 143). Individual frames emerge in people’s minds during the processing of the information and reflect their personal interpretations of the occurrence (Kinder & Sanders, 1990). As de Vreese (2005) argues, frames can also be classified into generic, which may be applied to a wide range of problems and identified in various contexts, and issue-specific, which are relevant only to specific issues.

To conclude, various interpretations of the concept of frames and different approaches to their classification once again demonstrate the complexity of framing theory. Nevertheless, it serves

as an effective tool for understanding how the media constructs the agenda, public opinion and attitudes, implementing the criteria of selection and salience to certain aspects of surrounding reality.

## **1.2. Figurative Framing: Definition, Functions, Techniques**

### 1.2.1. Figurative Framing as a Framing Strategy

As it follows from the above, framing is a crucial concept in understanding the impact that media content may produce on its consumers. To achieve this impact, communicators may use different framing strategies, such as episodic framing that focuses on specific stories and cases (e.g., a crime story), thematic framing that highlights broader social issues or trends (e.g. poverty) (Iyengar, 1990); news framing that discusses what language patterns and culturally resonating topics are used to frame events (Hallahan, 1999); and many others (Hallahan, 1999; Gamson & Modigliani, 1989). However, applying these traditional framing approaches, researchers frequently tend to identify and consider frames typical of only one specific issue (Borah, 2011). Looking for a universal theoretical perspective able to be applied to various political, cultural and social problems within the framework of the framing theory, Burgers et al. (2016) suggest that “figurative language can be used as a framing type” and refer to it as “figurative framing” (p.410).

Framing theory certainly includes the analysis of figurative language as an important part of frame creation and identification. As Druckman (2001) notes, framing deals with “the words, images, phrases, and presentation styles that a speaker uses when relaying information to another” (p. 227). However, Burgers et al. (2016) explain that traditional framing strategies and figurative framing understand the concept and functions of figurative language in media texts differently. As mentioned above, a frame consists of two elements: a framing device and a reasoning device (Entman, 1993; Joris et al., 2014). Framing theory considers figurative language mainly as a linguistic framing device, fulfilling the decorative function and attracting attention, but not playing a significant role in interpreting and structuring information (Gamson & Modigliani, 1989; Joris et al., 2014). According to the figurative framing perspective, figurative language devices have both components, simultaneously “serving as linguistic packaging cues” and “containing important conceptual content”, i.e., they may work as frames on their own or form complex figurative frames combining several figurative devices

producing an even more substantial effect on the audience (Burgers et al., 2016, p. 411). In other words, figurative devices may perform one or more functions of frames.

### 1.2.2. Definition of Figurative Language

Figurative language plays an important role in media texts because it can be seen as a means of influencing the reader or listener and allows one to learn in detail the real message to society (Burgers et al., 2016). The term “figurative language” is often defined in opposition to literal language. For example, the Merriam-Webster Dictionary gives such a definition: Figurative language is “language that consists of or includes figures of speech (such as metaphors and similes)” (Merriam-Webster Dictionary, 2024). Abrams and Harpham (2015) state that figurative language emerges when the speaker deviates from what is considered the standard meaning or the standard order of words to achieve a particular effect or deliver a specific message. It means that figurative language uses words and expressions in a figurative sense to enrich texts and create figurative representations of objects and phenomena. Some researchers (Abrams & Harpham, 2015; Nordquist, 2020) highlight that the classification of figurative language may vary and is somewhat vague. Abrams and Harpham (2015) distinguish two categories of figurative language: figures of speech and tropes. However, Nordquist (2020) emphasises that the term “trope” may be used either as another word for figures of speech or as one of the types of figures of speech along with schemes. Considering Moskvin’s definition of tropes (2006) as rhetorical devices that use words or expressions not in the usual, generally accepted meaning but in a figurative sense in order to enhance the figurativeness of language, the artistic expressiveness of speech, these concepts are taken as synonyms in this study. Also, there is a significant overlap between these terms and the notion of stylistic devices, which is a set of techniques chosen by the communicator to reflect their vision of the world and the situation described (Zherebylo, 2010).

### 1.2.3. Stylistic Devices in Figurative Framing

Among the main types of figurative language, the following tropes are distinguished as ones that more commonly perform the functions of frames:

*Metaphor.* A metaphor is a figurative expression that compares two non-similar objects or phenomena based on a common feature (Moskvin, 2006). Burgers et al. (2016) highlight metaphors as one of the most convincing tools of figurative framing. Due to its deep associativity, metaphors can evoke a whole series of associations and logical chains. For

example, such an expression as “tax relief” may operate as a metaphor conceptualising “taxation is a burden” (Burgers et al., 2016, p. 413). In that case, the metaphor performs all four frame functions, defining taxation as a problem caused by its weight, evaluating it negatively and suggesting that taxes should be reduced (Burgers et al., 2016).

*Hyperbole.* Hyperbole is a figure of speech characterised by a deliberate exaggeration or intensification of some phenomenon (Moskvin, 2006). Usually, it serves to make ideas more memorable, provoke emotions in the audience or produce dramatic, comic or ironic effects (Abrams & Harpham, 2015). Burgers (2016) argue that hyperbole can be used to enhance interest and public discussion of an issue by “increasing the message process” or to make a message more persuasive by intensifying the emotional involvement of the audience (p. 415). Thus, the researcher examines the hyperbole, “the worst thing that has happened in this nation since slavery”, that describes a law for frame components and discovers both (Burgers et al., 2016, p. 415). This hyperbole shapes the negative perception of the law (framing device) and limits further discussions of different aspects of the law, centring only on the negative ones (reasoning device).

*Irony.* Irony is a trope that implies the expression of a meaning that contradicts the literal meaning of the words and is often meant to mock or criticise (Abrams & Harpham, 2015). Burgers (2016) considers irony as a framing device that may influence perception both positively and negatively. On the one hand, it may attack established norms and expectations, but on the other hand, it “can arouse interest in a particular topic or perspective, and be used as a way to communicate” attitudes and emotions (Burgers et al., 2016, p. 416).

*Metonymy.* Metonymy is a trope in which one word or phrase is used to name another closely associated word. However, unlike metaphor, metonymy does not imply any similarity between objects. Metonymy implies logical similarity. This allows for the creation of associations, labels, and memorable images. For instance, the word “crown” can be used to refer to the monarch, monarchy or royal power (Abrams & Harpham, 2015). Metonymy establishes the connections between concepts, simplifying or complicating them, and can also cause emotional reactions, referring to the cultural associations of the receiver. Thus, it can form a perception of problems and evaluation of events (Kövecses & Radden, 1998).

Metaphor, metonymy, hyperbole and irony are the rhetorical devices most often referred to in figurative framing studies (Burgers et al., 2016; Kövecses & Radden, 1998). Initially employed

for flourishing texts, stylistic devices, at first contributing to a deeper comprehension of messages, now got a new interpretation in figurative framing. Figurative framing uses them not only to describe and reflect what is happening but also to construct reality.

#### 1.2.4. Common Figurative Language in Royal Representation

In addition to the stylistic devices already listed above, which are usually used in figurative framing, researchers (Zadorizhna & Havryliuk, 2023) identify rhetorical devices that are characteristic of royal representation.

*Epithets.* Epithets are descriptive words and phrases used to highlight a distinctive quality of an object (Moskvin, 2006). For example, Zadorizhna and Havryliuk (2023) state that Queen Elizabeth II was frequently depicted as “modest, uncomplaining, thrifty” (p. 31).

*Simile.* A simile is a direct comparison of two things or phenomena using the words “like” or “as”, for example, “like a red-cheeked landowner” (Abrams & Harpham, 2015; Zadorizhna & Havryliuk, 2023).

*Personification.* Personification is when “an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings” (Abrams & Harpham, 2015). This stylistic device is intended to humanise the monarchy and arouse interest and sympathy towards it. For example, describing the monarchy as “facing difficulties” anthropomorphises it, making it more relatable to the audience.

Thus, the main figures of speech used to represent the monarchy and the royals are metaphors, similes, epithets, hyperboles, personification and irony. Besides, as Abrams and Harpham (2015) note, personification and simile are sometimes considered types of metaphor. Framing, in turn, interprets metaphor quite broadly (Entman, 1993; Burgers et al., 2016), so these two tropes can be considered devices of figurative framing.

#### *Conclusion*

One of the important areas of cross-cultural study of media texts and their influence is framing theory. It is a comprehensive framework for analysing and understanding how media create meanings and shape reality. Framing is a selective presentation of reality by choosing and highlighting certain elements or minimising and excluding them from the agenda. Media do this by utilising frames, specific structures or patterns through which individuals perceive,

evaluate and respond to what is happening. A frame consists of a framing device and a reasoning device, and it has to perform at least one of four functions: identify the problem, diagnose its cause, evaluate the problem, and propose a solution to the problem (Entman, 1993).

Figurative framing is a type of framing that uses figurative language as a tool for structuring and understanding reality. Figurative framing expands the role of figurative language, considering it not only as a decorative element but as a frame. That is, figures of speech in media texts can act as framing and reasoning devices. Rhetorical devices such as metaphors, hyperboles, and metonymies can form public discourse, causing associations, emotions, and assessments.

Thus, being frames, stylistic devices are an effective tool for comparing media representations of the British Royal Family in the cultural contexts of Australia and Britain. Since the aim of the comparative analysis of articles about the coronation is to identify and interpret possible discrepancies in the representation of members of the royal family, the figurative framing approach provides the necessary theoretical structure for determining how the media constructs a narrative around the royal family and what cultural and political attitudes they reflect.

## **CHAPTER II THE FIGURATIVE FRAMING OF KING AND QUEEN'S CORONATION IN BRITISH AND AUSTRALIAN ONLINE MEDIA**

### **2.1. The Research Methodology**

The analysis of the figurative framing of King Charles III and Queen Camilla's coronations was conducted based on the articles published on two national news platforms: BBC News Online and News.com.au. BBC News Online is a division of the BBC (The British Broadcasting Corporation), one of the world's largest broadcast news organisations, that covers news at regional, national and international levels (Sambrook, n.d.; BBC, n.d.a). BBC positions itself as an "impartial and independent" organisation, providing "distinctive, world-class programmes and content which inform, educate and entertain millions of people in the UK and around the world" (BBC, n.d.a, para. 1). News.com.au is an Australian news site that delivers "extensive breaking news and national interest stories", "spanning entertainment, travel, lifestyle, sport, business, technology, money and real estate" (news.com.au, n.d, para. 1).

BBC News Online and News.com.au were chosen for the current study due to their leading role as national news-gathering and producing sources. BBC News Online has remained unbeaten for years, topping the rankings of the most visited news websites in the UK, including 2023, the coronation year (Milmo, 2024; Watson, 2024). During the first half of 2023, i.e., at the moment of coronation, the most-read Australian news site was News.com.au (Molloy, 2023). Both sites have separate pages in the Topics section, where the articles and latest updates on the coronation and the British royal family are collected. This indicates that there is a particular interest in this topic among visitors to these websites.

The analysis was conducted on the material of text articles devoted to the coronation of Charles III and Camilla, published on [bbc.co.uk](http://bbc.co.uk) and [news.com.au](http://news.com.au) from the 29th of April 2023 to the 13<sup>th</sup> of May 2023. Firstly, it seems logical to assume that precisely during the period closest to the coronation day, the coronation and the Royal family will be of greatest interest to the public and written about most. Secondly, this time period is probably the most optimal for analysis, as it includes the week before the coronation, the day of the coronation and the week after. Accordingly, the analysis will consider articles covering the preparation for the coronation, the event itself and the follow-up discussion. Thus, this approach helps to explore how the media used figurative framing at different stages of the event.

Another criterion for selecting articles was mentioning the King and Queen and using figurative language to depict them. Evidently, the Royal family includes other members as well, but Charles III and his consort are its most significant and senior representatives; that is why the way the King and the Queen are framed will influence the image of the whole family (The Royal Family, n.d.). Besides, a coronation is a monarch-centred event, so most articles may be expected to focus on the new monarchs' figures in order to reintroduce Charles and Camilla to the public in a new quality. If the articles contain any figurative language referring to other British Royal family members, it will not be considered. Overall, ten articles on news.com.au and nine BBC articles were analysed.

## 2.2. Figurative Framing in British Online Media

First of all, the British news platform pays a lot of attention to the coronation paraphernalia of King Charles III and Queen Camilla. The coronation itself is described with various epithets ("*spectacular*", "*colourful*", "*exuberant*" (Xygalatas, 2023), hyperboles "*the most spectacular rituals in the world*", "*escorted by thousands of troops from all branches of the armed forces*", "*the largest military display*", "*one of the most grandiose royal celebrations of this century*" (Xygalatas, 2023) and metaphors "*shrouded in spectacle*", "*adorned with priceless regalia*" (Xygalatas, 2023), which emphasise the grandeur of the event. Every detail related to the procession and attire of the monarchs is carefully examined and speaks of magnificence. For example, the carriage in which Charles and Camilla arrived at Westminster Abbey was "*so loaded with gold that it needs eight horses to pull it*" (metaphor, hyperbole) (Xygalatas, 2023) and was called by the journalist "*the crown-on-wheels*" (metaphor) (Coughlan, 2023). The variety of stylistic devices in the description of the King's garments are used to emphasise the sacredness of his regal power ("*priest-like*" (simile); "*layer upon layer of glittering vestments*" (repetition, epithet, metaphor) (Adams, 2023)) and the richness of his outfit ("*shimmering gold-sleeved*", "*golden*" (epithets); "*made of cloth of gold - silk thread wrapped in thin pieces of gold or silver gilt metal...*" (parenthesis); "*embellished with motifs including fleur-de-lis, as well as imperial eagles, and national floral emblems of red-pink roses, blue thistles and green shamrocks*" (epithets, enumeration) (Adams, 2023)). Besides, through the epithet "*incredible*" (Adams, 2023) and repetition ("*They have clearly incredible historic significance, but they're also significant...*" (Adams, 2023)), the importance of the traditions which the royal family bears and the continuity of monarchical power are emphasised. Camilla's outfit is described with less pathos but is still symbolic, luxurious and

full of stylistic details conveyed through epithets “*embellished with floral motifs*”, “*celebratory bunting*”, “*antique gold and silver thread*”, enumerations “*ivory, silver and gold colour palette*”, “*with bracelet-length sleeves, a wide neckline and a short train*” and parenthesis “*Cut from Peau de Soie, a matte silk fabric...*” (McDermott, 2023). So, every detail of the monarchs’ ceremonial clothes and other coronation paraphernalia speaks of wealth, majesty, cultural and historical importance, framing the King and the Queen as symbols of continuity and national coherence.

Although the King and Queen are framed primarily as symbols of succession, tradition, and monarchy, the articles devoted to their coronation also attempt to humanise them. For example, a series of rhetorical questions with repetition delves into Charles’ inner world, reflecting on what might worry a person who is being crowned: “*What was he thinking, after all the decades that he'd been waiting for this day? Was he thinking about his mother, his own family, the responsibility?*” (Coughlan, 2023). A periphrasis “*the husband and wife at the centre of this event*” (Coughlan, 2023) presents Charles and Camila simply as a married couple who had to endure a lot together: “*It took them about half an hour to get to the Abbey in the morning, but their journey to this point has taken them decades*” (antithesis, metaphor) (Coughlan, 2023). The metaphor of journey refers to their long way to public acceptance and approval after Charles's scandalous divorce from Princess Diana.

As for the personalities of the King and Queen, they are depicted mostly positively. Charles III is framed as a nice person and a caring leader. He is described as an approachable, down-to-earth man who is pleasant to talk to: “*a great conversationalist*” (epithet), “*a decent chap*” (epithet), “*fascinating [to talk to]*” (epithet) (Fuller, 2023). Though rather charismatic, King Charles III is depicted as a humble person who values privacy: “*Nobody knew he was here. [...] Nobody had a clue when he was coming, or when he left*” (hyperbole, anaphora) (Thomas, 2023). His charitable work and interest in environmental issues and local problems are noted: “*a great advocate for nature*” (epithet, metaphor), “*a champion of British produce*” (metaphor) (Fuller, 2023), “*genuinely love [Welsh people]*” (epithet) (Thomas, 2023). The use of informal language, enhanced by inversion (“*chap*”, “*crikey did he go out*” (Fuller, 2023)), emphasises the King’s closeness to his subjects.

Similar patterns can be seen in Camilla's description due to epithets “*lovely*”, “*charming*”, “*natural*”, a simile “*like a normal person*”, and a hyperbole “*You can talk about any subject with her*” (Jenkins et al., 2023). These rhetorical devices create an image of a grounded,

authentic and modest person who has not been changed by her royal status. The epithets and metaphors (“*well equipped to take on her role as Queen*”, “*a wonderful calming influence on the King*” (Relph, 2023); “*determined*”, “*brilliant*”, “*a wonderful support*”, “*She is right behind us*” (Jenkins et al., 2023)) highlight Camilla’s steadiness, loyalty to the King and her charities and suitability to the role she occupies.

Queen Camilla is also mentioned in the context of Charles and Diana Spencer’s divorce, primarily as a victim of media interest and public condemnation: “*Camilla was at the very, very short end of people's tempers*” (repetition, idiom) (Relph, 2023). The hyperboles “*the most hated woman in Britain*”, “*one of the most vilified figures in the British media*”, “*there was really never a day went by when we weren't followed by press*”, metaphors “*open season*”, “*dark days*”, epithets “*noisy and harsh [criticism]*”, “*frenzied [press attention]*” (Relph, 2023) describe how cruelly, almost inhumanly, the media treated Camilla. Against this background of public scrutiny, her resilience, stoicism and composure, worthy of a royal person, stand out in particular: “*She never said a word, she never said anything to anybody...*” (parallelism, hyperbole) (Relph, 2023). Irony (“*...it's hard to believe the crowning of Camilla would ever have come to pass*”) and antithesis (“*From tabloid target to crowned queen*”) (Relph, 2023) are used to emphasise how unexpected and unbelievable the change in public perception of Camilla was. All of the above stylistic devices contrast with Camilla’s current image of a “*beloved wife*” and “*a wonderful Queen*” (epithets) (Relph, 2023), reflecting the transformation of her image and symbolising her redemption and public acceptance.

The tone of the King and Queen's depiction is generally respectful, although there are occasional hints of irony. For example, when the crown was placed on the head of Charles III, it is suggested that he might have been thinking about something more mundane – “*the King might have been thinking less charitable thoughts*” (Coughlan, 2023). The irony here is based on the fact that even at an important, historically significant moment, the monarch may experience simple human feelings such as awkwardness and frustration. This adds a bit of humour and makes the King's figure more relatable. In the sentence “*After all, King Charles may have dominion over all swans, dolphins, whales and sturgeons in the UK's waters but he will wield little political power beyond a largely ceremonial role*” (Xygalatas, 2023), the effect of irony is achieved through the use of enumeration and antithesis. The irony highlights the gap between the symbolic royal traditions and the modern position of the monarchy, which has little real power. Finally, Charles' attempt to modernise the coronation ceremony by making it

more environmentally friendly is somewhat ironic: “*But in a move aimed at making the event more sustainable, the King has decided to reuse the belt and glove worn by his grandfather George VI - the last male monarch*” (Adams, 2023). Although it is presented as “an *unprecedented gesture*” (epithet) (Farley, 2023), concern for the environment usually means other things, and it is quite evident that this move is more symbolic than connected with eco-friendliness. Thus, irony is used to criticise how the monarchy adapts to modern realities and subtly highlights its irrelevance.

BBC News frames the images of the King and the Queen with a variety of stylistic devices, including epithets, metaphors, enumeration, antitheses, irony, etc. On the one hand, they portray Charles and Camilla as enduring symbols of traditions, national unity, the embodiment of monarchical power and historical and cultural continuity. On the other hand, the monarchs are also represented as relatable people who, just like their subjects, can feel uncomfortable, sad and have rough times. Such a dual nature of their framing adds depth and complexity to the public image of the monarchs, imbued with majesty and ceremony but accessible and understandable to the common person. Irony is used sparingly and brings a note of criticism, emphasising the discrepancy between the pomp and expense of the coronation and questioning the relevance of the monarchy in the modern world. The stylistic devices used to frame Charles III and Camilla in the British online media create a majestic, humane and elaborate image of the monarchs and the monarchy of the 21st century, confirming its legitimacy and inspiring awe.

### 2.3. Figurative Framing in Australian Online Media

During the period under consideration, King Charles III and Queen Camilla are often mentioned by the Australian media in the context of their love affair during Charles’s first marriage to Princess Diana. The ex-spouses are referred to as “*the famously unhappy pair*” (epithet), whose “*marriage was infamously messy and filled with infidelity*” (epithet and metaphor) (Sarner, 2023). On the one hand, this highlights the complex, confusing and scandalous nature of their marriage, but on the other, it divides the suffering and responsibility between the two. Besides, the word “*strayed*” (euphemism) in this context is intended to mitigate the fact of adultery: “*the first person who strayed in the marriage was the Princess of Wales*”; “[Charles] didn’t, until after he knew she had *strayed*” (Sarner, 2023). It might look like an attempt to justify Charles’ behaviour, but his relationship with Camilla is described as “*the cheating timeline*” (metaphor, irony) and a “*longtime affair with his now-wife*” (epithet,

irony), which emphasises the enduring nature of their adultery and the public awareness of the actual development of their affair (Sarner, 2023).

Nevertheless, the Queen gains more unpleasant characteristics than the King when it comes to their premarital relationship: “*Camilla Parker-Bowles was just about **the most hated woman in Britain***” (hyperbole); “*the **infamous** “other woman” [...] **pelted with bread rolls** outside a local supermarket*” (epithet, irony); “***the most infamous mistress in Britain** [...] compromising Charles’ moral authority as a future king*” (epithet, hyperbole); “***hated homewrecker***” (metaphor); “*that **wicked** woman*” (epithet); “*the **cheeky** young woman*” (epithet); “*a young Camilla Shand **completely entranced** a young Prince Charles*” (metaphor) (Coy, 2023c). These epithets, metaphors, hyperboles and irony describing Camilla have a negative connotation, recalling her notoriety as a woman who consciously ruined Charles' first marriage and created many problems for the royal family.

In the list of senior members of the royal family, Camilla is the only one distinguished by the metaphor that sets her apart from the rest: “*Charles, **the “villain”** Camilla, Prince William, Kate Middleton, and just about every other royal*” (Coy, 2023b). The Queen’s malicious and cunning nature is also implied in the hidden comparison with a snake, which might refer to the serpent tempter, as well: “*The Queen formerly known as Camilla Shand, then Camilla Parker Bowles, has not only **shed the skin** of a royal outcast...*” (metaphor) (Coy, 2023c). This sentence also contains irony (“***The Queen formerly known as Camilla Shand, then Camilla Parker Bowles***”) and an epithet and oxymoron (“***a royal outcast***”), which once again highlight Camilla's foreignness to the royal family (Coy, 2023c).

On the one hand, Camilla's path to the throne is compared to a “***truly unthinkable***” (hyperbole) transformation (Coy, 2023c) and, on the other, to a marketing campaign: “*...the King and the team still working hard to sell **he and Camilla to the masses***” (metaphor) (Coy, 2023a). Camilla metaphorically “***shed the skin of a royal outcast***” and “***cemented her place firmly in the sacred halls of history – rather than infamy***” (metaphor, epithet, antithesis); “*It happened so slowly and so subtly that we barely even noticed, but here we are: Camilla’s **long journey from hated homewrecker to beloved royal is complete***” (repetition, alliteration, understatement, metaphor, epithet, antithesis); “*When, exactly, did the former Mrs Parker Bowles **leap across that symbolic finish line?***” (metaphor, rhetoric question, irony) (Coy, 2023c). The set of stylistic devices here emphasises how purposefully and persistently the work was done to form Camilla's new image and how significant the changes that occurred in the

public's perception of the new queen were. The moment of her coronation is called “*the culmination of a truly staggering public redemption*” (epithet, metaphor) (Coy, 2023c), indicating the complete reputational recovery of Camilla, which once seemed impossible. Although Camilla may still evoke controversial feelings among the public, as indicated by the use of irony, epithet and oxymoron: “...people have largely come to develop *a begrudging respect for [Camila]*” (Coy, 2023c) – she is sometimes given more positive characteristics, symbolising her importance, devotion and constant presence in the King's life: “*the steady presence in Charles' [...] life*” (metaphor); “*his very own “strength and stay”*” (metaphor, allusion); “*his longtime partner*” (epithet) (Coy, 2023c); “*dear old Camilla*” (epithet); “*put her best foot forward*” (idiomatic expression, metaphor); “... *she's a great support for Charles*” (metaphor) (Foster et al., 2023). Of particular interest here is the allusion to Elizabeth II's speech on her golden wedding anniversary with Prince Philip, where she says: “He has, quite simply, been my strength and stay all these years” (The Royal Family, 1997). Such a parallel creates a link between the past and present royal couple, creating a feeling of succession that is so important to the continued existence of the monarchy.

News.com.au treats the King with even more irony than the Queen. For example, on the day of coronation, the source discusses the significant interest and attention around the person of the King using metonymy and hyperbole (“*All eyes are on King Charles...*”; “*When eyes were fixed on the King...*” (news.com.au, 2023)) but then it emerges that the true reason of such excitement is not the coronation but his “*sausage fingers*” (metaphor): “*All eyes are on King Charles ... and his fingers, which have raised eyebrows and caused speculation*” (news.com.au, 2023). The ellipsis in this sentence adds to a comic effect and, along with personification, highlights the triviality of the event and the King's role. Another personification and parenthesis, “...*his fingers (yes, fingers!) often raise eyebrows and have dominated discussions on social media more than once...*” (news.com.au, 2023), enhance the irony and take it to the level of absurdity by suggesting that Charles III cannot compete in popularity even with his own fingers, which have repeatedly aroused greater public interest.

In addition to the fingers, the rest of Charles's appearance, as well as his personality, are described no less ironically: “*The jug-eared lost soul of a man who often seemed like well-meaning but pointless living anachronism in tweed might just have staged the monarchical PR coup de grace to end them all*” (epithets, metaphors, simile, antithesis, metonymy, hyperbole, irony) (Elser, 2023a). The stylistic devices in this sentence vividly portray Charles

in a rather unflattering and caricatural manner, emphasising his physical traits, emotional state and outdated, insignificant role. The metonymy “*in tweed*” may be an allusion to the stereotypical, old-fashioned attire of a Brit from the bygone era. Charles is depicted here as an unpleasant artefact of the past, but not a modern leader. Moreover, due to the antithesis “*well-meaning but pointless*”, there is a certain inconsistency in his image: he is good-willed, though ineffective. Another description of the King’s “*famous desire*” (epithet, irony) to “*slim down the monarchy*” (metaphor, metonymy) (Coy, 2023b) also implies Charles’ well-known awareness of the necessity to reform the monarchy and reduce the number of working royals. The irony here indicates doubts that the King’s desire will lead to real actions.

A number of metaphors imply how seriously the King takes his work on improving his reputation and gaining more affection from the public: “*monarchical PR coup de grace*” (Elser, 2023a); “*he battles on*”; “*another minefield of controversy*” (Elser, 2023b). Some other rhetorical devices hint at Charles III’s vanity and ambition: “*his bruised and fragile ego*” (epithets, personification); “*canny monarch*” (epithet); “*a man who would seem to be highly sensitive when it comes to being the star of the show*” (epithet, metaphor, irony); “*...he’s waited his whole life to accede to the throne*” (hyperbole) (Elser, 2023b); “*...with the King clinging to the honeymoon period of his promotion and with his face plastered on every piece of merchandise in the land*” (metaphors, hyperbole, irony) (Coy, 2023a).

In that regard, Charles III is frequently and unfavourably compared to the Prince and Princess of Wales: “*jealousy-driven attempts to curb the popularity of [them]*” (epithet, metaphor); “*we’d rather see pictures of the ultra-glam Kate and William [...] than poor old Charles...*” (epithet, antithesis, irony) (Coy, 2023a). However, in the context of family relationships, Charles’ positive qualities as a caring father and head of the family can also be highlighted, although sometimes with a hint of irony: “*...a man who always seemed to genuinely want the best for his children*” (hyperbole, epithet, irony) (Coy, 2023a); “*King Charles has shared a tender moment with Prince William [during coronation]*” (epithet) (Foster et al., 2023). Other expressions present the King as a mundane man despite his royal regalia violating the sacredness of the symbols of the monarchical power placing them next to everyday things: “*the bloke who’s allowed to keep the Orb of State on his bedside table next to the Collected Works of Spike Milligan and his mouthguard*” (colloquialism, irony) (Elser, 2023b); and sometimes even evoke sympathy, for example, by describing Charles’s life with an epithet “*often-isolating*” (Coy, 2023b).

There has been much speculation on the Australian website about the mood and behaviour of the new monarchs at the coronation. A few positive epithets depicting the royal couple during the ceremony, such as “*looked moved and humbled*”, “*slightly stunned*”, “*a resplendent image*” (Elser, 2023a), add emotionality and reveal the significance and solemnity of the moment. However, they are followed by ironic remarks about Camilla’s “*mullet look*” (metaphor) and coronation photos “*undoubtedly being slapped on vast reams of mugs and tea towels in Guangzhou already*” (hyperbole, metonymy, irony) (Elser, 2023a). This reduces the degree of magnificence and satirically depicts the monarchy by contrasting its nobility with the idea of being cheaply merchandised in a Chinese factory. Furthermore, despite the fact that Charles and Camilla were anointed to rule on this day, they are perceived as celebrities rather than rulers: “*If your favourite pop star was gonna turn up, you’d be down here to catch a glimpse of them*” (analogy, idiom) (Cartwright, 2023a); “*Charles and Camilla returned to give [...] an encore wave*”; “*a real rockstar move*” (metaphors, irony) (Cartwright, 2023b). Most descriptions of the King and Queen at the coronation imply a discrepancy between what is happening and what the audience expects, for example, an epithet and irony in “*a not-so-grand exit*” (Cartwright, 2023b) describing how the newly crowned monarchs left the balcony of Buckingham Palace. Even the textbook image of the monarchs greeting their subjects on the Palace balcony is ironically and metaphorically called “*their constitutional duty: smile and wave*” (Cartwright, 2023b). This, on the one hand, refers to the symbolic role of the monarchy in public life and, on the other, points to its impotence and meaninglessness.

An ironical comparison of the royals with the Australian rock band AC/DC (Gaar, 2025) – “*But AC/DC this was not*” (Cartwright, 2023b) – with the help of inversion suggests the lack of thrill and excitement one can get from the latter’s concert and alludes to the smaller cultural connection and significance of the coronation for Australian nation. The sentence “*The British royals are associated with a stiff upper lip, seldom wearing their hearts on their immaculately-tailored sleeves*” (Cartwright, 2023b) contains a strong cultural message. Two metaphors or idioms (keep a stiff upper; wear one’s heart on one’s sleeve) and the epithet (*immaculately-tailored*) refer to both typically British qualities of emotional restraint, stoicism, and polished images of the royals. “*A stiff upper lip*” may appear as a double-layer reference, presenting also an allusion to an AC/DC song with such a name and rebellious by its content. Thus, the phrase plays on the contrast between traditional and restrained representation of the British royals, mocking their excessive seriousness and Australian independence and bluntness.

During the coronation, Charles III and Camilla are mainly portrayed uninspiring, boring, lifeless and detached: “*the royals’ sterile-seeming mood in the face of the roaring crowds*” (epithets, irony); “*Charles and Camilla’s robotic waves and muted expressions*” (metaphor, epithet); “*the somewhat underwhelming attitude from our new King and Queen*” (understatement, epithet, irony); “*the duo could barely muster a smirk*” (metaphor, irony) (Cartwright, 2023b). Charles looked particularly unhappy and it seems that his role is a burden for him: “*Charles looks immensely miserable*” (epithet, hyperbole); “*...his funeral face and his coronation face were indistinguishable. Solemnity doesn't have to be this joyless...*” (metaphors, epithets, antithesis, irony); “*the protagonist seems to be a gold-clad hostage*” (metaphor, irony) (Cartwright, 2023b). All this figurative language works together to criticise the figures of Charles III and Queen Camilla, highlighting the gap between the public's expectations of the solemn event and the disappointing behaviour of the monarchs. The photos of the royals from the ceremony are also compared to “*a rather dusty tome*” (metaphor) (Cartwright, 2023b), which once again emphasises the irrelevance of the monarchy and the little interest in the royals.

The figurative framing of King Charles III and Queen Camilla during their coronation in Australian online media demonstrates a highly ironic attitude towards the monarchy and the royal family. The whole range of humorous undertones can be found in the depiction of the King: from teasing to malicious ridicule. Charles is frequently portrayed as archaic, distant and powerless. As for Camilla, she is typically framed through negative epithets and metaphors that refer to her past as a mistress and homewrecker. Despite some attempts to rehabilitate the public perception of the King and Queen and even some success in that direction, the overall tone remains sceptical and disrespectful. Using various stylistic devices such as metaphors, epithets, hyperbole, irony and personification, journalists create an image of the royal couple that significantly differs from the traditional image of deference and majesty. Cultural allusions and ironic comparisons suggest that for Australians, the coronation of a new monarch is more of a curious but bizarre spectacle than a sacred ceremony.

#### **2.4. Comparative Analysis of British and Australian Figurative Framing**

Based on the above analysis, the following differences and similarities can be identified in the British and Australian figurative framing of King Charles III and Queen Camilla during their coronation:

Table 1. *Comparative Analysis of British and Australian Figurative Framing*

| Aspect           | BBC News  | News.com.au  |
|------------------|---|--|
| King Charles III | <p>Symbol of national unity and tradition: “<i>embellished with motifs including [...] national floral emblems of red-pink roses, blue thistles and green shamrocks</i>” (enumeration) (Adams, 2023); endearing to the people, caring, down-to-earth, accessible to his subjects: “<i>a decent chap</i>”, “<i>fascinating [to talk to]</i>” (epithets, informal language) (Fuller, 2023); emphasis on charitable and socially significant work “<i>a great advocate for nature</i>”, “<i>a champion of British produce</i>” (epithets, metaphor) (Fuller, 2023); clumsy attempts to modernise the monarchy: “<i>But in a move aimed at making the event more sustainable, the King has decided to reuse the belt and glove worn by his grandfather George VI...</i>” (irony) (Adams, 2023).</p> | <p>Ironic, sometimes caricatured image; archaic, detached, powerless : “<i>The jug-eared lost soul of a man who often seemed like well-meaning but pointless living anachronism in tweed</i>” (epithets, metaphors, simile, antithesis, metonymy, irony) (Elser, 2023a), “<i>...his fingers (yes, fingers!) often raise eyebrows and have dominated discussions on social media more than once...</i>” (personification, parenthesis, irony) (news.com.au, 2023); emphasis on negative features of appearance and character: “<i>sausage fingers</i>” (metaphor) (news.com.au, 2023), “<i>his bruised and fragile ego</i>” (epithets, personification); “<i>canny monarch</i>” (epithet) (Elser, 2023b); presented as a celebrity, not as a ruler: “<i>Charles and Camilla returned to give [...] an encore wave</i>”; “<i>a real rockstar move</i>” (metaphors, irony) (Cartwright, 2023b).</p> |
| Queen Camilla    | <p>Positive image: modest, reserved, a good fit for the role of queen: “<i>like a normal person</i>” (simile), “<i>determined</i>”, “<i>brilliant</i>” (epithets) (Jenkins et al., 2023), “<i>well equipped to take on her role as Queen</i>” (Relph, 2023). Described with less pathos than Charles, however, her importance as a support for the king is emphasised: “<i>a wonderful calming influence on the King</i>” (epithets, metaphor) (Relph, 2023). Mentioned in the context of Charles and Diana's divorce as a victim of intense media attention and public condemnation: “<i>one of the most vilified figures in the British media</i>” (hyperbole), “<i>open season</i>” (metaphor), “<i>frenzied</i></p>   | <p>Negative image, mostly in the context of Charles and Diana's divorce: “<i>the "villain" Camilla</i>” (metaphor) (Coy, 2023b), “<i>the most infamous mistress in Britain</i>” (epithet, hyperbole); “<i>hated homewrecker</i>” (metaphor); “<i>that wicked woman</i>” (epithet); (Coy, 2023c). Attempts to whitewash her reputation are met with scepticism: “<i>to sell he and Camilla to the masses</i>” (metaphor) (Coy, 2023a), “<i>...to develop a begrudging respect for [Camila]</i>” (irony, epithet and oxymoron) (Coy, 2023c) – although her importance and devotion to the king are sometimes noted: “<i>his very own "strength and stay"</i>” (metaphor, allusion),</p>  |

|                     |   |  |
|---------------------|---|--|
|                     | <i>[press attention]</i> ” (epithet) (Relph, 2023); transformation from an outcast into a wonderful queen and beloved wife: “ <i>From tabloid target to crowned queen</i> ” (antithesis) (Relph, 2023).   | “... <i>she’s a great support for Charles</i> ” (metaphor) (Foster et al., 2023).  |
| <b>Overall tone</b> | Generally respectful, with occasional hints of irony and criticism: “ <i>the King might have been thinking less charitable thoughts</i> ” (irony) (Coughlan, 2023).; the legitimacy of monarchical power, its grandeur, continuity, historical and cultural significance is affirmed: “ <i>layer upon layer of glittering vestments</i> ” (repetition, epithet, metaphor) (Adams, 2023), “ <i>shrouded in spectacle</i> ”, “ <i>adorned with priceless regalia</i> ” (metaphors, epithet) (Xygalatas, 2023); the monarch is depicted as a sacred symbol (“ <i>priest-like</i> ” (simile) (Adams, 2023)) and as an ordinary person (“ <i>the husband and wife at the centre of this event</i> ” (periphrasis) (Coughlan, 2023)). | Highly ironic and sceptical; sometimes critical and ridiculing, focusing on the monarchy’s irrelevance in the modern world: “ <i>a rather dusty tome</i> ” (metaphor), “ <i>their constitutional duty: smile and wave</i> ” (metaphor, irony) (Cartwright, 2023b); the monarchy is not a part of authentic Australian culture: “ <i>But AC/DC this was not</i> ” (inversion, irony) (Cartwright, 2023b); the coronation is a spectacle, not a sacred ceremony. |

Thus, the British and Australian media, such as BBC News and news.com.au, demonstrate different approaches to the figurative framing of the King and Queen during the coronation. While BBC mainly uses metaphors, epithets and comparisons to create a positive image, the main tool of news.com.au is irony, ridiculing the King and Queen and questioning the need for the monarchy. Although both websites have similar narratives, such as a love triangle between Charles, Diana and Camilla or the King’s personality, the main characters of these narratives are depicted in polar opposite ways. The preference for certain stylistic means and different tones of the narrative reveals different national perspectives on the monarchy in Britain and Australia. Despite the differences, both framings are engaged with the King’s and Queen’s personal stories and identities, which may indicate shared interest in the public image of the monarchical institution and the royals. The minor criticism through ironic interspersions in the UK framing and praise in the Australian framing, which differ from the overall tone of the articles, may indicate an ambivalent view of the monarchs and the public debate about the future of the monarchy.

## CONCLUSION

The monarchy and the media have always existed in a kind of symbiosis, within which the former provided itself with public support and consent to exist, and the latter received access to exclusive information and, as a result, could attract a larger audience (Sharpe, 2009; Clancy, 2021; Taylor, 2021; Maklyuk et al., 2022). The British monarchy is no exception and, as researchers note, amid ongoing debate about the abolition of the monarchy and declining support levels, its future largely depends on how the members of the Royal family are presented in the media (Clancy, 2022; Shaw, 2022; Chapman, 2023). One of the effective strategies of such representation may be figurative framing, which considers rhetorical devices as frames, i.e., tools for structuring and understanding reality (Burgers et al., 2016). The theoretical part of this study examined the main rhetorical devices used for figurative framing in news, and in particular for royal representation.

The practical part of the present study focuses on identifying the stylistic devices that frame the images of King Charles III and Queen Camilla during their coronation in articles on British and Australian news websites, as well as a comparative analysis of this figurative language. The analysis revealed significant discrepancies in the figurative framing of the King and the Queen. On the BBC, the tone is respectful, emphasising the traditional and symbolic role of the monarchs, and their figures are framed as simultaneously majestic and down-to-earth, accessible to their subjects. The depiction of the King and the Queen on the Australian website is rather ironic, highlighting their inappropriateness in the cultural context of contemporary Australia. To summarise, these discrepancies reflect different cultural views on the monarchy – the British media affirms its legitimacy, while the Australian media presents it as an irrelevant spectacle.

The findings of this research support the idea that figurative framing plays an important role in the representation of members of the British royal family. Figurative language has been proved to be an effective device for framing royal images, which the media can use to create contrasting coverage of the same people and events, reflecting different cultural and political attitudes, thereby influencing public perception of the monarchy and, as a result, the future of the institution and the Royal family.

These results are applicable to a better understanding of the influence of figurative framing on the media representation of people and events, enhancing media literacy, and further research

on royal discourse, post-colonial identity and cross-cultural studies within the Commonwealth Community. This study has certain limitations and could be expanded by using a broader sample of articles and media resources, including other members of the Royal Family in the analysis, and considering the context of other Commonwealth member states.

## SUMMARY IN ESTONIAN

Suurbritannia monarhia on üks pikima aja jooksul säilinud monarhiaid maailmas. 21. sajandil on selle säilitamise vajalikkus ja ratsionaalsus muutunud aktuaalseks teemaks nii Rahvaste Ühenduse sees kui ka sellest väljaspool. Keset käimasolevaid arutelusid monarhia säilitamise üle muutub kuningliku representatsiooni küsimus meedias oluliseks teguriks monarhia tuleviku seisukohalt (Chapman, 2023; Smith, 2023).

Bakalaureusetöö pealkiri on “Kujundlik raamistamine Briti kuningliku perekonna kujutamisel Briti ja Austraalia veebimeedias: kuninga ja kuninganna kroonimine”. Lõputöö uurimisprobleem käsitleb võimalikke erinevusi kuningliku perekonna representatsioonil Suurbritannia ja Austraalia rahvuslikus kontekstis, tuvastades, analüüsides ja võrreldes kuninglike uudiste raamistamist kuninga Charles III ja kuninganna Camilla kroonimisperioodil.

Uurimistöö esimeseks eesmärgiks on määratleda kujundlik raamistamine ja tuvastada peamised stiilivõtted, mida kasutatakse uudistes kujundlikuks raamistamiseks. Teiseks eesmärgiks on analüüsida ja võrrelda juhtivate Briti ja Austraalia uudisteportaalide kasutatud peamisi stiilivõtteid Charles III kroonimise kajastamisel. Kolmandaks eesmärgiks on tuvastada võimalikud erinevused, kuningliku perekonna liikmete kujutamises, mida edendatakse kujundliku raamistamise kaudu kahes erinevas rahvuslikus kontekstis kroonimise ajal.

Lõputöö koosneb sissejuhatusest, kahest peatükist ja kokkuvõttest. Sissejuhatuses käsitletakse meediarepresentatsiooni rolli monarhia olemasolu õigustamisel, uue monarhi kroonimise tähendust tänapäeva kontekstis ning antakse ülevaade varasematest uuringutest kuningliku representatsiooni kohta meedias.

Esimeses peatükis esitatakse teoreetiline raamistik, defineeritakse raami mõiste ning määratletakse selle struktuur ja funktsioonid. Samuti antakse ülevaade kujundlikust raamistamisest kui mitmetahulisest ja tõhusast raamistamisstrateegiast, kus stiilivõtteid käsitletakse iseseisvate raamidega (Burgers et al., 2016). Lisaks antakse ülevaade, millised stiilivõtted on selle strateegia raames ja kuningliku raamistamise puhul kõige levinumad .

Töö empiiriline osa keskendub stiilivõtete tuvastamisele, mis raamistavad kuningas Charles III ja kuninganna Camilla kujutisi nende kroonimisel Briti (bbc.co.uk) ja Austraalia (news.au.com) uudisteveebisaitide artiklites, ning selle kujundliku keele võrdlevale analüüsile. Valitud uudisteportaalid olid kroonimise ajal vastavalt Suurbritannia ja Austraalia populaarseimad (Molloy, 2023; Watson, 2024). Analüüs hõlmab üheksat Briti ja kümmet Austraalia artiklit, mis vastasid järgmistele kriteeriumidele: avaldamine kroonimisperioodil (29. aprill 2023 – 13. mai 2023), Charles III või Camilla mainimine ja stiilivõtete kasutamine nende kujutamisel.

Analüüs näitab märkimisväärseid erinevusi kuninga ja kuninganna kujundlikus raamistamises. BBC artiklite toon on lugupidav, see rõhutab monarhide traditsioonilist ja sümboolset rolli, ning nende figuurid on kujutatud suursuguste, kuid rahvale ligipääsetavatena. Austraalia uudisteportaalide toon on aga sageli irooniline ja rõhutab monarhide sobimatust tänapäeva Austraalia kultuurikonteksti. Need erinevused peegeldavad eri kultuurilisi arusaamu monarhiast: Briti meedia kinnitab selle monarhia legitiimsust, samas kui Austraalia meedia esitleb seda ebaolulise etendusena.

Kokkuvõttes toetab uuring seisukohta, et kujundlik raamistamine mängib olulist rolli Briti kuningliku perekonna liikmete kujutamisel. Kujundlik keel osutub tõhusaks vahendiks erinevate kuvandite loomiseks, võimaldades meedial kujutada samu inimesi ja sündmusi kontrastselt – peegeldades sel viisil erinevaid kultuurilisi ja poliitilisi hoiakuid.

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